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# excalibur

YORK UNIVERSITY'S COMMUNITY NEWSPAPER

## Campus Chronicles

By Jennifer Lim

### Queen's University

A 45-year old male Kingston resident was arrested by campus security for masturbating in the Documents Library at Mackintosh-Corry Hall.

Mark Hanewich, administrator of Queen's Campus Security was notified when the description of the suspect was recognized from a previous similar incident.

A campus security personnel who witnessed the offence said, "The man masturbated in the library, and then got up and exited."

The suspect was issued a notice of prohibition on campus property. He was subsequently handed over to the Kingston police and charged under the Indecent Acts Section of the Criminal Code.

### University of Waterloo

A recent study by a London rape crisis centre showed that UW has one of the highest per capita incidents among university campuses.

During this term, three women from the same residence were raped, and only one was reported.

When a person is raped in residence, the Village Dons are instructed to smooth things over by referring to higher authorities.

For a rapist to be removed from residence, both victim and rapist have to appear before a Tutor's Court of six people.

If found guilty, the offender is expelled because of "conduct unbecoming of a villager" and not rape.

The penalties for making too much noise during quiet hours and pulling a fire alarm is far more serious.

### University of Toronto

Smokers who light up in cafeterias will be fined up to \$2,000. The city is becoming stricter with its no smoking bylaws.

Elizabeth Leesti, Human Resources executive assistant said, "If we cannot enforce our policy, then the city can come in and fine the person smoking, and what's scarier, the university."

First time offenders are fined \$103.75, but if taken to court, can be fined \$2,000. Repeat offenders also pay the full penalty.

According to city health inspector Vincenza Calabrese, the city health department received several complaints from UofT people that smokers are disregarding the no smoking signs."



One of the first bicycles of spring made its appearance on the York campus. With the weather warming up, thoughts of summer break and the delights it brings will be overriding the desire to study. Hopefully, with an awareness of environmental issues, riding your bicycle to school will replace the large amount of vehicles on campus.

André Souroujon

## There are still summer jobs for students

by Jeff Liss

Concerned about finding a job this summer? The situation might not be as bad as you might think, according to the district supervisor of the Canada Employment Centre for Students.

"Employers will see a cost advantage to hiring students for the summer rather than hiring full time employees" said Delia Dinardo.

Dinardo hopes to market this idea to businesses while preparing to open temporary student employment centres across Metro Toronto.

There are a number of avenues a student can follow to find summer employment besides the standard newspaper classifieds.

A place to start right at York is the Career and Placement Centre (CPC), at north 108 Ross. CPC provides a number of job listings and acts as a resource centre by assisting students with a wide range of training and counselling services.

"There are a lot of jobs out there  
cont'd on p. 3

## Liberal leader "delighted" with turnout Manitoba students protest underfunding

by Liam Doherty  
the Manitoban

More than 2,500 angry university students froze downtown Winnipeg on March 20 in protest of the province's underfunding to its universities.

"I'm delighted," said Liberal leader Sharon Carstairs. "Students have realized that they have to become vocal about their concerns."

The rally, organized by the Manitoba Alliance of University Students (MAUS), was a follow up to last October's rally of 800.

"He [Manitobian Premier Gary Filmon] didn't listen the last time, so now we need more people out here again," said Gary Doer, leader of the opposition NDP. "Last year we had \$40 million taken out of the universities. Gary [Filmon] we want it back."

Students may have been trying to come get it, but what they found was locked doors on the public building.

"Filmon's keeping the students out of the legislature is symbolic of their keeping students out of the process," said Adam Di Carlo, UMSU president.

"We wanted to make sure we got a meeting with the premier," said Bruce Tulloch, a UWSA councillor, who was at the rally. "He's cancelled three so far."

For many student leaders, the funding process that both binds and feeds the universities was a major concern.

"Administration blames the province for its allocation, the province blames the federal transfer payments, and the feds blame how administration uses its money. And they're all right," said Dougald Lamont, an UMSU director. "There's no accountability in the system."

"We don't want to seem greedy. We have to take our lumps like the rest of them, but we have to change the system and what is happening is that students are getting a lousy education."

Some of the suggestions made by MAUS, the Canadian Students Federation, and UMSU to improve the situation are making post secondary a federal responsibility, creating a new corporate tax and a graduation tax, which would be added to graduates' income tax progressive to the amount that profession cost to teach.

However, a lot of students at the rally were more concerned with higher fees and lower quality education than possible reforms.

## Parking increases

by Riccardo Sala

A proposal put forth by the Parking Advisory Committee could see the price of an unreserved campus parking spot rise to \$120 for next year, up from \$105 this year.

Parking fee increases, outlined in a March 14 memorandum by Steve Dranitsaris, chairperson of the presidential advisory committee on parking (PACOP), also include a \$30 hike for reserved parking decals, bringing this cost to \$300.

The memo was the topic of discussion at a meeting attended last Wednesday by YFS president Jean Ghomeshi, VP Internal Caroline Winship and committee members.

Dropped from the memo's list of recommendations at the meeting were rate increases proposed for 1992/93 that would have seen the price of an unreserved spot increase to \$60 per year, up from \$120.

The memo had also recommended a change from a yearly decal price in 1991/92 to a monthly decal price in 1992/93.

For an unreserved spot in 1992/93, that rate would work out to \$15 a month, meaning a decal holder would pay \$120 for the eight month school year. But the annual rate would rise to \$180.

These two recommendations

were shelved by the committee at the meeting. However the unreserved parking lot increases for next year were approved with some modifications.

For example, the original hike for unreserved spots was to be \$20, to \$125. That was lowered to the present recommendation for a \$15 increase, one which Ghomeshi feels is still too high.

The next step for the Parking Advisory Committee's recommendations is the desk of Vice-President Bill Farr, who decides the fate of the proposals.

The YFS is hoping that Farr will reject these recommendations and not pass them on to the Board of Governors in their present form.

To achieve this, the YFS is running an advertisement in *Excalibur* that features a cut-out petition addressed to Farr which council members hope will convince the vice-president to reject the recommendations.

Dranitsaris defended the proposed increases as necessary "in order to meet the operating costs of the parking lots."

"The University does not get money from the Ministry of Colleges and Universities to run parking lots," Dranitsaris noted.

Neither Farr nor Pam MacDonald, director of safety, security and parking returned *Excalibur's* phone calls.

*"There can be no right to be racist"*

## Statement of the Ad-hoc Committee for the Rights and Dignity of the Black Academic Community.

Last February's Black History month was marred by the publication of an extremely offensive article in *Excalibur*. The article contained racist stereotypes and broad unsupported generalizations about the Black community. This was not the first incident of racist material appearing in *Excalibur*. Last November, 16,000 copies of *Excalibur* were pulled from the stands for containing a viciously racist cartoon.

The Ad-hoc Committee for the Rights and Dignity of the Black Academic Community, as its first act, took up the issue of racism in *Excalibur*. We called on the York Community to support our demand for the resignation of the editor-in-chief and assistant-editor for the repeated publication of racist material.

- \* In the space of only two weeks we gained the support of the York community.
  - \* The Ad-hoc Committee sought that a subcommittee on grievances be struck in accordance with the constitution and by-laws of *Excalibur*.
  - \* This was blocked by a majority vote of the Board of Publications. In addition to this, the Ad-hoc Committee was denied access to this meeting to represent our case.
  - \* This represented a significant failure of accountability by a newspaper which claims to "serve the York Community."
  - \* It had become apparent that if our rights were to be respected we could not rely on *Excalibur* to act in good faith.
  - \* It took a militant demonstration by several hundred students supporting our demands in order to convince *Excalibur* there was a problem they could not fail to address.
  - \* When called to account in front of the students, the editor admitted that the material published was indeed racially offensive.
  - \* The students made it clear that the only outcome that they were prepared to accept was the dismissal of the editor.
  - \* *Excalibur*, for the first time, recognized the magnitude of the outrage and indignation of the York students.
  - \* It was only at this point that *Excalibur* granted the Ad-hoc Committee our right to be heard.
- An emergency Board of Publications meeting was called at which we presented our demands. At this point the editor was removed from his position.

We realized that the problem of institutional racism would not be solved by the removal of one person but that this act would show that York students would not tolerate such an affront to a segment of their community. We therefore put forward proposals and recommendations covering two broad areas of activity:

- (a) Accountability to the general community which they serve and which is a substantial source of their funding:
- We suggested that open forums take place twice each term. One early in the first term, after the staff has been able to establish itself as a working group, and one later in the first term. There should be two further forums in the second term with the last one just prior to the *Excalibur* elections for editor.
- (b) Safeguards to ensure that insulting and demeaning stereotypes do not recur:
- A policy should be written which outlines what constitutes racist and discriminatory language this policy should be strictly adhered to.
  - Violation of this policy will constitute grounds for the removal of the editor.
  - Editorial candidates must adequately reflect an understanding of the policy and must also display a firm commitment to educate the staff accordingly.
  - The editor should be aware of the resources available to help her/him understand issues of discriminatory content and language. In this instance the editor would have benefitted from contact with the Caribbean Student Associations, the Association of African Students and others.

In the same spirit that we recognize that the dismissal of the editor was only a small step towards addressing the issue of institutional racism and that our recommendations would, if adopted, bring about meaningful change, we are conscious that *Excalibur* does not exist in a vacuum and are convinced that this is part of the larger problem of institutional racism which goes unchecked at this university.

Institutional racism has manifested itself in a number of ways. We feel that it is noteworthy that Toronto is the home of the largest Black population in Canada. We at York constitute the largest Black academic community in Canada. The issues that Black students faced in the 1970s are the same issues which Black students face in the 1990s.

- a) Visible minorities are grossly under-represented in our administration, faculty and staff. These faculties on all levels do not reflect the diverse reality which Toronto and Canada have become. There are whole programs and departments which during their history have never had a visible minority professor and in light of the diversity of the York Community, this is unacceptable.
- b) There is a growing resentment towards the lack of visible minority student representation in programs. In the same way that Black students are streamed away from post-secondary education at the high school level, they are discouraged from graduate studies as well.

We wish to send a strong signal to the York Community at large that the case of Martin Bracey is not seen as the case of an individual but one which affects our entire community. Mr. Bracey, a student in the Geography Dept., has stood up and pointed out the systemic barriers at the Faculty of Education. In matters relating to his stand, Mr. Bracey is currently facing possible expulsion from the university. His hearing is ongoing. However, we would like to point out that an injury to one is an injury to all.

One of the most disturbing examples of institutional racism which has plagued us has been the denial of adequate space in which we can develop as a community. Space at Bethune College was taken away and from that point onwards the situation only worsened. An example is that the Caribbean Student Association (one of the largest clubs on campus) finds itself relegated to the basement of the Ross Building.

The Ad-hoc Committee for the Rights and Dignity of the Black Academic Community hopes that *Excalibur* will follow the recommendations offered. We were very concerned with the editor's attempt to use the principle of "freedom of the press" to seek protection for "the Right to be Racist."

We would like to thank all those who came forward to share our concern. We have made a few small steps in dealing with this problem. The spirit in which students responded reassures us that there is a genuine will to combat racism. The struggle against institutional racism cannot be won without dedicated and collective efforts.

If you would like more information about some of the issues outlined above, a general meeting has been called for April 11, at 4 p.m., in Curtis I. Various issues of concern to York's Black student population will be discussed.

Sincerely,  
The Ad-hoc Committee for the Rights and Dignity of the Black Academic Community.  
March 28, 1991

NEWS

Paper, Students' Society at head over Union Building premises

# McGill's Daily newspaper faces loss of premises

by Clem King

McGill Tribune

The McGill Daily will be kicked out of the Union Building basement if it does not agree to new terms of rent proposed by Student's Society at McGill University.

Under the present letter of agreement, the Student's Society must give the Daily Publication Society (DPS) written notice of eviction by tomorrow, if the paper rejects SSMU's new terms, or if the two groups cannot agree on an acceptable compromise. The Daily will then have until the end of May to relocate its offices.

SSMU is offering to lease the Daily 1,400 square feet of office space next year at the rate of \$10 per square foot.

The new terms represent a substantial change from the current arrangement between the paper and SSMU.

For the last five years, the Daily has paid SSMU \$1 per year for office space totalling 1,800 square feet.

Daily Editor-in-chief, Heather MacKay, considers SSMU's offer unacceptable.

"The administration provides this building for student use," MacKay said. "Student groups by their nature shouldn't have to pay market rates for their space."

But the Daily is being forced to pay rent because it's not part of Student's Society. Instead it receives \$6.70 per year from every student at McGill. By providing the newspaper with virtually free office space, Stu-

dent's Society has been subsidizing it.

MacKay is most concerned about the prospect of losing 22 per cent of the paper's current office space. This issue of space has been the main stumbling point in the negotiations process.

The proposed space reduction would force the Daily business office and one typesetting office to move into one main office.

MacKay believes that the overcrowding that would result would have serious consequences for the newspaper's quality.

"The quality of the paper will go down absolutely," MacKay said. "Both the quality of the paper and the quality of the lives of the people who work here."

But Student's Society VP Internal, Joanna Wedge, says space constraint is a fact of life in the Union Building.

"Like any other organization in our building," Wedge said, "they (the Daily) have to face the fact of space constraints."

She cites the fact that Student's Society has recognized 13 new student groups over the past year and many of these groups are vying for Union Building office space. Her primary concern is that these new groups are given a chance to operate their organizations from the Union building.

To compensate for the increase in expenses caused by next year's rent, the Daily has considered increasing the fee paid by students each year.

But MacKay believes such an increase would be an "unpopular option" considering attempts by the Engineering Undergraduate Society and other student societies to withdraw funding for the paper.

MacKay warns that paying rent would have a negative effect on student advertising.

"The Daily may also be forced to end its policy of providing student groups with a 44 per cent discount on advertising if they must start paying rent," MacKay said.

She hopes this possibility will generate a negative reaction from student groups and subsequently prompt SSMU to offer more favourable terms.

But Wedge, who is negotiating the terms with the DPS, believes the discount is "the Daily's business deal." Wedge says the Daily has been able to generate a substantial profit with the discount intact and it "could generate an even larger profit without it."

"It's purely a financial marketing strategy on their behalf. What they are doing we haven't asked for."

MacKay also questions whether SSMU has the legal authority to force the Daily to pay rent because the building is officially owned by McGill administration, not SSMU.

Secretary of the Board of Governors and Senate, Sheila Sheldon-Colyer, affirmed "any changes to the present Letter of Agreement will need the administration's agreement."

But Wedge says VP Physical

Resources, Sam Kingdom, has already given SSMU permission "to do what we want with our building,"

and therefore getting administration's approval is unlikely to pose a problem for Student's Society.



## SECURITY beat

Wednesday March 20

Theft (Personal) — Scott Library

At 3:45 p.m. Tuesday March 19, a student reported that when sleeping at a study desk on the third floor someone stole his leather jacket which was on the floor next to his feet. A pair of house keys was also stolen. Estimated loss \$650.00

Friday March 22

Theft (Personal) — Ross Building

A staff member reported that she had left her wallet unattended in her third floor office desk at various times on the March 19, and towards the end of the working day noticed that it had been stolen. The wallet contained credit and bank cards and \$5 in cash. The identification was later used to make a fraudulent purchase.

Assault (Common) — Outside Bethune College.

A non-community member reported that he had been a victim of an unprovoked attack. The victim was assaulted on a path leading from Bethune College. The victim suffered minor injuries to his mid-section and left arm and hand. The two attackers were described as 1: Male, white, 5'7" to 5'8" 160 lbs, medium build, below the neck straight brown hair, wore a short jean jacket with fur collar and jeans. 2: White 5'8" to 5'9", 160 lbs, medium build, short straight dirty blonde hair. Wore a York jacket and jeans.

Break and Enter — Winter College

At 3:14 a.m. Sunday March 24, a security patrol observed that the double door to room C002 had its lock mechanism pried off. A wooden post found in the immediate area seemed to have been the instrument used to apply the force.

## Advantage seen for students in search for summer employment

cont'd from cover

for students, and many of these are unadvertised — the student has to undergo a certain process to find a satisfying job," said Roderick Johnson, a graduate student career assistant at the CPC.

He also emphasized that even if students are planning to return to school in the fall, their choice of summer employment should be consistent with their future career plans.

Another path students can follow is through the services offered by the government. As well as the regular year-round employment centres, the government will open up a number of centres in Metro designed specifically

to meet the needs of students searching for summer jobs.

In addition to offering job listings, the centres will conduct counselling on resume writing and interview techniques. Although the locations for these centres have not yet been determined, they will be operating by the end of April, and students can find out where they will be by contacting their local Canada Employment Centre.

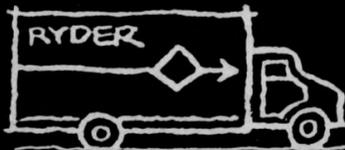
Job listings for students will be posted at the main Canada Employment Centres until the centres for students open. Listings for students will then be transferred to the temporary student employment centres.

For entrepreneurs, the Ontario Government is offering loans of up to \$7,500 loans as part of its Youth Venture Program.

There are also a number of exchange programs that will allow students to travel while working abroad. More information can be obtained through the CPC.

There are four Canada Employment Centres in the Metro area presently posting summer employment opportunities. They are located at 1111 Finch Ave. West (736-4104), at 200 Town Centre Court, in Scarborough (973-4400), at 165 Dundas St. West, in Mississauga (566-6466), and in downtown Toronto at 2221 Yonge St. (973-7666).

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## EDITORIAL

## A Rae of hope for unity

Ever since the Meech Lake Accord was trashed, Ottawa has been obsessed with the Quebec problem.

And the press has fallen into the trap of covering the issue as if the rest of the country didn't exist.

What a breath of fresh air, then, to hear Ontario Premier Bob Rae articulate our province's view of the issue and how it might be resolved.

There was little fanfare or advance notice for the impassioned speech given at Queen's Park last Wednesday.

But it showed clearly, that at least one of the country's provincial leaders isn't willing to stand idly by while Ottawa and Quebec decide what's best for that "other" entity called Canada.

Rae's comments were particularly timely, coming on the heels of the recommendations of the Belanger-Campeau commission which is calling for a referendum on Quebec sovereignty by October of next year.

One of the main concerns about the Constitution, is that it has not addressed other issues, aside from Quebec's continuing paranoia over its existence and future development.

The premier stated the case clearly in saying that it makes no sense to grant Quebec control over issues now mostly within the purview of Ottawa.

To do so, Rae argued, would mean that the rest of the Canadian provinces would have nothing to lose in going it alone and that would be the end of Canada.

Better to re-examine the powers of Ottawa and all provinces and then come up with a consensus on a new power-sharing arrangement within all of the country, not just Quebec.

Rae's best idea, perhaps, and one that has to be endorsed by the federal government, is that amendments to the Constitution should no longer require unanimous approval of all provinces. However, Rae left the door open for more debate on the issue in suggesting that each region could be given veto power.

That veto power is one fraught with peril and could be yet another albatross around the neck of Constitutional change.

Finally, we hear from a premier who isn't afraid to tell Ottawa and Quebec that Ontario has an identity too and our goals and aspirations must also be dealt with in the coming months.

We're also sure that Rae's view on Senate reform are shared by the majority of Canadians.

Rae said his New Democratic Party government opposes an equal and elected Senate that would see equal representation from all provinces.

The only reform we'd like to see in the Senate is its abolition.

One of the reasons the Meech Lake Accord failed was the lack of consensus on entrenching the rights of aboriginal people and women into the Constitution.

Rae wants these rights entrenched in the Constitution. That's an enlightened view and one that's long overdue in coming.

Ottawa's response to this issue has always been "wait and you'll get your turn."

Native people showed Canadians last summer, that they're tired of waiting... and who can blame them?

The difficulties in provincial-federal relations have never been more strongly felt than in this current recession.

Ottawa wants its books to look good so it cuts transfer payments to the provinces which are then forced to eat the difference or pass the shortfall down to the regional and municipal levels.

Certainly, the entire system must be looked at as a whole and not in isolation.

In making his speech, Rae has stated the case for the survival of not only Ontario but also Canada.

We wonder if such a view is even possible now in Quebec.

## EXCALIBUR

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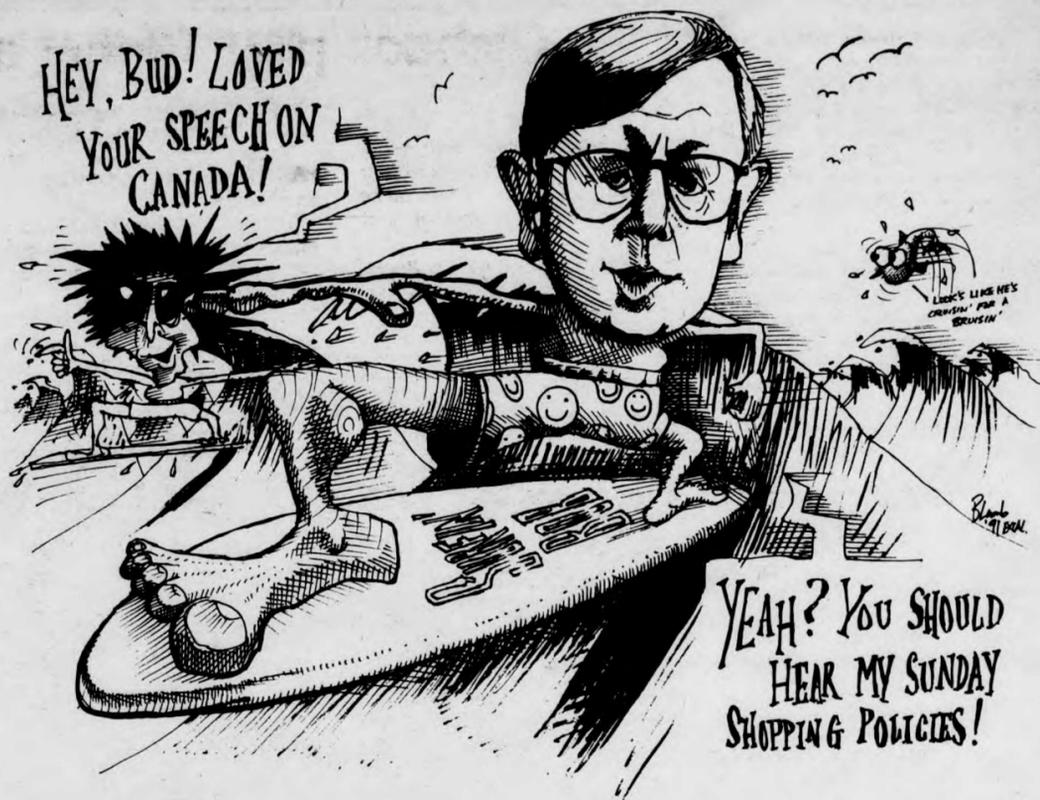
Excalibur is an autonomous corporation with a mandate to inform, educate and provoke thought among York University's diverse population.

The distinct opinions and articles appearing in Excalibur belong first and foremost to the individual writers and are not necessarily shared by any other Excalibur staff or board member.

Final editorial responsibility is retained by the Editor-in-chief.

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## LETTERS

Excalibur welcomes letters to the editor on all topics. We will publish, space permitting, letters up to 500 words in length. They must be typed, double spaced, and accompanied by the writer's name, signature and telephone number. The opinions expressed belong to the writers and do not necessarily reflect those of Excalibur staff or directors. However, we will refuse letters that are racist, sexist, libellous or those which attempt to incite hatred toward an individual or an identifiable group. All material is subject to editing. All submissions must be addressed to the Editor-in-chief, Room 111, Central Square.

## P.E.I. sports joke stirs indignant response

To the editor,

Let me thank your sports editor, Josh Rubin, for giving me the opportunity to address a key problem of attitude at York University and Toronto, as a whole.

I am a native of Prince Edward Island and a graduate of the University of PEI (UPEI). (Now, obviously, I am studying at York.) With this background, I feel compelled to reply to "Rubin's Ravings" of the March 27 issue of Excalibur.

To start with the least of Rubin's gaffes, he accuses the UPEI hockey team (as well as the UQTR team) of having ugly uniforms.

UQTR can defend itself. For those who are unfamiliar with the UPEI uniform, it is green and white with a large black panther on the front of the jersey. (Panthers being the nickname of the UPEI sports teams.)

Does Rubin really find these color combinations offensive? Does he cling to the traditional and over-represented colors of red, white and blue as the only good-looking sports colors? I think the Boston Celtics, New York Jets and Saskatchewan Roughriders certainly see nothing wrong with a little variety.

Finally, and most abhorrently, Rubin quips, "Why do potato farmers act so stupid when they've been given a couple of beers?"

While there probably are people who grow potatoes in the areas of Trois-Rivières, Edmonton and Waterloo (home cities of the other teams at the tournament), PEI is known for its potatoes, and Rubin's remark can only be taken as a shot against the Panther's fans and the people of PEI.

If Rubin is such a sports connoisseur, he might know that people, when cheering for a team, are often excited and care little whether their behavior is viewed as stupid. Isn't that why people watch sports — to lose themselves in the "heat of the action;" for a release from the constraints of working society?

I know that many of us were not drinking, but most of us did after the game. (By way of digression, it takes more than a couple of beers for most Island hockey fans or potato farmers to be considered drunk. Some of the

Panther supporters had more rum and moonshine than Rubin's dreamt of in one night. Drinking is a fine and beloved pastime on PEI.)

Asking if potato farmers act stupid when they are drunk makes about as much sense as asking if feminists get horny when they watch Arnold Schwarzenegger movies or if rabbis stand on their heads when they perform a circumcision or if sports editors come across like assholes when they put pen to paper.

The difference is that the people indicated above have a greater opportunity for response at York than do PEI potato farmers.

My point is that Rubin thought he could get away with a put down of a group of people that most York students know little about; he thought he could get a cheap laugh at the expense of UPEI hockey fans by virtue of the ignorance of himself and his readers.

In so doing, he displayed the common attitude alluded to in the first paragraph. I call it "regio-

centrism," whereby its purveyors believe that the sun rises and sets in the ass of Ontario.

Rubin's article is a classic example of mockery and contempt for anything not originating in this soulless city.

Perhaps, if he loosened up and took a drink now and then, he might see the richness existing in PEI and elsewhere.

Hans Connor

Dear Hans,

I really do apologize for offending you and all the other reasonable Maritimers who I know are out there, but you didn't have to suffer through threats of physical violence and beer being spilled on your notepad during an otherwise enjoyable hockey game.

Thanks for the letter,  
Josh Rubin

P.S. We should discuss this further over some mugs of draft and a shot of screech.

## Response to Litner piece

To the editor,

In response to the letter "Time to Take Responsibility for our Wastes" from Anita Litner, I would like to inform her that, yes, things are being done and these things take time along with a considerable amount of effort on the part of students, faculty and staff.

When the new Student Centre opens up you will be able to find the familiar Blue Boxes and will be able to recycle your bottles, cans and cutlery. At about the same time Physical Plant will be starting a fine paper recycling project in the Ross Building and multi-material recycling in the colleges.

The introduction of these programs did not happen overnight. In fact they took a concerted amount of energy and cooperation from groups like the Waste Reduction Advisory Committee, last year's York-U-Can-Recycle, Physical Plant and this year's Envision York, to name only a few. And this is just the beginning.

Summer research will be conducted in conjunction with Physical Plant to further determine the

excesses of York's community and to develop solutions to the growing garbage problem.

As well, committees have been set up to look into alternatives to polystyrene use; the university's up until now insensitive land use and further, other areas in need of recycling. Again, these are not just mystical fairy-land committees but real people working hard to find an answer. Of course we're always in the market for even more dedicated, performance-minded people.

Take your pick; there's the Waste Reduction Advisory Committee which combines the efforts of Physical Plant, CUPE, FES students, faculty, Glendon College, Food Services, etc. with a mandate to reduce campus wastes.

You can help us out at Envision York, which is a coalition of all these forces on campus. As our next meeting will have already taken place by the time this letter is published please contact Mitch Blass at the YFS/FEY office. Other concerned groups include the York Greens, the Hoards

cont'd on p. 5

LETTERS

cont'd from p. 4

of Geography Students, the Ecology Club . . . shall I go on?

The message here is action. Without community action and involvement none of these processes could be put into place. Believe that others too, want to solve these many and widespread problems. But it takes action!

You've got the knowledge, you've got the gumption now let's see some of the action. You're welcome to join us at any time, Anita, and together we'll make these things a reality.

Colette Boileau  
Envision York,  
Communications Committee

Glendon play "further assault upon women"; letter

To the editor,

A play which justifies male sexual violence against women was recently staged at the Glendon Theatre on the Glendon College campus of York University

The play, entitled *Women Beware Women* by Howard Barker, was chosen by Professor Don Kugler for production in his drama course ENG/HUMA 3955.08.

This play involves an uncritical portrayal of sexual violence against women. Rape is not only justified by

this play, but it is also portrayed as a route to self-revelation.

There are two rapes in the play, both of them are orchestrated by another woman.

The director's note in the program blames the victim, stating Bianca is as much a collaborator in her exploitation as she is a victim of it . . . The final act of violence [rape] against Bianca is catastrophic not because it is a violation of her self, but because it is self-discovery."

In a social context where sexual violence against women is pervasive

(one in four women has been sexually assaulted) and where male justification for this violence is widespread, we consider the production of this play to be irresponsible.

Notices on the wall by the entrance to the theatre stated that in the tradition of theatre of catastrophe the audience is meant to "go home disturbed or amazed."

Women who have experienced male sexual violence first-hand, or through the supportive work they have done with survivors, are outraged. We feel that this play is a

further assault upon women.

On Friday, March 22, female students and supporters stood quietly by the box office holding signs making statements such as, "My experience of male sexual violence was NOT a voyage to self-discovery."

We do not call for the censoring of this play. Rather, we question whether it was an appropriate play to stage and whether it was produced responsibly.

Individuals involved in its production, most notably Professor Don Kugler and the administrators of Theatre Glendon, appear to be oblivious to this responsibility.

In the very least, we feel that the administration of our college should accept responsibility for ensuring that the climate of violence against women on our campus is not enhanced.

Arguments for the academic freedom of Professor Kugler parallel those used to defend Professor Philip Rushton's racist research at the University of Western Ontario. Professor Kugler's academic freedom must not be allowed to override his responsibility for the effect his production has on the women of this college.

At Glendon, where the student body is approximately 80 per cent female, we demand the right to an education free from sexist harassment.

Glendon Women's Centre  
le Centre de la femme, Glendon

Support for Kim's stance

To the editor,

In response to the two letters which replied to Mr. Kim's, "Why tie abortion rights with peace rally?" I say, it's tough condoning murder on the one hand while condemning it on the other.

Let's face it, the question is not, "Is abortion murder?" No, the question we debate is, "Is abortion a legitimate form of murder which we as a civilized society will endorse?"

We criticize the media for its use of "surgical strikes" instead of "bombing" and "taking out" instead of "obliterating," but for some strange reason we have such a hard time using appropriate words ourselves.

Todd Miller

Kenneth Lindhorst



executives' donations in the amount of \$200 to the "York Coalition for Troops out of the Gulf" and \$300 to the "Toronto Coalition for Troops out of the Gulf" (as reported in the Newsletter February 1991).

Even if we assume for the moment that the Gulf War was one of the "direct" issues listed above, members deserved to be consulted in order to ensure the adaptation of a position that accurately reflected its COLLECTIVE opinion. This could easily have been accomplished by including a few brief questions along with the materials on equality, whose distribution took place just around the time the conflict was developing. Even the cost of mailing individual questionnaires would not have been excessive given the compelling desire the executives felt to establish an official (union) position. Consequently, there can be no excuse or reasonable explanation as to why members weren't officially consulted (a simple "open-door pol-

icy" is inadequate under these circumstances).

The only appropriate remedies that may serve to prevent any further deterioration in CUEW/SCCTE's credibility and reputation as an organization that is responsive and reflective of its members are as follows:

- a) a public apology for its actions (appearing in *Excalibur*).
- b) a return of all CUEW/SCCTE LOCAL 3's contributions to the "York Coalition for Troops out of the Gulf" and the "Toronto Coalition for Troops out of the Gulf," along with a renunciation of any other financial commitments to the Coalition (or any like organization).
- c) an apology to all members whose confidence and trust have been compromised (such apology should appear in the April Newsletters of all Locals).

Writer questions CUEW position on Gulf war.

To the editor,

While my desire in this short letter is not to question either the rationale or justification for the existence of unions, I found that the position taken by the Canadian Union of Educational Workers (CUEW/SCCTE) concerning the Gulf War merits critical comment.

Union executives are elected by members and are thereby given a mandate to act on the members' behalf on all issues important to union membership. This mandate includes activities like collective bargaining, as well as other worthy endeavors such as the establishment and maintenance of employment equity and human rights in the work place. Such activities are an intrinsic function of any union and ultimately serve to define and justify its very existence.

The mandate conferred upon the elected representatives should, in the best interest of ALL members, be subject to certain limitations. In other words, the scope of power allotted to the representatives should be confined to those issues (like those mentioned above) that directly affect members. Using dues for any other activity is undemocratic as well as unconscionable.

Sadly, this is exactly what resulted with CUEW/SCCTE's position concerning the conflict in the Gulf (as outlined in "NEWS AT THREE/February 1991"). As one who feels a sense of compassion towards human beings other than just Canadians, I, (along with many other members) was disappointed in the "anti-responsibility" (sanctions will work if you give them time) position the executive adopted. I say "disappointed" because I personally felt that the events that materialized in the Gulf were both necessary and essential to stabilize the region and establish long term peace.

That is my opinion: plain and simple. I fully respect the right of others to voice theirs'. What exasperates me to no end is the executive's arrogance and pretentiousness in either assuming that their feelings on the War reflected the membership as a whole or blatantly disregarding membership input and using their position of power to further their own views. Regardless of which of these two motives the executive had in mind, their actions are disgraceful and amount (as noted above) to a gross overstepping of the mandate they have been given.

I cite, as an example, LOCAL 3

Doulis riposte

To the editor,

In response to Ron Stubbings' letter in *Excal*'s March 20 issue.

Mr. Stubbings questions my journalistic integrity and patronizingly dictates "rules" of journalism because in my editorial, I dared to voice my *personal* (not *Vandoo's*, not "Editor's") opinion about the electoral candidates.

Well Mr. Stubbings, the editorial was never intended to be a serious "article" or journalistic endeavour. The fact is, I publish other people's opinions and letters all the time so

why can't I publish my own? I entitled the editorial "The totally irreverent, biased, and outright nasty voting guide" because it was.

I never mislead anyone to believe that the editorial was serious, I made it perfectly clear that the opinions expressed were my own, so what's the big deal?

By the way, looking at the way the YFS elections turned out, I'm not alone in my opinion.

Sour grapes Ron?

Cassandra Doulis,  
Caviar Socialist Extraordinaire

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## LETTERS

# Nurses react to axing of Health Services at York

To the editor,

We are writing to point out the errors and misconceptions in your March 4 article, "Health Services axed."

The university officials quoted seem to have little idea of what their health service actually does, and what the mandate for a university health service is.

To say that the service "existed primarily for referrals" is an insult to the hard-working, caring doctors who have seen so many students through lingering colds, flu, exam jitters, birth control problems or sexually-transmitted infections.

None of these complaints would be referred to specialists or hospitals, but are of serious concern to the particular student.

It is also unrealistic to say that Health Services was fulfilling the purpose of an emergency ward, but was inadequate due to the lack of x-rays or bone-setting facilities. Such facilities would be out of the question because of the expense; no other

university health service, doctor's offices or clinics have them.

Another reason given for closing the Health Service is the proximity of York Finch Hospital. If this makes us redundant, why is the UofT Health Service thriving when it is just a few minutes walk from all the downtown teaching hospitals?

Hospital emergency wards are for just that, emergencies. To suggest that they should be clogged with cuts, colds, headaches and cramps is irresponsible.

If Health Services was inadequate, it was because York allowed it to be so.

The problem lay in the management. If we had been in a more central location in a high profile setting, if our presence had been more highly publicized, and if our services had been expanded to include health education, we would have attracted more business. And that, despite all these other excuses, is why York is closing us down.

We did not generate a profit. The bottom line is money.

The new medical clinic that is replacing us will be a private, profit-making operation, and in this transition, the students will be the losers.

We perform many services now that are not covered by OHIP and therefore will not be available in future. For example, short-term counselling, diet programs and nutritional advice, Tylenol for headaches, quick blood pressure checks, not to mention free condoms.

We seriously question the state-

ment that "the priority of the clinic will remain in the student body's best interest." The first priority of the new clinic will be the almighty dollar.

Last but not least, there is another error in the article that we would like to correct, and that is the statement that except for the doctors, the remainder of the Health Services staff will remain after the move.

The two nurses signed below will be unemployed as of April 30th.

Only Pat Valle, the Head Nurse, is being kept on in a health education capacity.

As medical personnel whose first priority is to serve people, not dollars, this closing is disturbing to us. It seems that York University is losing its humanity in its quest for a profit. It is a sad day for us all!

Nina Gallagher  
Marnie Graham  
Health Service Nurses

## Equal enforcement for smoking laws

To the editor,

I am unhappy with many things at York. It is certainly not a paradise, and there is not a hell of a lot that I can do to change things. But there is one thing that I would like to try to effect.

The quality of air in the Central Square area sucks. I have noticed that there are many signs that promise fines of up to \$1000 if one is caught smoking. I do not care about the debate about smokers' vs. non-smokers' rights, this debate is not relevant to the question at hand. The question which I wish to address is the equal enforcement of laws.

It is my understanding that security has been provided by the university to protect university property only. Why else would the uniformed staff walk through Central Square and ignore the smoking that is going on? Could it be that enforcing the by-law would mean that the fine would be paid to the municipality rather than to the university? Is this why security is so quick to fine someone for parking illegally because *this* fine is paid to the campus? Security arrives quickly enough if someone is damaging university corporate property, but where are they when a student is having their car broken into?

There are many reasons to oppose

security's desire to have their personnel become "special" constables, with the ability to carry handcuffs, etc. The biggest problem seems to be that the current personnel cannot be trusted to make the correct decision if given discretionary powers. They seem to only enforce the rules and laws that benefit the university. Sorry, I really do not have any respect for an authority that so blatantly panders to its own needs.

Which brings me back to the ques-

tion of air in Central Square. Enforce the existing law. Stop dancing around the issue. If the university will not or cannot stop smokers, will the university stop me if I decide to enjoy a cool beer in Central Square? Unlike the smokers, I promise not to spray people walking by with second-hand beer and I will not leave bottles or cans lying around.

Think about it.

M. Wensloy

## Misunderstanding clarified

To the editor,

I was disturbed and angered by both Roslyn Herst's "Strict procedures necessary" letter in the March 6 issue and Steve Cooney's response to it, "Defense of screening 'vague'" in the March 18 issue.

Firstly, the Red Cross process of discrimination is reprehensible, as stated in Cooney's letter. Herst is obviously misguided and in need of serious educational adjustment. I have to believe this is true because an informed opinion would not produce such a discriminatory hypothesis. Face it, Dr. Herst, such a view is insulting to all homosexuals and

AIDS.

Secondly, all persons with AIDS are "innocent," Mr. Cooney. Whether it's transmission of HIV through sex or through the reception of blood, the end result is the same. All persons with AIDS deserve and need all the support we can offer. While I suspect this was an oversight (the balance of your letter represents a high awareness of the issue), my point cannot be overstressed.

In the future, be careful what you write. You can't clear up misunderstanding by perpetuating new ones.

Ron Kelly  
AIDS Coalition to Unleash Power  
(ACT UP) Toronto



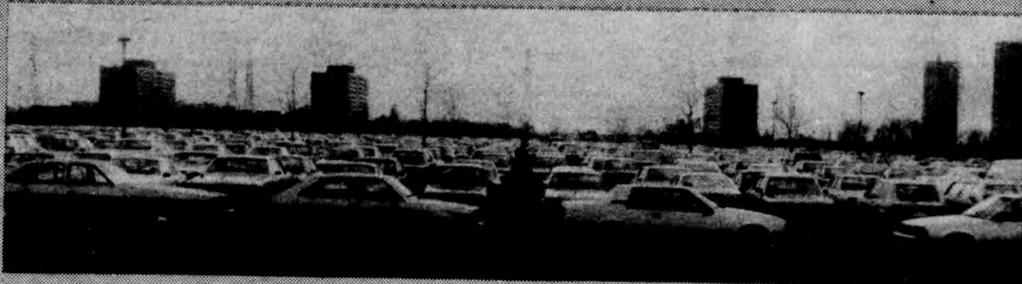
## An open letter to Bill Farr from York Federation of Students

To the editor,

The following is a letter to Vice-President (Finance and Administration) Bill Farr.

On behalf of the York Federation of Students, I am writing to express our opposition to the proposed hikes in parking fees being forwarded by the Presidential Advisory Committee on Parking (PACOP).

This year, when the fee for unreserved decal yearly parking was increased by \$25 to \$105 per year — a whopping 31 per cent hike — you promised that it would be a "one-time only" hike of such magnitude. We were told that last year's increase was necessary to pay for the costs from the construction of new parking lots, etc. Now we are presented with a further \$15 (14.3 per cent) increase for next year. While the PACOP recommendations have been amended downward by \$5 for unreserved decal parking (due to our vociferous objections at the Committee level), and consideration of increases for future years have been put on hold, we still find these proposed parking fee hikes to be unacceptable.



Any increase in parking fees will only add to the growing financial burden being placed on students by the university administration. Students are already being asked to endure an eight per cent hike in tuition fees and residence rent increases of between 6.5 and 16 per cent in the coming year (not to mention textbooks, GST, etc.). There seems to be no recognition on the part of Committee members that students who attend York University are living in the 'most expensive city in North America.' The inflation rate for Toronto has run between six and seven per cent each of the last two years.

The size of last year's increase and these proposed hikes only serve to adversely affect accessibility for students to York, particularly those

who must drive to school because adequate public transit is unavailable to them. While we are conscious of the environmental costs of unchecked auto emissions, the university (administration) must ensure that a post-secondary education is accessible to *all* students. Those students who *have* to drive here should not have to face an extra financial burden simply to attend this university.

According to the Committee, the parking fee hikes are designed to raise revenues to support 50 per cent of security operations and 100 per cent of student security operations, which is on top of supporting the parking service. Students — those who are least able to afford it — should not be taxed to provide for such basic services as public safety

(increased provincial/federal government funding and wiser distribution of the financial resources already available to the university are the primary answers to this problem). The Committee is also asking students who purchase unreserved decals to pay for the capital construction of reserved parking lots and service lots such as the one to be built for the YorkLanes complex.

We also reject the comparisons the Committee makes between parking fees at York and the rates at other post-secondary institutions across the province. The figures are not placed in any context and, as such, are virtually meaningless. There are clear socio-economic and geographical differences between students attending Queen's University and those attending our uni-

versity. More York students are commuters, more are from middle- and low-income families and the cost of living in Toronto is much greater than that of Kingston.

Furthermore, the figures the Committee uses for comparison are the high end of the rate scale, i.e. the fees paid by faculty and staff. For example, the \$216 yearly rate for McMaster University is the unreserved staff/faculty/graduate fee while the undergraduate student rate is \$11 per month — which actually works out to be less than the York rate over the school term. At least at McMaster there is consideration of ability to pay when setting parking rates.

We urge you and the Board of Governors to reject these unfair hikes. We hope, in turn, that you advise the Committee to begin addressing alternative methods of raising revenue without denying the opportunity of higher education for York students who have no choice but to drive.

Thanking you in advance for your consideration.

Jean Ghomeshi,  
President, YFS

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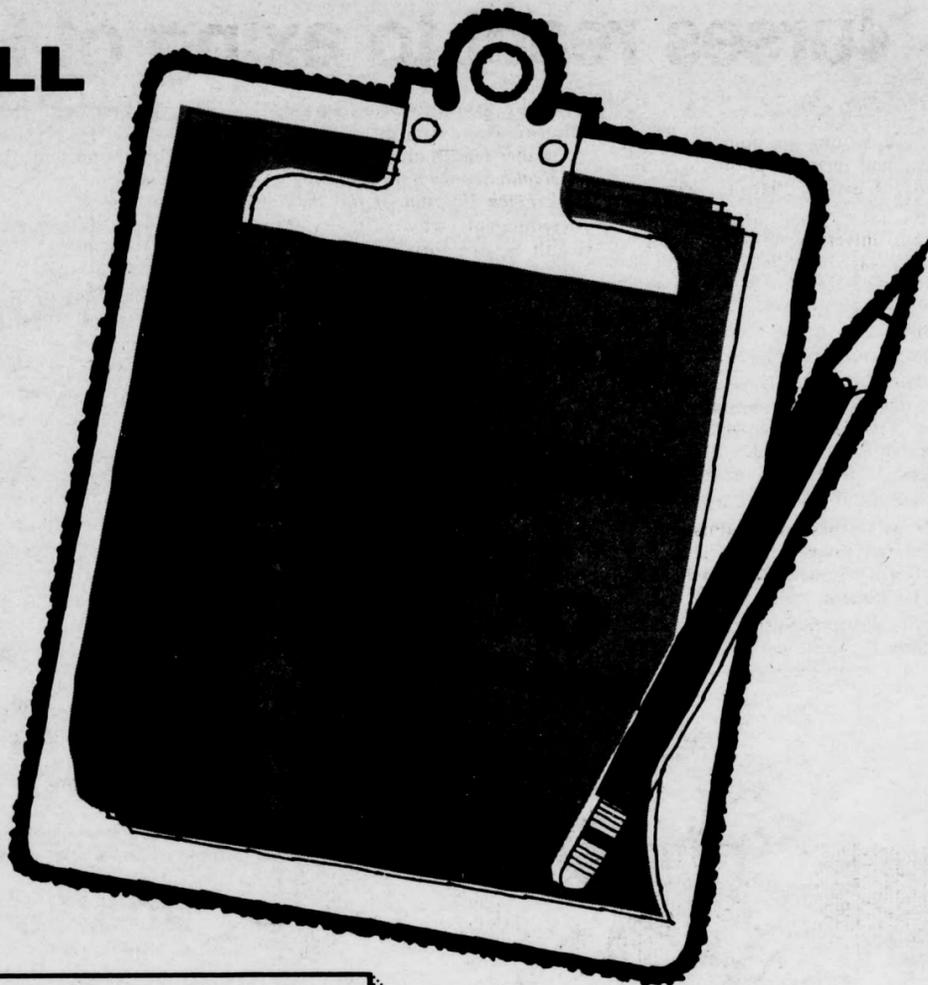
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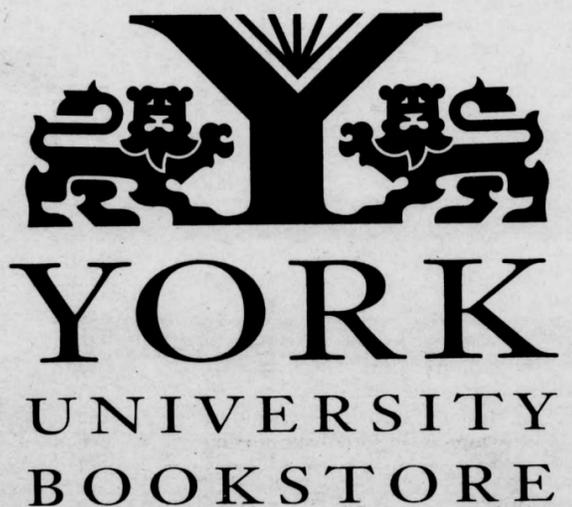
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# Issue of Afrikan disenfranchisement hidden by rhetoric

by Joma Nyakorema Nkombe

**W**e are all familiar with the ongoing killings between the IRA and United Kingdom. But it has never been portrayed as "white-against-white". The intra-Soviet conflicts are not portrayed as "white-against-white", nor as "Estonians Against Russians Tribal Rivalry". The confrontation between Wells and Mulroney over Meech Lake has never been portrayed as evidence of the inability of the "white" people to rule themselves.

So what is this nonsense about "black-against-black" in apartheid South Africa or in North American ghettos?

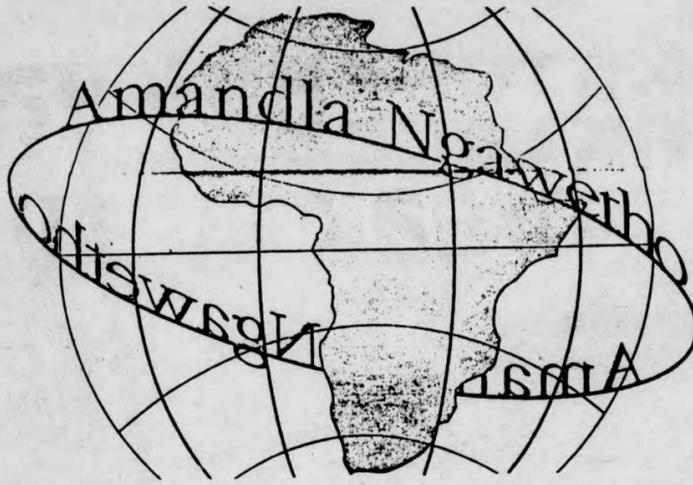
The Berlin Conference used similar "black-on black" or "African Tribal Rivalry" arguments in a failed attempt to jus-

force a brother to kill a brother for 30 pieces of silver.

Clearly, "black on black" is a heinous and violent scheme, seeking to impose a sense of impotence and guilt, so the racist capitalist gods of money and their mercenary eunuchs can continue to plunge their blooded fangs more deeply into the vitality and strength of the Afrikan nation.

This natural logic of the scientific-racist-capitalist ideology is the ultimate hate literature and is too dangerous to go unchallenged. Its goal is to subjugate in order to retard our creative powers by destroying our integrity as a people, especially in terms of how we perceive each other.

It is also meant to give us something to keep busy with, if we cannot keep quiet. This way



free of this myth and loudly speaks against the principal enemy and its agents in our midst.

These reactionaries see the carrot dangling in front of their eyes and wish we were not rock-

meaning of "black-against-black". The unstated purpose is to make us, the victims of oppression, accept the idea that internal conflicts are symptoms of an inherent inability to govern ourselves. The imperialists want us to accept that they are the only ones capable of solving problems. So they predominantly single out our problems, stereotype them and treat them as signs of inferiority. And since they control education and mass information technology, we hardly obtain the chance to refute publicly these stereotypes and misinformation.

A good example is the World Vision Television Program which constantly flashes images of Afrikan children digging in the garbage dump for food. The fact that we can also take pictures of full grown men and women in Toronto eating from the garbage at Yonge and Queen Streets, is apparently not an issue. The foodbanks and unannounced violence within and between the so-called well-to-do families are also not an issue. So our "Good Samaritans" flock into the so-called "Third World", behaving as if they have no problems at home, and, therefore, wish only to spread their humanism to those "unfortunate helpless suffering" peoples.

How many times do we "Black" residents call in protection from the very police forces which harass and brutally suppress us? "Black" leaders are forced to call in apartheid forces to put down violence in the townships and ghettos - the very violence stirred up and paid for by the same violent racist state.

## "... what is this nonsense about 'black-against-black' in apartheid South Africa or in North American ghettos?"

tify colonial occupation of Afrika by European imperialist hyenas. The same argument is today used to legitimize neocolonialism. Recently, the "white" settlers employed the same tactic in their desperate attempt to stall the spirit of Mau Mau raging against apartheid. The myth will still be used in attempt to squelch the Afrikan Consciousness rising against violent forces of cultural deprivation, that

the violent nature of the imperialist state escapes our critical scrutiny.

Some members of our community are already spending too much time begging us to be "orderly" so we are not seen (apparently by some invisible supreme eyes) as a people unable to behave ourselves. Already some people feel embarrassed every time the revolutionary section breaks

ing the Titanic. They say we are giving "Black" people a bad name. They accept without question that it is evil to engage in heated political debates. They begin to speak as if the way to "bridge the gap" is to shut-up, walk around timidly, and pretend we have no problems to solve. They think in terms of permanent job begging, hat in hand, as if they themselves could never dream



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Turbo Pascal V6.0	\$ 79.00	\$ 69.00						
Turbo Pascal Professional V6.0	\$ 185.00	\$ 175.00						
CLARIS			SYMANTEC			SONY Diskettes		
DESCRIPTION	Reg. Price	Sale Price	DESCRIPTION	Reg. Price	Sale Price	DESCRIPTION	Reg. Price	Sale Price
FileMaker Pro	\$ 150.00	\$ 135.00	Norton Anti-Virus (PC)	\$ 82.00	\$ 75.00	3.5" Double Sided, Double Density	\$ 12.99	\$ 12.25
HyperCard Developers Kit	\$ 104.00	\$ 99.00	Norton Utilities (PC) V5.0	\$ 119.00	\$ 109.00	Coloured diskette with special plastic case		
MacPaint	\$ 65.00	\$ 59.00	Norton Utilities (Mac)	\$ 87.00	\$ 79.00	3.5" High Density	\$ 22.50	\$ 22.00
MacWrite	\$ 112.00	\$ 99.00	SAM Anti-Virus (Mac)	\$ 64.00	\$ 59.00	5.25" Double Sided, Double Density	\$ 8.50	\$ 8.00
MacPaint and MacWrite	\$ 125.00	\$ 115.00	SUM II Utility (Mac)	\$ 110.00	\$ 85.00	5.25" High Density	\$ 14.25	\$ 13.75
			Think C V4.0 (Mac)	\$ 165.00	\$ 155.00	8mm Video Tape (120 minute)	\$ 12.00	\$ 11.00
			Think Pascal (Mac)	\$ 205.00	\$ 189.00			
			Macintosh Pascal	\$ 120.00	\$ 90.00			
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LetterPerfect	\$ 108.00	\$ 99.00	Letter Quality continuous sheets (3300 sheets)	\$ 29.63	\$ 28.99	Draft Quality continuous sheets (500 sheets)	\$ 6.99	\$ 6.49
WordPerfect V5.1 (Get \$100.00 U.S. Rebate)	\$ 345.00	\$ 325.00	Recycled continuous sheets (500 sheets)	\$ 6.99	\$ 6.49	Loose Leaf laser paper (500 sheets)	\$ 4.95	\$ 4.50
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So when we talk openly about our problems, we are destroying this racist myth about the inability to govern ourselves. We are in essence removing the veil of silence that has historically prevented us from recognizing our right to refuse classification based on racist and superior/inferiority schemes.

Therefore, false consciousness must be mercilessly excised. Because in doing so we are taking back our freedom to devise solutions for our own problems. We are also openly exposing the hypocrisy buried under affirmative action - which predominantly benefits white women and token "Blacks" which is a strategy to hide institutional racism and to make us forget slavery.

The slave experience is what Livingston Wedderburn correctly identifies as the soul of our history which testifies to the indestructibility of the Afrikan will to persevere. As such he points out that it cannot be compensated for with money or Trojan horses, such as technological transfers.

It is true conflicts existed in Afrika before the European imperialist scavengers arrived. These were our problems. We do not apologise for them nor am I going to sit here to try and justify them. Especially not to those who have multiplied them 10-fold in the guise of civilizing us. Not to those whose crusades, warring states period, and world wars took more human lives and caused more suffering than any Afrikan conflicts ever did.

We must never allow ourselves to be stigmatized by "black on black" racist ideology. We should never misdirect our anger and frustration into self-recrimination and guilt trips which may lead us to accept useless schemes such as drugs and alcohol rehabilitation programs, race relations committees and independent review boards. Instead, we must combat the oppressive cultural reality which retards our decision-making powers and therefore legitimize an alien presence in our house.

The question therefore, is not that if there were no problems in our community there would be no police harassment and brutality. The question is whether the problems are incentives to find our own solutions and therefore to nullify ethnocentric and paternalistic structures of domination and dependency.

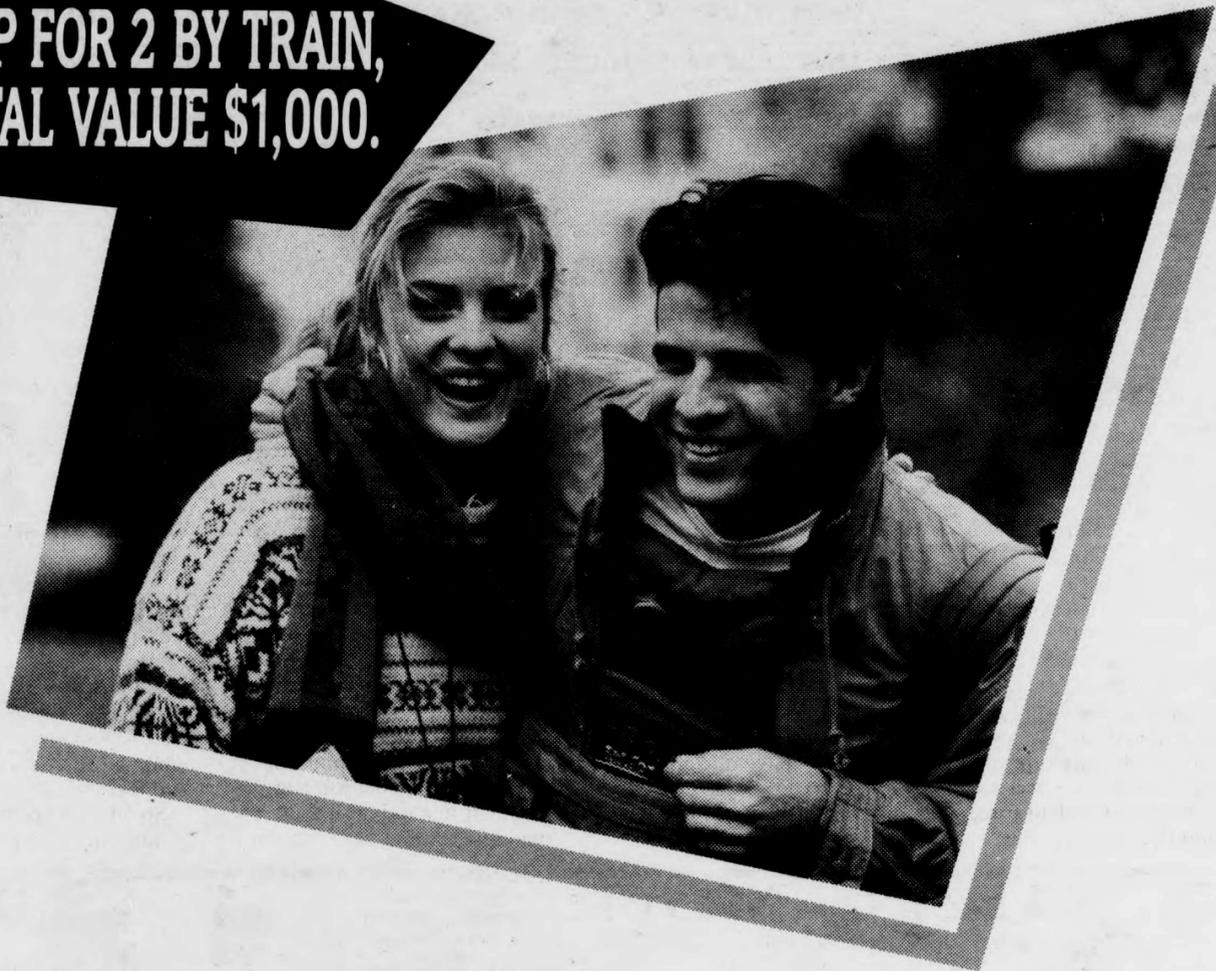
When we find our own solutions, we are in effect forcing (as opposed to begging) structural changes. We are replacing the "by any means necessary," job-seeking mentality with job-creation thinking. We are defining freedom as responsibility and self-reliance. We are, in effect, asserting that we will not be treated as children anymore.

And as we actively struggle to make it on our own, we finally realize the imperative to build on our own "indigenous" cultural institutions is the only means through which the heights of the creative genius of the Afrikan nation may once again be reached.

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OPINIONS

# Activism, journalism make for a poor partnership

by Paulette Peirol

I was a cool fall day and I was suffering from a particularly intense episode of nicotine withdrawal, feeling on edge and unpredictable, when I saw a group of people huddled at the front steps of Kingston's City Hall.

Curiosity nudged me closer. It was a protest, I soon realized — another weekend protest of something-or-other, probably organized by the Action for Social Change committee.

As an editor at the city's daily newspaper, I had another name for the group; Adopt-A-Cause. One week we'd find them camping out in former MPP Ken Keyes' office protesting logging in Temagami and getting arrested over it; another week they'd be on a chartered bus heading for New York City with the aim of shutting down Wall Street to protest the corporate sell-out of Earth Day; and yet another night they could be found disrupting the Sunset Ceremony performed as a tourist attraction at Old Fort Henry. The cause that time was the presence of the army during the Mohawk standoff at Oka last summer.

Then there were the hoaxes. The Canadian Press wire service called us one night asking if we had a story on low-level military flights planned for the Kingston area. Low-level what? we asked.

We sent a reporter off to investigate. Signs had been posted all over the city announcing low-level military flights similar to the ones in Labrador. We made the requisite calls to Canadian Forces Base Kingston, and they denied any involvement in the campaign. Sure enough, Action for Social Change had struck again — this time getting national coverage.

The worst was the recent Gulf crisis hoax. "There's someone on the line who's calling about conscription for



the Gulf War — and the Whig-Standard's phone number is on the conscription sign," our answering service said. The phone lines were busy all night, and we were not amused. Again, the story was printed across Canada.

Action for Social Change members have never owned up to the Gulf hoax, but we suspect it was indeed them. The trick was on us, and they had reason to target the city's main media outlet — a right-leaning newspaper that had abruptly stopped giving the group press coverage.

But what the group never stopped to consider was why their causes were being ignored.

"I felt used," was the candid response of the reporter who covered the Wall Street protest. "I fraternized with the enemy. Late, slept and marched with them for a whole weekend."

What he got in return was every reporter's nightmare: constant badgering at home by group members and a reputation for being less than impartial.

I thought about this as I sat on the steps of City Hall and debated whether I should participate in the group's latest effort — a redefining of Kingston's history through the eyes of natives. At least one group member recognized me as being from the newspaper.

"I'm not a reporter anymore," I told him without being asked. I wanted to make it clear I was not representing the media at that time. I wanted to march with them, to be a part of it all, to feel the thrill of civil disobedience, however tame or innocuous. Growing up in the 1970s, I never had that opportunity. This was my big chance.

We walked for miles, for hours, through parks strewn with red October leaves, bonded by the silent camaraderie of strangers sharing a common cause. We stopped at one point at the Prison for Women, where a powwow was being held inside. Inmates were grieving together the loss of three natives among them who had killed themselves in recent months.

I thought back tears — of sadness, of

anger, but mostly frustration, feeling utterly ineffectual. Yet I was moved, and that was enough to make the three-hour walk more than worth it.

We were rounding the last bend, about 20 minutes from our final destination, when I was accosted by group members demanding that I write about the event. When I refused, they tried to make me feel guilty. They were adamant that I publicize their latest cause.

Suddenly, I wanted to run and hide. I was not prepared to turn the personal into the political. I wanted to experience the event, not report about it in the style we are taught to call objective. And besides, I was an editor. That was my final excuse for not writing.

I've since gone back to reporting, covering cops and prisons no less, and I'm sure any tears I shed will be private. I don't know if a reporter can ever become too hardened. Too desensitized, perhaps, or insensitive. But the hardness is a strength — the courage to look when others might turn away, to dig deeper for information despite threats from those in power.

Radicals and reporters in some sense need each other. They always will. But like politicians and the media, they can't get too close — or more importantly be perceived as close.

The activists will accuse us of being superficial, and their charges will be justified. But you can get truly involved in an issue without taking a stand.

They want us to take a stand. They want us to stand by them. But the media can't afford to hold anyone's hand.

The Action for Social Change committee didn't quite get me. But they made me do some thinking.

*Paulette Peirol was managing editor for the Excalibur in 1986/87. She has worked for the Kingston-Whig Standard ever since.*

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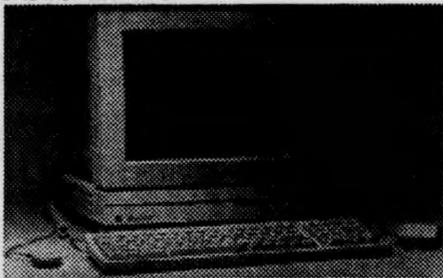
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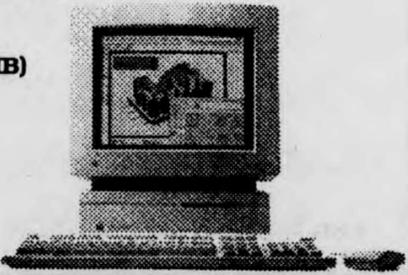


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# Differential treatment of lesbians directly related to concerns of feminism

## A double-standard for homosexuals

by Gina Hanlon and Sue Pennypacker

It is important to understand the differential treatment of lesbians in our society as being directly related to the concerns of feminism.

When women complain about the problems they have dealing with reproductive choice, contraception, abusive boyfriends, or living up to the increasingly idealistic and unrealistic concepts of female beauty, a common reaction is: this

### The dissent of (wo)man

is your problem, you chose this (ie.: to have sex with a man or not to have sex with a man, to go on the pill or not, to accept abuse within a relationship, to conform to society's expectations, to have children, etc.. etc. . . .) so deal with it. No

one forced you to (have sex with a man or not, and so forth).

However, when a woman steps outside of her role as a man-centred woman, when she rejects her expected role as a girlfriend, mother, lover and attractive sexual object, when a woman is a public (or "out") lesbian, she faces ostracism from her friends, her family, her church. She faces discrimination from prospective landlords (or landlords), employers, and social

agencies. If sexuality is "private" (as many people who begin sentences with "I don't hate homosexuals, but" . . . insist) why is she a target of so much public hatred?

Lesbians and gay men form a counter-culture in order to have what straight people already take for granted: a space where they can be who they are without facing derision and unfocussed hatred.

This space is, and can be only partial, however. Straight sex is sold to us all 24 hours a day, every time we turn on the television or see a glossy mouthwash ad on the subway. Straight people often protest against lesbians and gay men "pushing" their sexuality on them.

In response, we would like to ask you to ask yourself this: have you ever seen a Close-up commercial of two women kissing? Has Levis ever used two women staring at each other to sell blue jeans? Have you ever been forced to introduce yourself, saying "Hi, I'm . . . and I'm straight," in order to avoid possible misunderstandings? Have you ever had a gang of women walk up to you screaming "het" (heterosexual, that is) and start throwing hard objects at you? Have women (or men) ever avoided you after you mentioned you really liked the opposite sex? Guys, have you ever been the target of a whisper campaign because your buddies saw you with a woman?

At the same time, lesbianism is seen by straight society as a form of misguided neurosis, willful perversion and as a dangerous political statement. Look at the myth of lesbian "conversion" (all she needs is a good hard f—k — after all, two

women can't have real sex). The GREAT GOD PHALLUS is assumed to be a common denominator. He is guaranteed to make any woman wilt. A real woman will be unable and unwilling to reject such a spectacular offer. If she does, she must be "hysterical", "frigid", or sexually immature and clitorally-fixated, or any of the other terms straight male psychologists have so gleefully hurled at lesbians throughout the last two decades.

Safety and feelings of security for lesbians and gay men is contingent upon either deceiving the straight community or voluntary isolation within a gay ghetto.

So, my straight reader (and this is what I have been assuming throughout this article, just as heterosexuality is always erroneously assumed), what has this to do with you? Just this—look at this and understand: this is the kind of treatment a woman can expect if she steps seriously out of line. Marriage is supposedly a free choice. Dating is a free choice. Making love to a man is a free choice. Having a baby is a free choice. If a woman makes a wrong choice and winds up a welfare mother, or physically or sexually abused by her male partner, or is date raped, she is partially responsible because, after all, she had a choice.

Or did she?

Look how women who do not marry, who do not date men, who choose not to define themselves as mothers (though many lesbians are mothers) are treated. Being a woman-centred woman is not an option that society is going to allow a woman to take seriously.

### The tyranny of homophobia

by LeRoy Ahyye  
"Faggot recruiting!"  
"Queer initiation!"

These were just two of the murmurings I overheard as passersby inflicted their judgement on the recent forum conducted by the Lesbian and Gay Association at York (LGAY) at Central Square's East Bear Pit. The forum was organised in an attempt to promote an awareness that homosexuals and bisexuals make significant contributions and belong to society, and to consequently stem the tumultuous flow of homophobia within the York community.

My interest arose from the fact that though I'm not a homosexual, one of my closest friends is, and the gay bashing that exists at York is aimed indirectly at him. Hence, I stood by trying to grasp the essence of the forum and the reactions of onlookers and passersby alike. Based on what I observed, I've decided to use that which is 'more mighty than the sword' in an attempt to finally bring to an end this scourge of primitive, immature and immoral prejudice which permeates our so-called *institute of higher learning*.

Accepting gays, lesbians and bisexuals into the community begins with how one perceives the. Often they are viewed as immoral degenerates when one envisions in his or her mind what these people's sexual intimacy involves. But that is, quite frankly, their business. If one insists on evaluating people on their sexual preferences this way, then one is guilty of invading their privacy as well as defaming their character. I may not approve of the homosexual's sexual activity for myself, but who am I to infringe on another's choice of sexuality?

To paraphrase JFK, I may not agree with what you say, but I will defend to the grave your right to say it. This does not, however, include any rights to promote discrimination.

Many critics would argue that the homosexual is mentally ill or incompetent, yet even if there were an iota of truth to such a ludicrous suggestion, who is more deserving of being embraced by society than those who may be deemed to be less fortunate than ourselves, whether physically or mentally?

Still others turn to the Bible, twisting religion around to placate their bias claiming that God made Adam and Eve, not Adam and Steve. They lash out with quotes of, ". . . judge not lest ye will be judged."

My high school math teacher once told me that, like math problems, the first step to solving most problems is identifying them. The problems of racial, gender and, increasingly, homosexual prejudice at York, must be solved. A radical first step would be to identify it in ourselves and our peer groups. The next step, a more courageous one, would be to confront it.

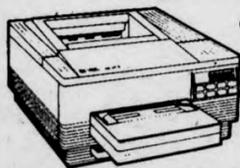
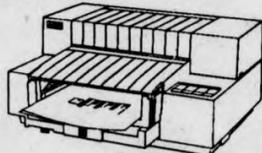
But that courage cannot compare to that which my friend needs to tell his father that he is gay. He is too embroiled in the uncertainty created by homophobia.

If we do not end the gay bashing then we are doing a great disservice to our community and our school, where we are taught to respect every aspect of human rights. Indeed, if gays, lesbians and bisexuals are not to be allowed to co-exist in society, then in truth, not all people are created equal.

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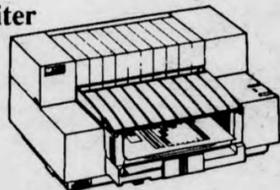


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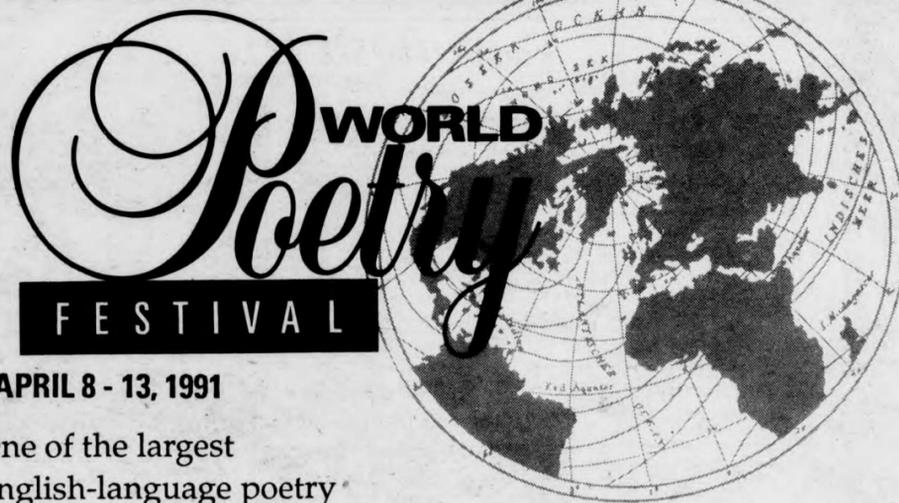
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OPINIONS

# TTC discriminates against university students

by John A. Vink

University students are being discriminated against by the Toronto Transit Commission.

As things are now, high school students are entitled to a 50 per cent reduction in the TTC fare price, while university and college students are forced to pay the full adult fare. Hmm, are not university and college students students as well?

According to York Federation of Students VP External Mitchell Blass, York, along with other metropolitan universities and colleges, has been trying to get student passes for post-secondary students since 1985. Blass says the TTC estimates that it would lose about \$2.1 million in revenues (1986 dollars) if it were to allow post

secondary students to use student passes, and that the TTC would be willing to give them student passes if they could somehow make up for the loss.

One may question the reasons for giving high school students passes and not post-secondary students. It seems that in most respects, post-secondary students may be even more worthy of the discount.

First of all, post-secondary students are more responsible about their education. They pay for their education, while high school students don't.

Dan Maceluch, media relations coordinator for the TTC, says that post secondary students cannot get student passes because "they are adults." He also cited the fact that the TTC would lose revenue. When asked who makes up the lost revenue when



high school students use student passes, he was unable to comment. (i.e. "Uhhh . . ."). This suggests that high school students are getting a free ride (pun intended).

High school students generally live at home with parents who pay many of their expenses. On the other hand, post-secondary students tend to pay much of their own way. Although they may get some money from their parents, many still have to pay for their housing, food, tuition and other necessities of life, including transportation.

With their full-time studies, many post-secondary students do not have much time for a part-time job, as most high school students do.

Why are high school students granted this extra privilege? Why aren't university students granted the same? What can we do to change this?

With most other services, boycotting is an available solution. But in this case, many students rely on the TTC to get to school, so boycotting would be more detrimental to students than it would be to the TTC.

Persons interested in making noise at a TTC Public Commission meeting should go to 1900 Yonge Street (Young & Davisville) on April 9 at 2 p.m. People who wish to make a statement at the meeting must call Bruce Milsip beforehand at 393-3847.



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# Temagami: jewel of the North

by Peter Stathis

"Once you've come to Temagami, you will always return."  
— Rick Whitteker, manager of the Temagami Wilderness Centre

With the summer just around the corner and the academic community getting out of school soon, an escape from the congestion of Toronto to the scenic Canadian northland may be the ideal summer adventure.

The Temagami wilderness is one of Ontario's most picturesque regions.

One of the few remaining stands of true wilderness left in Eastern Canada, its natural beauty has not yet been devastated by commercial development and hypertourism.

The Temagami wilderness encompasses more than 5,000 kilometres of mountains, forests and winding waterways (rivers, lakes, falls) that make it ideal for camping, canoeing, swimming, rock climbing, cliff-diving, fishing, photography, (as well as skiing, dog-sledding, and snow-shoeing during the winter season).

Temagami is much closer, however, than you might initially think: only an afternoon's drive away from metropolitan Toronto. A four hour drive on Highway 11 past North Bay and 45 minutes further northwest on 11 will take you to the Temagami Wilderness Centre: one of the lodges that provides the nature enthusiast with bed and breakfast as well as equipment, supp-



**CRYSTAL BLUE WATER:** A view of the Temagami region from the window of a Cessna bush plane. The wilderness extends over 5,000 kilometres of forests, mountains, rivers, lakes and falls.

lies and general outfitting for out-trips throughout the region.

The natural wonders of Temagami include the red and white pine, jack pine, poplar and white birch trees, with some of the old growths dating back well over 1,000 years. Depending on how discreet and lucky you are during an out-trip, you may see much of the Temagami wildlife including moose, deer, black bears, beaver, wolves, loons, the great

blue heron, many species of fish, and the majestic golden eagle.

The Temagami Wilderness Centre (TWC) provides qualified nature guides who will navigate small groups (between 5-12 people) along the complex network of Temagami's waterways and trails.

The guides also provide trippers with a rich historical background, telling stories, showing geographical landmarks, and pointing out ancient Indian hieroglyphs and other relics from the past. As well, they instruct the trippers in canoe survival skills, wood-working, and how to find and prepare much of the plantlife in the region.

Rick Whitteker, the manager of TWC, explained that because he has fallen so much in love with Temagami, he is fortunate to have a job which allows him to play while he works and gets paid.

A small man with wavy black hair, silver spectacles and a thick beard, Whitteker has been managing the Centre for three years. He knows about every aspect of the operation: the outfitting, the scheduling of trips, and the topography of the region. He is so busy during summer and winter vacation seasons, that he rarely has time for a holiday himself.

Recently, I had the unique experience of travelling with a group of tourists from France as part of a week-long trip that took us through an exhilarating set of circumstances.

We were flown by floatplanes to a pre-determined lake where our canoes and gear had been stored and were waiting for us. Our objective was to paddle back to the Centre over the next week.

Although there was a translator along with us on the trip, there was never a language barrier in our group. This was a credit to the invigorating experiences we shared with each

other in this remote region. In a few days, we had already formed strong bonds of attachment.

We passed along dark, quiet channels surrounded by the stark walls of mountains, swamps where we had to push our way through mud, winding white-water rivers, an open bay where we battled an approaching storm, and the ancient Natsawgan trails that wound through the hills where we portaged our canoes.

I tried to keep a daily journal and take as many photographs as possible, but once we began paddling, I found that my sense of time and purpose quickly became distorted.

The week-long trip canoeing, camping and hiking in the bush

sometimes felt as long as a month or as short as an afternoon. And nothing beyond the canoe or the tent seemed to matter anymore.

The constant churn of paddling the canoe made me realize that I had muscles where I didn't even know any existed. Digging the paddle down, dragging it across the length of the boat and then forward over water and plunging down again. Over and over, the feeling of powering the canoe along with your partner can be a great feeling for those of us who spend most of our time sitting in lecture halls or offices.

After a long day of paddling, you will enjoy just about anything for food once you set up camp.

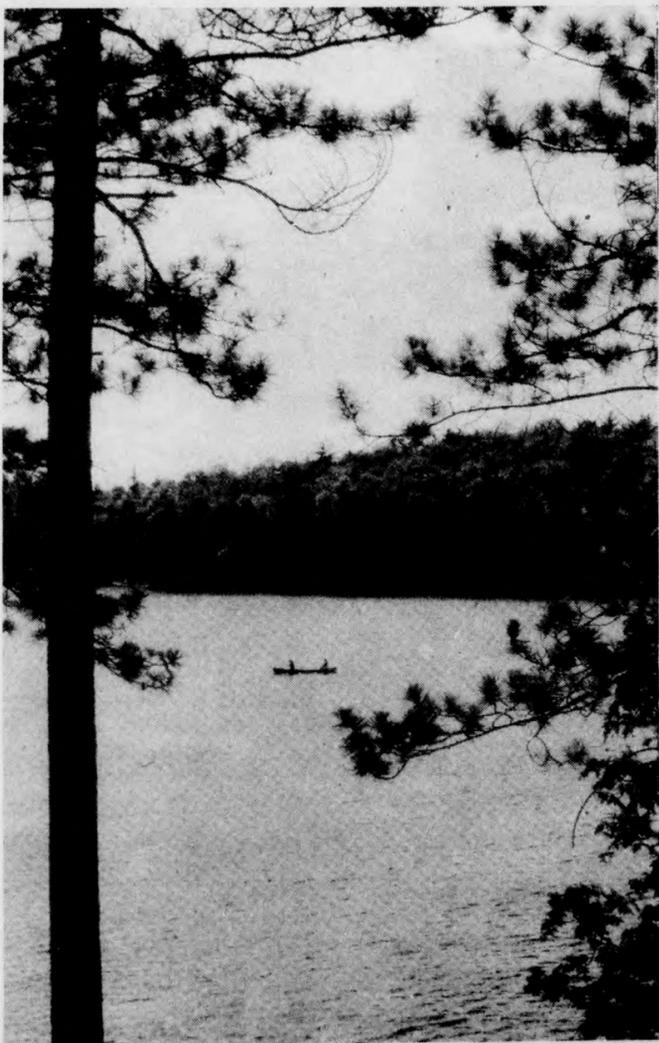
Our dinners were simple but satisfying: lentil soup with carrots, onions and instant beef gravy as a sauce for mashed potato. And for drink, all you need to do is dip your plastic cup into Temagami's famous crystal clear lake water.

After the breath-taking forestscape of trees and calm water, I returned to Toronto to see the familiar concrete and steel monolithic apartments and sprawling industrial strip malls.

Instead of wildlife and the sound of a canoe paddle in the still water, I saw asphalt streets and the exhaust of a steady stream of cars hurrying to their destinations, mine included.

There was a sense of elation to be coming back home, but also one of deep regret — one environment is clean, quiet and natural and the other busy, noisy and artificial.

Yet even one week in the bush was enough to rejuvenate an otherwise jaded and cynical urbanite. I plan to return to Temagami this summer. Once is never enough.



**SURROUNDED BY SERENITY:** A quiet moment on Lake Temagami. Many of the waterways in the district offer a panorama of natural beauty uninterrupted by other tourists, camps or boats.



**BORIS KOEHLIN**

**TREE HUGGER:** Some of the old growth trees date back well over 1,000 years.

Temagami out-trips cost between \$250 to \$500 Cdn. for four days to one week including transportation, food, and outfitting. If you would like to explore Ontario's rich history and geography, contact Rick Whitteker at the Temagami Wilderness Centre (705) 569-3733 for further details.

And now for the long awaited...

# SUB Verse

"I'd rather be a House of Masters member than a shaggy mastadon."

**the bOttleS in heR dreAmS**  
the bottles f

a  
I from their shelves  
as she awakens s  
in  
the outer  
I mean the  
she sees  
the red roses  
surrounding her bed  
and cries.  
All fish slip onto the floor, finding no  
comfort.



Clem Tobias

**The toast is burnt again**  
The juice drips from the strains  
forced upon the equinox.

Could you filch me in on this?

The B-Boys rally starts at ten  
their banners muddy with being ignored again  
Oh and how the dogs howled  
last night in the chicken coop.

Ha you thought of this  
No I never would have  
right like I want to  
go back to bed  
drink some joe  
seek some help  
How's steel these days  
Still burn your nipples  
George wants smooth legs  
But he's such a swell guy



Meleesa Theos



"I've finally made it into a fraternity,  
now all the girls will adore me.  
I think, I think. Or do I follow?  
In their sperm the chauvinist pigs wallow.  
"Brothers and sisters across two nations."  
A form of social masturbation.  
Tom, Dick, and Biff think they're better than  
me,  
cause now others will decide who they're sup-  
posed to be.

Toliethead



Joe  
knows

Jocrast

Didn't you find a baby for bebee  
Beebe bet the blind boy for big blocks  
Back off big boy, bebee doesn't like babys.  
bye-bye

Jay-Jay

**Red sCARE**  
i'm going to leave an atom bomb  
in a paper bag on a city bus  
and someone will get hungry . . .  
the start of lunch, the end of us.

i hope it makes america clear  
for communists to infiltrate —  
and some of them can build on  
the rubble of this land so great.

i don't care if it don't work in an Asian wasteland  
how much worse could commies do in shantontate's  
land?

so bless the murderers and thieves,  
snaps and rippers,  
while stupid souls go gaga,  
I'll plant my lunch with hope inside.

hope, of some red-mannered girls  
coming 'round to build some hope  
and save us starting a new  
america, amerzeeedoats.

so is this what we need  
to stop us from our self-decay?  
annihilation breeds contempt, but  
better dead than red, you say.

well then I'll leave an atom bomb  
in a paper bag in a garbage bin,  
and if someone gets hungry . . .  
then share your bloody lunch



Helen Stathopoulos

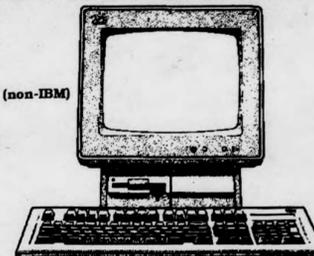
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# ARTS



## Marquez's military maze

by Chris Wodskou

*The General In His Labyrinth*  
by Gabriel Garcia Marquez  
Random House  
285pp \$26.00

The life and exploits of Simon Bolivar seem like a natural and long overdue theme for Gabriel Garcia Marquez to tackle. Bolivar, one of the greatest political figures and most mythical of heroes of South American history has been brought to the attention of the global literati by arguably the most influential South American writer of the past quarter century.

This book is overdue because the achievements of Bolivar — acclaimed in the early 19th century as the liberator of South America from Spanish colonial rule — have been written over by the events of the past 150 years or so, which have all but negated what Bolivar sought to accomplish. An interminable line of despots and comprador dictatorships and their ties with U.S.-centered neo-colonialism have made a mockery of Bolivar's goal of unconditional self-determination for South Americans.

Furthermore, the political analogies between *The General In His Labyrinth* and the contemporary political climate are timely if not exactly obvious: the critique of colonialism, a downplayed but important element of Garcia Marquez's fiction as early as *One Hundred Years of Solitude*, continues to be a turbulent undercurrent, always informing the story, but never quite subordinating the story to the function of a soapbox for anti-colonial didacticism.

il of which prompts Garcia Marquez to follow the wasted, emaciated General Bolivar, a 47-year-old man inhabiting the overburdened body of a withered, old man beset with a plethora of the physical indignities reserved for the aged — as he drifts down the Magdalena River from Bogota toward his exile. The erstwhile most powerful man in South America put to pasture by intriguers, malcontents, and his own dreams is in a simultaneously crochety, reflective, rueful, and indignant frame of mind as he dodges death at several turns, relives lusty adventures, and reevaluates his military campaigns, political machinations, and failed achievements.

Bolivar, Garcia Marquez is continually at pains to remind us, was a libertine, a brilliant soldier, a passionate dreamer, and a masterful strategist, which leads to the most pertinent question raised by the novel if Bolivar lived such a fabulously rich, exciting life, seemingly tailor-made for an epic bit of magic realist fancy, why is this fictionalized biography so un compelling and un fascinating? True, *The General In His Labyrinth* is rarely less than interesting and has no shortage of passages which stoke the imagination, but the reader hoping for the entrancing sweep of something like *One Hundred Years of Solitude* is likely to be disappointed.

A curious ambivalence pervades the tone of the novel, which I suspect is a result of an unsuccessful attempt to hybridize genres. Garcia Marquez's stock in trade has long been magic realism, large, cluttered, and



densely and eccentrically peopled

Perhaps more importantly, Garcia Marquez focuses on Bolivar's quixotic and ultimately unattainable dream of a united South America. The insoluble problems with which federalism is fraught agonize Bolivar throughout the novel. He is unable

to make sense of his people's indifference toward independence, their fickle, even treacherous, ingratitude toward their Liberator, and their seemingly self-destructive abandonment of the ideals he has put himself into an early grave fighting for.

tableaux of strange, yet earthy timelessness and other-worldliness.

Historical fiction doesn't necessarily make for good magic realism. Throughout the novel, Garcia Marquez seems straitened by attempts to maintain some sense of historical fidelity: to lionize an underacknowledged hero and to transcend reverential biography.

The apotheosis of Bolivar tends to negate whatever Garcia Marquez does to turn him into a captivatingly odd, idiosyncratic character. Rather, he becomes the stock romantic military hero of thousands of literary works about revolutions: always the one liners and pithy aphorisms at the ready; quick, wildly impulsive, and always valorous, self-endangering actions; lustiness beyond compare and an extraordinary capacity to keep his bed well-stuffed as haughtily beautiful and worldly-wise women flop into his arms at the drop of a well-turned, chivalrous phrase. This is just the sort of thing that might have seemed quaint decades ago, but now seems awfully anachronistic at best, and embarrassingly hokum at worst.

I think that what may be the most vital missing ingredient here is irony, which, it seems to me, is essential to Garcia Marquez's best writing, allowing a certain distance from the most outlandish of events and characters so as to not make them appear silly and contrived. But the myth of Bolivar cries out for reverence, which leaves us and Garcia Marquez hopelessly caught between the demystification of a myth and an obliging sense of faithfulness to that same myth.

## Director of *Untouchables* is a better teacher



by Andrew Sun  
*On Directing Film*  
by David Mamet  
Viking Press

It's hard to imagine the audience for which this book is intended.

David Mamet, film director, is not exactly a household name. He's been a hired gun for the screenplays of a few films — some were hits others stunk like bad cheese.

Mamet doesn't carry much *auteur* with film students. With only two films to his credit, his expertise is writing plays.

By his own admission, Mamet is not an experienced enough director "to realize the extent of his ignorance on filmmaking." Yet, this series of lectures conducted at Columbia University in 1987 could hardly be dismissed as the vanity of a successful playwright.

The Chicago-born director has penned such films as *The Untouchables*, *The Verdict* and *The Postman Always Rings Twice*. He has also directed two very respectable flops, *The House of Games* and *Things Change*.

However, Mamet began in the theatre, and his strength is understanding the structure of drama. As an authority on film direction, he is a better teacher (that's a compliment for the book) than a director. It's not that Mamet can't direct films, but his ability to convey images does not surpass his ability to convey words.

His book, *On Directing Film*, is theoretical in its approach and more critical than practical. Mamet claims that the only thing he knows about directing is Einstein's theory of montage, a perfectly good place to start since most of the Hollywood hacks don't understand it. He provides an excellent service for budding directors, explaining the development of drama through the use of montage. Through the discussion of this very novel idea, Mamet concludes that most of film direction is done in pre-production.

"The work of the director is the work of constructing the shots at studio executives, Hollywood producers, hysteric actors and even performance artists. I'm sure they all

deserve it, but would he be so bitter if his films made more money," writes Mamet.

Several passages are basically transcripts of workshops. While they read well and exemplify Mamet's teaching method clearly, they also reveal him as the self-possessed knight of integrity in an industry of sleaze. He sees himself as a kind of cinematic Yoda helping his students persevere against the dark forces of the studio executive. Between the lines, Mamet not only seems filled with resentment just underneath his intellectual surface, but also reveals a turned-up-nosed lofty righteousness very unbecoming someone with his talent.

One of these days, Mamet will manage to make a film to his satisfaction without the interference of studio executives. Certainly his ideas and approach are undisputable.

Woody Allen once said, "those who can't do, teach." But in the case of David Mamet the film director, "those who can do but couldn't because of the system — teach and bitch!"

# Nikita: stylish sexy French thriller

by Almeida Quim

*La Femme Nikita*  
directed by Luc Besson  
Alliance

*La Femme Nikita* is the latest feature from Frenchman Luc Besson. Although I have not seen his other works, which include the internationally successful *Le Dernier Combat*, the cult hit *Subway*, and *Le Grand Bleu*, I was extremely impressed by his film making talent in *La Femme Nikita*.

*La Femme Nikita* is a stylish, sexy, French thriller. Like the heroine Nikita herself, the film is explosive and violent. The visuals and the style of film are sophisticated and sleek, and it has a glossy French avant-garde look to it.

When we first see Nikita herself, she is a seedy underworld junkie in need of a 'fix'. When her creepy underworld friends get blown away by the police in a failed attempt to steal drugs, Nikita seeks revenge by blowing away a few cops with her deadly aim. After she gets arrested and sentenced for murder, she is declared dead by the authorities.

She is then approached by an agent from an underground government agency (played with '007' coolness by Tcheky Karyo), who would like to use her exceptional talent for killing people for the government's own exploits. After much resistance, Nikita realizes she has no choice but to obey the authorities. The alternative is imprisonment or death.

Nikita is soon programmed and groomed into a sexy feminine killing machine for the government's underworld activities. Although she is allowed to live on her own, Nikita's life becomes a nightmare as she cannot escape the manipulation and



Beautiful and dangerous Nikita (Anne Parillard) leads a double life in the stylish thriller *La Femme Nikita*.

control of the government agency she realizes her life is a living hell, and attempts to struggle for control of her life.

To offset all the violence and coldness in the movie, a counter plot is introduced in which Nikita falls in love with a gentle and likeable man (played by Jean-Hugues Anglade). He is totally blind to her secret iden-

tity, thinking she works late nights at the hospital when she goes on her assassination assignments. Their love for each other represents the struggle of good over evil in the movie.

While the movie is slick and well-done, it nevertheless has its flaws. The movie is not a four-star masterpiece, but it comes close to it. I felt

the ending was unsatisfactory, as the story is not properly resolved and the audience is left wondering about the fate of Nikita.

I also did not like the excessive exploitation of violence in the movie, especially the gruesome scenes at the end. The worst is the scene in which acid is poured over several convulsing undead bodies in a bathtub.

Anne Parillard is stunning and seductive in her portrayal of Nikita. She plays the character with razor edge volatility while also giving her a tender vulnerability and sexiness which makes Nikita so appealing.

Overall, if you are looking for something that will dazzle your senses, with lots of style and fast-paced action, you should not miss this movie.

## Luscious Lush rides into Toronto

by Chris Wodskou

*Lush/Ride*  
R.P.M.  
Mar. 26, 1991

"Manchester's dead already" declaims Chris Acland, drummer for Lush. Lush negotiated their way through a campus media press scrum prior to their Tuesday night show at RPM with Ride.

"So many of those bands like The Charlatans — they're playing all these big venues on the strength of what, one album — are just going to disappear as soon as everybody gets sick of the Manchester scene."

Lush singer-guitarist Miki Berenyi concurred.

"Bands like Happy Mondays and Stone Roses, who've been around for a while to establish themselves and are adaptable will keep going but the rest..." She makes a dismissive gesture with her hand.

This leads us to the question of what does this carping about Happy Mondays' minions and acolytes have to do with Lush?

Nothing much except to point to the reason why Lush have thus far been able to transcend any labels affixed to them or membership to any number of scenes manufactured by the U.K. music press: nearly perfect pop songs, which should always be in fashion.

Over three EPs, compiled in their Canadian debut *Gala*, Lush's music has no pretensions to being anything more than supremely catchy guitar pop erected around foundations of simple chord progression adorned with little more than stunning melodies and starkly beautiful harmonies, but without the edges smoothed over.

The foregrounding of strong melodies and reliance upon part of what Miki describes as "anti-rock attitude", stems in part from Lush's earliest existence.

"When we started, Chris was the only one who could really play, so we had to concentrate on what we were good at, which was writing songs."

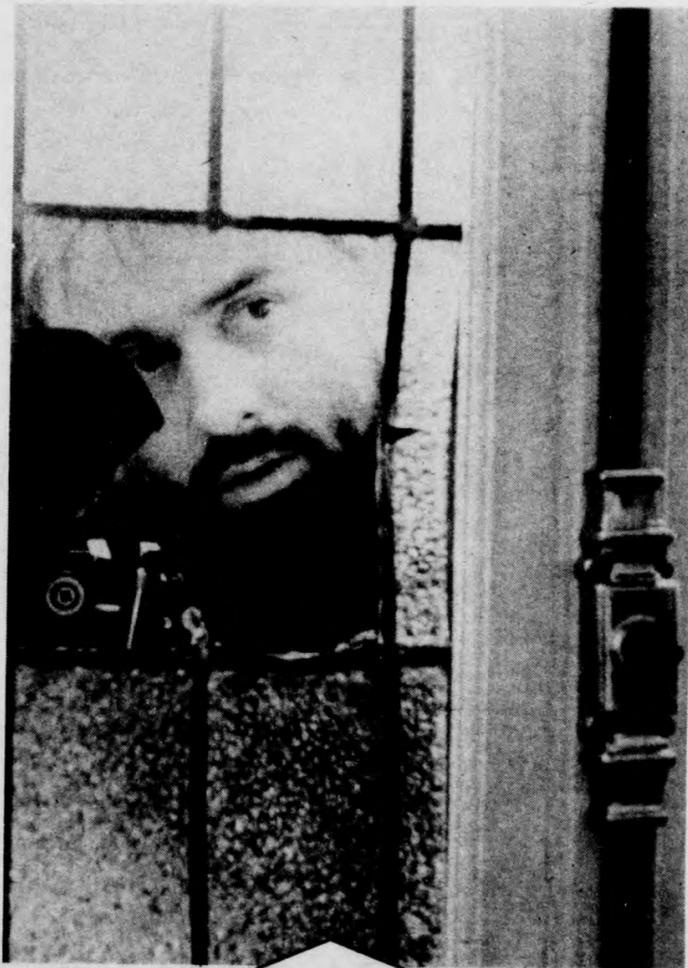
"We've never been good enough

as musicians to be a rock band. We can't play those ridiculous solos to show how good we are, and we can't take requests for covers from the audience... I've never liked that sort of stuff anyway. All that has nothing to do with making good music."

Miki would like to see one thing changed about their promotion. Because Lush is fronted by two attractive women, the press has capitalized on their looks, splashing their faces on the covers of British music magazines, at the expense of serious discussion of their music.

For now, their agenda is the continue to establish their own unique niche in the music world, something which their association with 4AD and Robin Guthrie of the Cocteau Twins works against.

Lush would be better compared to their labelmates the Pale Saints, fellow purveyors of hard-edged, but lilting pop. But the point here, is not to affix a label or compare bands. Lush want to stand on their own.



Director Luc Besson (*Subway*, *Le Dernier Combat*, and *Le Grand Bleu*) films a scene for *La Femme Nikita* from an interesting perspective.

ARTS



# Why are they so angry?

by Michael Roncon

SkateNigs  
(E.P)  
Wax Trax/Cargo Records

Who are the SkateNigs and why are they so angry?

It seems that the overlords of the industrial scene — Jourgenson (*Ministry*) and Ward (*Revolver Cocks*) — have a loose hand in the Nig's stuff. Add to this a myriad of other Wax Trax people including Phil Owen and the late Lorri Jackson and you have the SkateNigs.

"Chemical Imbalance" is a brutal attack track. It begins with a rap by Lorri Jackson, who is credited as an "Honorary Nig" and in whose memory this record was made.

The rap is about the SkateNigs and their beefs with life. Lorri studied the art of "I don't give a fuck" delivery. She sounds like Sinéad O'Conner talking to her record label.

According to Lorri, the SkateNigs are not the type you want to bring home to anybody — let alone mama. With such insights as, "if buttoles are peepholes/then the Nigs are the windows/to the soul of this fucking ridiculous world/anality's got nothing on their borders" Lorri brings a smile to my face.

It quickly turns to a grimace, though, when the industrial/thrash sonic assault begins.

With a fast and heavy bass beat, drums to match and some accurately timed guitar jabs, I listen to a voice on the verge of murderous anarchy.

We get stuff like, "take a look at my world/dystopia with abundance/I'd rather die on my feet than live on my knees/SkateNigs, mortal but invincible/ SkateNigs, making life livable." Are you getting the idea?

"Damage 43" is no more political. It sounds like Chucky D. meets *Ministry* and decides to berate working man for his somnambulist political attitudes.

Needless to say, this is not for people who want to hear how much Bobby loves Cindy. These guys are angry and aware of it.

Their art — some may argue the "art" part does not lie in rhythmic poetic verse nor in sweet melodic interludes, but instead in a nifty rap package which oozes with slimy truths.

The SkateNigs zero in on their truths like students on cheap photocopyers. Their music, as well as their lyrics, make no compromises to no one.

As I listen to this stuff, I can't help but think that these guys are simply the mirror of a violent society that needs to vent its anger and frustrations.

The SkateNigs offer an outlet, not a solution.

So, if you like your music with large doses of raw energy, or if you just want the occasional SCUD to land on your head, then this bud's for you. Otherwise, avoid it like the plague.

# Guitar hero solos

by Bruce Adamson

Jack De Keyzer  
*Hard Working Man*  
WEA Records

Jack De Keyzer's debut solo release, *Hard Working Man*, could not have been more aptly titled.

The local guitar hero has been gigging around town for over ten years, playing virtually every club and beer nook in the city.

His blues and rockabilly stylings have earned him a loyal following, and nary a weekend can be found where Jack isn't tearing it up for the torch and twang faithful. *Hard Working Man* is a solid platter which proves De Keyzer to be a diverse musician who can switch from gut-wrenching blues to shoe-shuffling country rock at the drop of a beer cap.

Side one kicks off with "That's The Way", an up-tempo rocker that should appeal to the Q-107 set. "Burning Up" follows, with Jack tipping his hat to the Peter Gunn school of guitar pickin'.

Jerome Godboo of the *Phantoms* makes a cameo harp appearance,

adding a soulful undercurrent to the proceedings. Jim Cuddy and Greg Keelor drop by to offer backing vox on "Nothing To Lose", a Blue Rodeo styled ballad which has great single potential.

The emphasis on "hit" material gives way on the B-side,

Allowing De Keyzer to loosen up and put his considerable club experience to good use.

"Long Legged Woman" and "Out Of This World" are irresistible rockabilly workouts which are reminiscent of Elvis Presley's pre-Burger King Memphis sessions. No small feat in my book.

No artist with a rep for bar room shredding can record a disk without digging into the blues, and De Keyzer is no exception.

"Blue Train", the album's final cut is a solid ballad with Dire Straits overtones; in fact, much of De Keyzer's soloing throughout the LP sounds very Knopfleresque.

*Hard Working Man* is a fine representation of what its creator is: a rock and roll traditionalist.

Musically, the results are fantastic, but lyrically De Keyzer often finds himself mired in a slick of thematic cliches.

Stories of guitar slingers rolling into Dodge City to covet the sheriff's daughter are as old as Wyatt Earp's shaving brush. Fortunately, De Keyzer's tavern-tested musical trick-bag gives *Hard Working Man* an irresistible flavor that more than compensates for his occasionally contrived rock'n'roll gobbledegook.



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ARTS

# A dog, a kat, a mouse, a brick: The eternal triangle



by Ira Nayman

*Krazy and Ignatz*  
by George Herriman  
Turtle Island/Eclipse Books

Religions generally tell you that the perfect romantic relationship consists of precisely two people. Artists, on the other hand, have been more interested in relationships involving three people: triangles. Although there are numerous examples, one of the most interesting involves a dog, a kat and a mouse, and revolves around a brick.

The kat is Krazy, a moony romantic of indeterminate gender with a unique patois. The mouse, Ignatz, is a lout (whose tortured speech is, nonetheless, highly poetic) whose only purpose in life is to cause trouble. Offisa Pupp, the dog, is determined to see that he does not succeed.

As for the brick . . . well, Ignatz' greatest pleasure is tossing it at the kat in the hopes that she will subsequently leave him alone.

Krazy, on the other hand, is infatuated with the mouse, and sees each brick as a love offering, to be awaited with breathless anticipation. Pupp, who stoically harbours a love for Krazy, is entrusted with the job of keeping brick and Kat apart (it is also his pleasure.)

Such is the story that George Herriman spun in the pages of William Randolph Hearst newspapers from 1915 to 1942. It is a magical story, currently being retold in a series of books from Eclipse/Turtle Island.

Each book covers a year of the strip, which only appeared in Sunday cartoon supplements.

Eight volumes are currently available; all 27 (all but seven of which are in black and white), which will contain the entire run of Krazy Kat, should be in print by 1994.

This is in keeping with the recent trend to reprint classic comic strips in large volumes (including *Lil Abner*, *Dick Tracy* and *The Spirit*).

It is a shrewd move. As comic readers get older, their tastes are becoming more sophisticated; there are a lot of people ready to discover the innovators in the graphic storytelling medium.

As explained in the introduction to the first volume, *Krazy Kat* was not popular with the public, was never a financial success and would have ended soon after it began if Hearst hadn't adored it and ordered publishers in his chain to run it (a chore they frequently found reasons to avoid). It seems ironic that a man who showed such poor judgement in other areas is responsible for the continued health of one of the most imaginative strips of this century.

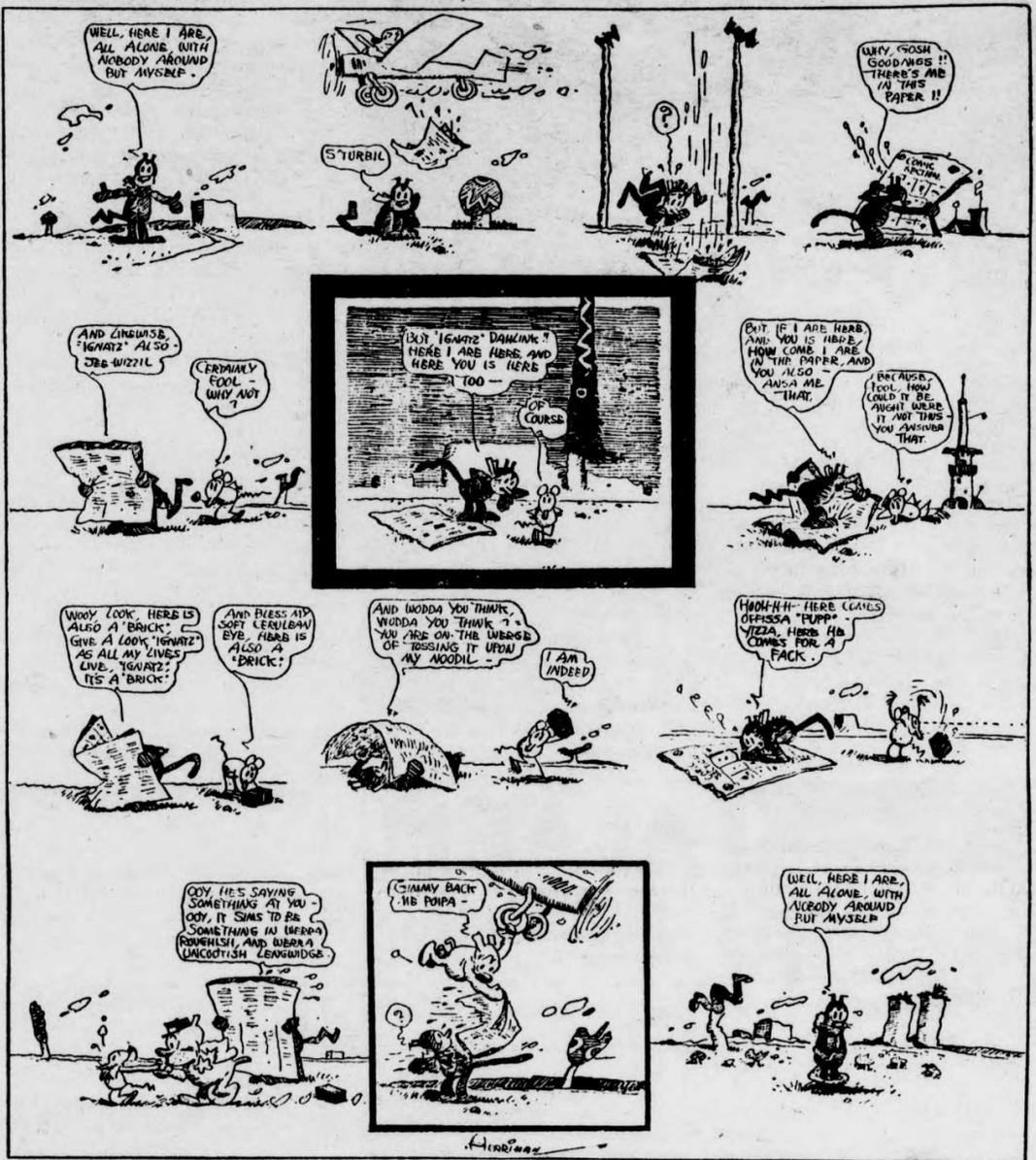
The lovers' triangle seems a thin premise on which to base almost 30 years of cartoons. Yet, Herriman always managed to find ways to keep things fresh, including infusing his strip with new scientific and metaphysical concepts and creating enough additional characters to populate a small county (Coconino, actually).

Although some references are dated (each volume contains a page devoted to explaining some of the more obscure ones), *Krazy Kat* has a timeless quality. Indeed, some of the cartoons have a post-modern playfulness to them.

Artistically, Herriman was a little rough, and he had a tendency to shift backgrounds at will.

Moreover, his animals sometimes walked on their hind legs, sometimes ran on all fours, a curious mix of anthropomorphism and realism. Touches like this make *Krazy Kat* quite quirky.

The most original, striking visions usually are.



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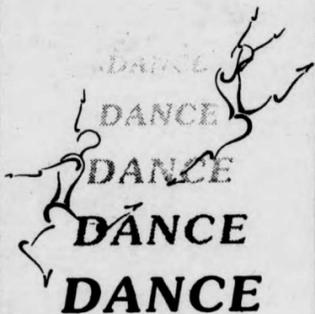
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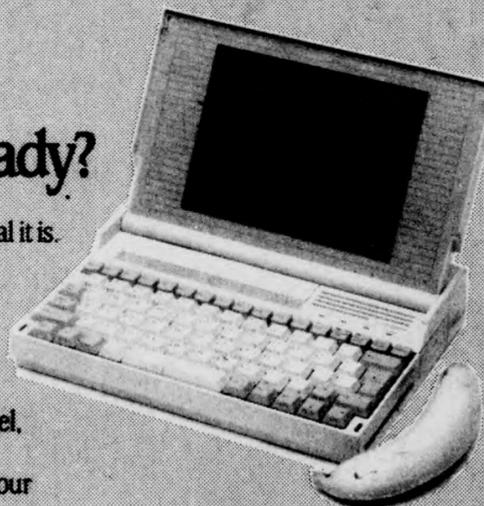
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## ARTS

# Chris Connelly chants

by Michael Roncon

Chris Connelly  
Stowaway (Ep.)  
Wax Trax/Cargo Records

If you are familiar with the Jourgensen-Barker club and its off-

shoots, then you may have an idea of what this combination entails. If not, then let me digress . . .

Wax Trax Records reminds me of a 60s family commune. Everytime I blink another EP or LP is being released on the label by some collab-

oration of members from different outfits. **Chris Connelly's** name can be found on one of these projects (which began four years ago) called the **Revoluting Cocks**. **RevCo** is a hard-edged industrial band which also features Alien Jourgensen and Paul Barker from **Ministry**. To get an idea of the **RevCo** sound imagine a rackety, decadent, assembly line plant with an army of overworked and underfed slaves screaming in blind revolting rage. End of digression — back to **Chris**.

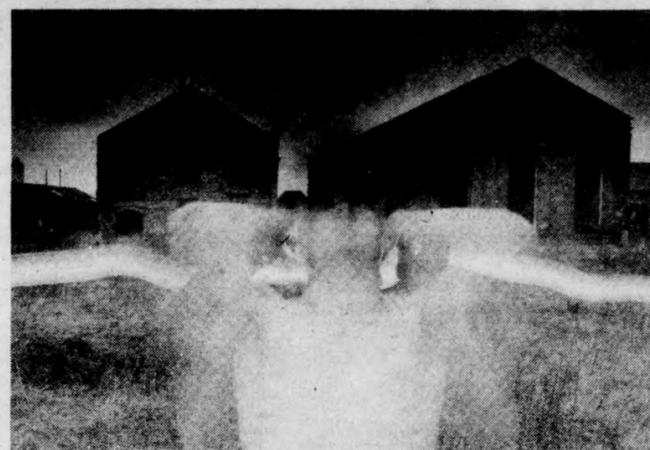
This solo project by **Chris Connelly** is a deviation from the standard Wax Trax sonic assault. Here, **Connelly** does not invade your private psychic sanctuary, as in most of his **RevCo** tracks, but instead woos the lingering ghosts from your dark closet. In simpler terms, these tracks are softer than **RevCo** stuff, but perhaps surprisingly, this does not detract from their intensity.

This EP has three-tracks including one re-mix. On "Daredevil," the drum machine syncopations set up a soft backbeat to myriad layered voicings. Add to this melodic guitar injections and piano keyboards, and you almost get a fleshy feel out of a machine-created track.

"Stowaway is more dance floor oriented. **Connelly** sets the drum machine to a steady 2/4 time and the rest is mostly keyboard layerings. On the remix the piano returns adding that "gothic" feel.

So what makes this record different from any other flash-in-the-pan alternative-club wonder? Without a doubt, the answer is, **Connelly's** voice. The repetitive hypnotic chanting combined with his baritone voice takes you above and beyond the rhythmic beats. **Connelly** comes across with a dark and brooding invitation to play. It reminds me of the ephemeral **Sisterhood** with Andrew Eldritch steadily crooning you into a climactic panic.

**Connelly** sings pictures, not words, and the pictures are not the postcard kind. If you want to go somewhere far away, fast, for cheap (like for \$8.99) then get this piece. Otherwise, get it for the dance-beats — it's solid.



## A fragrant chain of flowers

by "Switch"

Cocteau Twins  
Garlands  
4AD/Polygram Records

Fraser sings in her youth again. Elizabeth Fraser might not be so old but certainly age and maturity has affected the sound, if not the essence of the **Cocteau Twins**.

*Garlands*, the eight song birth of the **Twins** has just been rereleased by Polygram AND ITS ON CD!

The advent of digitized sound has left many in limbo. Does the CD last longer, sound better . . . ? Regardless, the CD player in place of the average turntable does give better quality sound to the layman ear and what else is really important? In short the CD takes you where you want to go — as close to the original sound as possible.

Now, apply this new technology to a band like the **Cocteau Twins** and you get . . . ethereal ecstasy.

The advantage of the CD for the fan of the **Cocteau Twins** is that it exhibits the

complex organization of the music.

The **Twins** are known for their musical layering and the CD seems to capture the slight shifts and nuances which the vinyl obscures. One vote for technology.

This release has a special feature of added tracks, the original eight solid tracks from the *Garlands* EP, and four more from John Peel's sessions with the **Cocteau Twins** in 1983. There are also two extra tracks, "Speak No Evil" and "Perhaps Some Other Aeon".

The best thing about this album is that you can sometimes understand Fraser's lyrics, which are usually unintelligible.

As audio art, the **Cocteau Twins** are famous for their sound/voice crystal. So many facets and yet so delicate and clear.

If you're a **Twins** fan this rerelease of *Garlands* is an essential. For those of you not familiar with them, the best place to start an understanding and appreciation of them is when they were still babies.

# FLA's MF lifestyle



by Peter Stathis

Front Line Assembly  
Caustic Grip  
Wax Trax Records/Cargo Records

**Front Line Assembly:** big boys who have earned respect through fear.

**Front Line Assembly:** the shock troops in an acid attitude which is underwhelming the innocents of consumerism as it belches out of the basements and bars of an impetuous, calloused youth.

The pelvis-thrusting overtures of our boys in the front line offer bliss to those of us who are trusted friends or proven fanatics to the tight black headband — the connexions and co-operations never run dry — as long as you remain consistent to their arbitrary labels and renege on your previous allegiances.

But if you cross the boys of **FLA** without tribute of flesh or the full-body salute, then you must writhe in pleasure and pain. For within their caustic grip, **FLA** shall rain a hail of sonic destruction upon your grim soul and you shall understand the new way: for you are become the enemy in their eyes. Like a hunter savages his prey, you shall be given satisfaction in place of mercy.

**Front Line Assembly:** a synonym for aesthetic terrorism. A lifestyle: Mind Fuck.

Spurning the past and ignoring our doomed future, **FLA** ruthlessly lives the *now*, forging consensus reality as they step on the toes of would-be music critics and crushing the pinhead skulls of auidial unbelievers. Not art, not pretty, but necessary. File under: life.

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# Adbusters strange mix

by Ira Nayman

There is a lot to be said for a magazine that casts a critical eye on advertising in the mass media. There is a lot to be said for a magazine that offers ways individuals can get involved with the fight to save the environment.

It's when the two ideas for a magazine are incorporated into one that things get weird.

The magazine, *Adbusters Quarterly*, has been publishing for about a year. Although it may seem that the magazine is trying to do too much, it is stimulating reading.

Publisher Kalle Lasn believes that individuals can take back the airwaves; by making use of relatively inexpensive non-prime time hours, points of view can be put on television which

the medium would otherwise ignore. His belief is that, if used in this way, television can be used to revitalize North American democracy.

The primary cause the magazine espouses is environmental responsibility. Here is where it's two themes merge: by airing television commercials promoting environmental health, the publisher hopes to spread the environmental movements message.

The Media Foundation, which publishes the magazine, has created two commercials for this use, although it encourages people to create their own. In one 30 second spot, done in clay animation, an old tree tells a young one the difference between a forest and a tree farm; in the other, which uses regular animation, a hog literally bursts out of a map of North America.

A second cause is beating North America's love of television. As Lasn describes the commercial: "The actor who appears on the TV screen looks relatively normal. With one exception. On top of his shoulders sits a TV set. *Tubehead*, as he is called, spends the next 15 seconds trying to yank the set off his head. At the climax of his desperate struggle, this message appears on the screen: **TV Addiction — North America's Number One Mental Health Problem.**"

*Adbusters Quarterly* does some things very well. Each issue has a section devoted to dissecting the hidden messages in print advertisements, a debunking we could use a lot more of. The magazine's media analyses are insightful, its environmental analyses fresh.

Unfortunately, the stories tend to be quite short; longer features, giving writers an opportunity to develop ideas in more depth, would be appreciated. Furthermore, inevitably, the split purpose of the magazine tends to blur its focus; obviously, either subject would be a worthy one on its own (companion magazines, perhaps?)

Also, the premise of progressive activist advertising is dubious. Lasn shrugs off the suggestion that if advocacy advertising were widespread, corporations with vast sums of money at their disposal would swamp individuals with limited resources, but it does bear concern. If use corporations use television advertising to defend themselves repeatedly in

ANNETTE SHAW

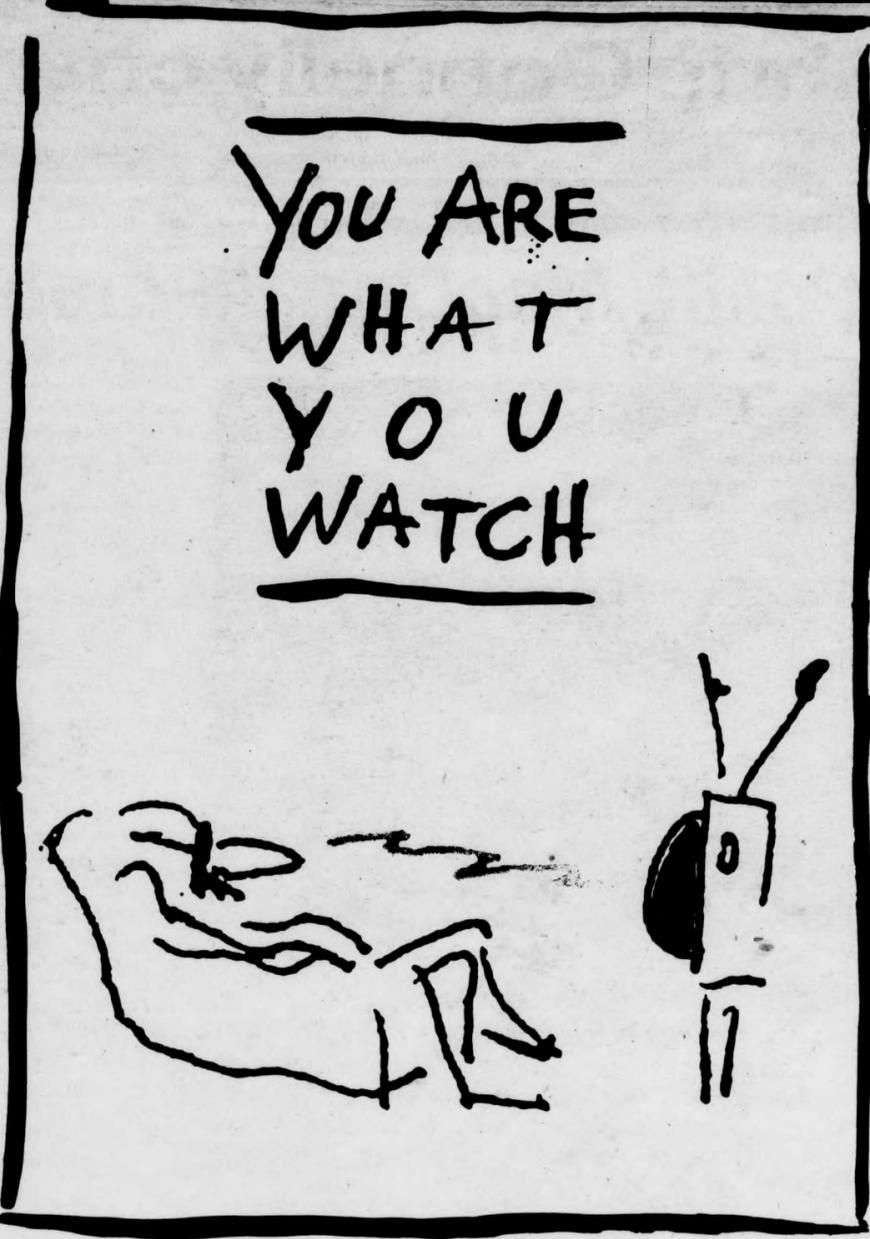


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prime time, the individuals who advertise once or twice late at night to promote their positions will be at a disadvantage.

Still, in an age where most magazine are candy for the eyes, *Adbusters Quarterly* is a feast for the mind.



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# SPORTS



Graduating stars honoured at banquet

## Pollitt, MacDonald grab York awards

by Josh Rubin

Yeowoman volleyballer, Christine Pollitt and hockey star Brian MacDonald, were named York's athletes of the year at last week's raucous awards banquet.

The records of the two stars speak for themselves.

This season, the fifth-year veteran MacDonald led the OUAA in scoring and was named to the All-Canadian team.

Pollitt, meanwhile, grabbed All-Canadian honors for an astounding fifth year in a row while leading her teammates to

a perfect 10-0 OWIAA league record and the squad's second straight CIAU bronze medal.

Some of MacDonald's other achievements this season include playing with Canada's B squad in an international tourney in December and his selection as the OUAA East's most gentlemanly player.

MacDonald's 53 points this season also allowed him to take over the Yeomen's all-time scoring lead with 185 points during his time at York.

However, Pollitt wasn't without her fair share of awards, either, getting named to the OWIAA all-star team and twice getting named player of the match at the CIAU championships.

Other award winners on the evening include Mike Futa (Saunders Memorial Award—perseverance, sportsmanship, enthusiasm for life) and Sharon Johnston.

According to the women's awards committee, Johnston "is primarily responsible for the existence of women's varsity badminton at York."

The most improved teams on the York campus this year were



CLIVE COHEN

**UP AND AWAY:** Yeowoman Chris Pollitt (right) goes up for a block during York's upset victory over the top-ranked Manitoba Bisons during the Tail McKenzie Classic in October, where the Yeowomen grabbed a surprise bronze medal by dumping UBC.



**BANG:** Yeoman hockey forward Brian MacDonald mixes it up during action this year. The fifth-year veteran grabbed All-Canadian honours and was named Yeomen of the year after winning the OUAA scoring title (York first) with 53 points in 22 games.

the Yeowomen gymnastics squad and the Yeomen volleyballers.

A few other notes and observations in York sports after that wild and crazy banquet:

—Stong students who joined in the Marriot Cup competition are asked to register for their

April 11 victory party by calling Stong student council at extension 33095.

—Rugby players should not, I repeat, not wear kilts.

—To all the party animals at table #8: Sambuca, wine and chicken; what a combination!

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# Excalibur Sports Achievement Form

**Student:** York varsity athletics  
**Professor:** Josh Rubin  
**Year:** 1990-91

Once again it's time for that almost annual, not really that objective feature which tries to sum up the year in York athletics, the *Excalibur* sports report card.



## SPORTS



SPORT	COMMENTS	GRADE		
		EFFORT	RESULTS	COMPOSITE
BADMINTON	<b>Yeomen:</b> In one of the biggest upsets in the league this year, the Yeomen dumped Western to take the OUAA bronze.	B+	C+	B
	<b>Yeowomen:</b> The Yeowomen made a huge turnaround this season, jumping from 28-68 last year to 68-28 in 1990-91, making the playoffs for the first time.	A	C	B
BASKETBALL	<b>Yeomen:</b> Despite being riddled with injuries and absentees, the Yeomen still managed a third place finish in the OUAA Central Division.	B+	C	C+
	<b>Yeowomen:</b> The Yeowomen surprised some observers by qualifying for the OWIAA playoffs, placing third in their division.	B	C	C+
FIELD HOCKEY	<b>Yeowomen:</b> What can you say about Marina Van der Merwe & Co except that they brought in the lion's share of provincial titles which came to York this season, grabbing gold in the OWIAA indoor and outdoor meets and taking third spot in the CIAU outdoor tourney.	A	B+	B+
FIGURE SKATING	<b>Yeowomen:</b> Though finishing near the bottom in the OWIAA standings, the Yeowomen put in a solid effort; that's a fair achievement, considering they train in the laughingstock of Ontario athletics, the Ice Palace.	B	C	C+
FOOTBALL	<b>Yeomen:</b> With Mark Houlder's selection in the CFL's draft things are starting to turn around for these guys, but first year coach Tom Arnott still has a long way to go, as evidenced by his squad's 0-7 record.	C+	F	D+
GOLF	<b>Yeomen:</b> Coach Nobby Wirkowski isn't having much better luck with these guys than when he was out coaching on the gridiron. But with six rookies on the squad, it's almost understandable.	C	D	D+
GYMNASTICS	<b>Yeomen:</b> After steamrolling to their 20th consecutive OUAA title, the Yeomen nabbed silver at the CIAU meet. Not bad, but gold would have been a possibility if some top performers hadn't choked the way they did.	C+	B+	B
	<b>Yeowomen:</b> After team captain Becky Chambers broke a bone in her foot at the OWIAA meet, rookie Trista Bernier picked up the slack admirably, getting All-Canadian honours en route to the team's CIAU silver medal.	A	B+	B+
HOCKEY	<b>Yeomen:</b> Despite an All-Canadian performance from classy fifth year veteran Brian MacDonald, the Yeomen finished fourth in the OUAA East. However, their play was much improved in the second half of the season, as evidenced by their 10-3 record after Christmas.	C+	C+	C+
	<b>Yeowomen:</b> Without a real goalie for most of their games, the Yeowomen struggled against teams like the OWIAA champion UofT Lady Blues. Still, they showed a glimmer of hope for next season.	B	C	C+
RUGBY	<b>Yeomen:</b> The Yeomen played to a 2-4-1 record, good for fourth place in the OUAA's Division I.	B	C	C+
SOCCER	<b>Yeomen:</b> After a promising start, the Yeomen were dumped in the divisional semi-final.	C+	C+	C+
	<b>Yeowomen:</b> After a surprising loss in their OWIAA semifinal, the Yeowomen rebounded to take the provincial bronze medal.			
SQUASH	<b>Yeomen:</b> Nice effort, guys, but the Yeomen really didn't stand a chance at the OUAA team championships.	B+	C	B
	<b>Yeowomen:</b> Much the same as their male counterparts, the Yeowomen squash team put in a game effort, being forced to train down at Glendon. Still, the results aren't there.	B+	C	B

# Excalibur Sports Achievement Form

SPORT	COMMENTS	GRADE		
		EFFORT	RESULTS	COMPOSITE
SWIMMING Yeomen:	A young team with only one athlete past third year, the Yeomen swim squad showed some solid potential, finishing in the middle of the pack at the OUAA championships.	B	C	C+
	Yeowomen: In a pleasant surprise, the Yeowomen sent an athlete (Lorelei Borean) to the CIAU championships.	B	C+	C+
SYNCHRO SWIMMING Yeowomen:	With only six swimmers competing while coach Pat Murray was on sabbatical, the Yeowomen were hard-pressed to get anywhere this season.	B	C	C+
TENNIS Yeomen:	The Yeomen finished 3rd in the tough East division, qualifying for the OUAA finals in the process.	B	C+	C+
	Yeowomen: After shocking everyone by making the playoffs, the Yeowomen were edged out by UofT for the OWIAA bronzemedal.	B+	C+	B
TRACK AND FIELD Yeomen:	Beset by some injuries, the Yeomen still grabbed a fourth place finish at the CIAU championships in Windsor.	B	B	B
	Yeowomen: Without France Gareau (who was competing in the world championships at the time), the Yeowomen couldn't defend their CIAU title successfully, and were forced to settle for bronze.	B+	B+	B+
VOLLEYBALL Yeomen:	This year's edition improved their record to 8-2, good enough for second place in the competitive OUAA East.	B	C+	C+
	Yeowomen: After steamrolling their way to a perfect record in OWIAA league play, the Yeowomen, led by graduating captain Chris Pollitt took the CIAU bronze for the second straight year.	B+	B+	B+
WATER POLO Yeomen:	As is seemingly the case in almost every other season, this year was a rebuilding season for the Yeomen, who had 10 rookies in their lineup. Yes folks, the inexperience showed.	B	D	C
WRESTLING Yeomen:	In what has since proven to be their farewell season, the Yeomen had to struggle against low turnout and constant rumours of the team's demise. In context, then, Roy Suh Wah Sing's CIAU silver medal is all the more remarkable.	B+	C	C+

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Per credit	\$ 72.98	\$230.96	\$70.96	\$357.08	\$71.58	357.70	\$ 71.57	\$229.56	\$ 73.48	\$231.46	\$ 73.81	\$231.79	\$ 72.98	\$230.96
Per 3-credit course**	218.94	692.88	212.88	1071.24	214.74	1073.10	214.71	688.68	220.44	694.38	221.43	695.37	218.94	692.88
Per 6-credit course**	437.88	1385.76	425.76	2142.48	429.48	2146.20	429.42	1377.36	440.88	1388.76	442.86	1390.74	437.88	1385.76

\*\* all courses weighted as .08 or .04 in Glendon College, Faculty of Education and Faculty of Fine Arts should be counted as .06 or .03 when calculating the academic fee.

Supplementary fees are included in the per credit fees listed above. They are as follows:

a) Centrally-collected	
Athletics/recreation	\$4.24
Health/counselling	\$1.47
Cultural & special services	\$3.19
TOTAL:	\$8.90/credit

b) Approved by student referenda (based on a full course load(30 credits))

YSF	\$19.20	\$19.20	\$19.20	n/a	\$19.20	n/a	n/a	n/a
Non-Faculty colleges	28.50	n/a	28.50	n/a	28.50	n/a	n/a	n/a
FESA	n/a	11.00	1.00	n/a	n/a	n/a	n/a	n/a
Faculty govt	n/a	n/a	n/a	60.00	15.00	47.70	n/a	\$4.60
CHRY	4.50	4.50	4.50	n/a	4.50	4.50	4.50	4.50
CLASP	1.50	1.50	1.50	1.50	1.50	1.50	1.50	1.50
Excalibur	4.00	4.00	4.00	1.00	4.00	4.00	4.00	4.00
OFS/CFS	6.90	6.90	6.90	n/a	6.90	6.90	n/a	n/a
St. Centre	45.00	45.00	45.00	n/a	45.00	45.00	45.00	45.00
Pro Tem	n/a	n/a	n/a	3.00	n/a	n/a	n/a	n/a
Theatre Glendon	n/a	n/a	n/a	2.00	n/a	n/a	n/a	n/a
Bursary Fund	n/a	n/a	n/a	n/a	n/a	25.00	n/a	n/a
TOTAL:	\$3.65/credit	\$3.07/credit	\$3.67/credit	\$2.25/credit	\$4.15/credit	\$4.49/credit	\$3.88/credit	

c) Course materials	\$1.43/credit	n/a	n/a	\$1.43/credit	\$1.43/credit	\$1.43/credit	\$1.43/credit	\$1.43/credit
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OFFICE OF THE REGISTRAR

MARCH 1, 1991

**SPORTS**

**Excalibur sports highlights in 1990/91**

# A look back



CLIVE COHEN

THE THRILL of victory belongs to Saskatoon native Carey Nelson pictured here as he breaks the tape in the Toronto Marathon last September, edging out Vancouverite Peter Fonseca and the rest of the 4,000 strong field.

HMM: Newcomer Mike Noonan contemplates the Yeomen's position before their sudden death overtime with the McGill Redmen. The Yeomen were dumped 5-4, in the quarterfinal match-up, sending hundreds of fans into a panic when they realized that for the first time in eight years, there would be no York hockey in the month of March.



ROB CABRAL



JAY HOWARD

18 YEAR OLD York gymnast Heidi Clark goes through her floor routine at the OWIAA championships in February. Clark and the rest of her teammates defended their provincial title successfully, edging out McMaster by less than a single point.

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HAPPY MONDAYS

SUNDAY  
APRIL 14

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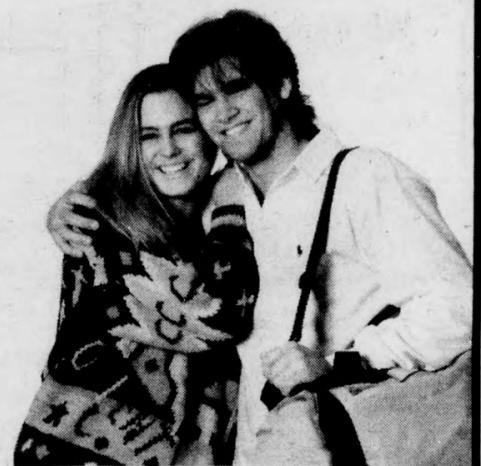
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SPORTS

# Excalibur sports highlights

(continued)



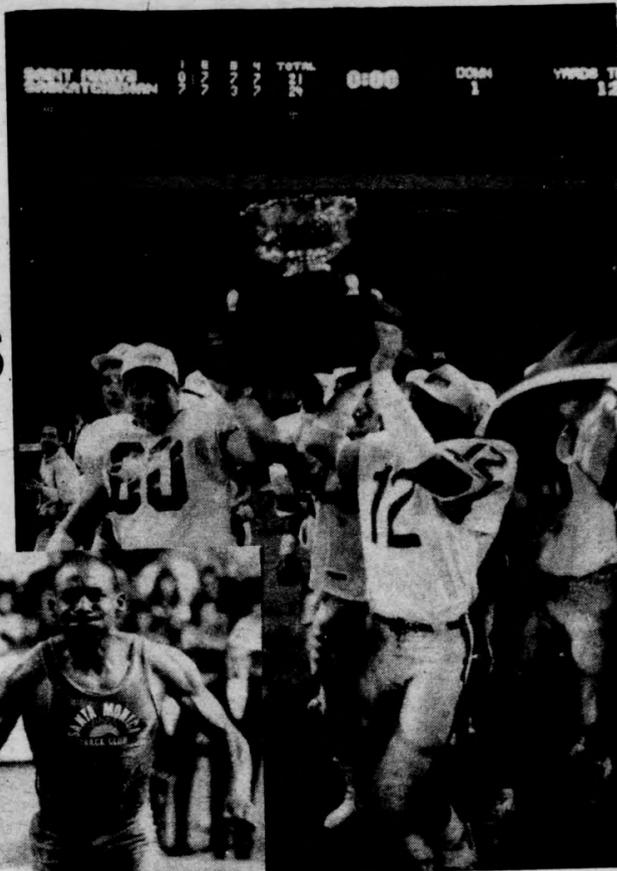
CLIVE COHEN

**ABOVE:** France Gareau wins the university 50-metre race at the same meet as Big Ben's first race back in Hamilton. At the world championships in Seville last month, Gareau narrowly missed the 200-metre semi-finales. **TOP RIGHT:** The Saskatchewan Huskies celebrate after dumping Chris Flynn and Saint Mary's 24-21 in Vanier Cup XXVI at Sky-Dome. With the win, Saskatchewan made up for last year's disappointing defeat at the hands of the powerful Western Mustangs.



CLIVE COHEN

**Above:** Big Ben Johnson makes his long-awaited comeback at Copps Coliseum in January. Without the benefits of steroids (and after a two-year layoff), the 29 year-old Johnson finished second behind a former narcotics officer.

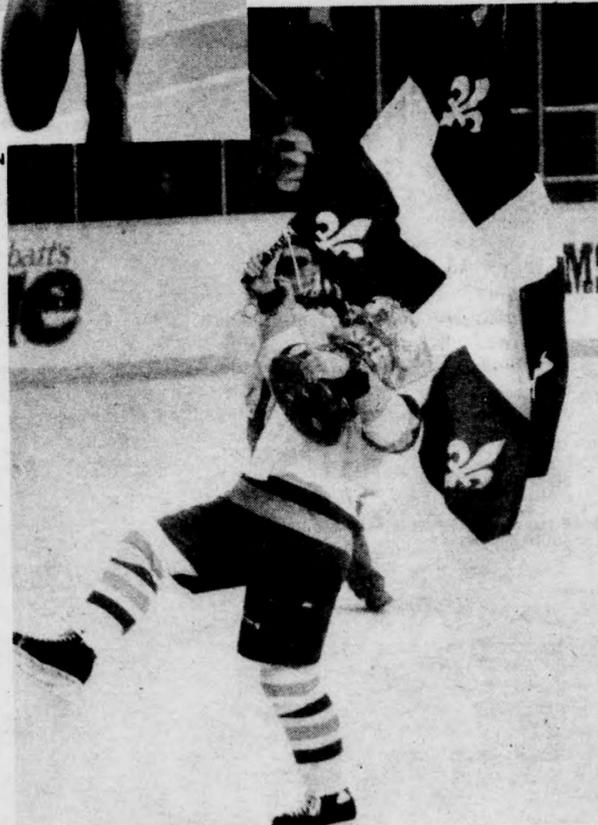


CLIVE COHEN



André Souroujon

**Left:** The Yeomen soccer squad started out its season in a promising way before they ended up losing their East division semi-final match-up. Here, a Yeomen forward handles the ball during a 3-0 shutout victory over Trent.



ROB CABRAL

**Right:** The UQTR Patriotes whoop it up after capturing their second ever CIAU hockey championship in March. The Pats cruised to a 7-2 victory over Alberta in the final after surviving a 4-3 hair-raiser in their semi-final matchup.

## 1991 RESUME WRITING CONTEST WINNERS

- 1st Prize ..... Jeanette Harris
  - 2nd Prize ..... Gordon Josephson
  - 3rd Prize ..... Salmin Jadavji  
..... Andrew Schoeppich
  - 4th Prize ..... T. Trevor Nold
- Plus 10 Consolation Prize Winners

**Congratulations and Thanks to all Contest Participants**



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## OPEN INVITATION TO ALL MEMBERS OF YORK COMMUNITY

Re: Creation of Policy Guidelines for Campus Media

Saturday, March 23, approximately 40 concerned members of the York community met to attend an all-day workshop session, dealing with discrimination and the media. One result of this day's events was that suggestions were put forward for the creation of policy guidelines for campus media.

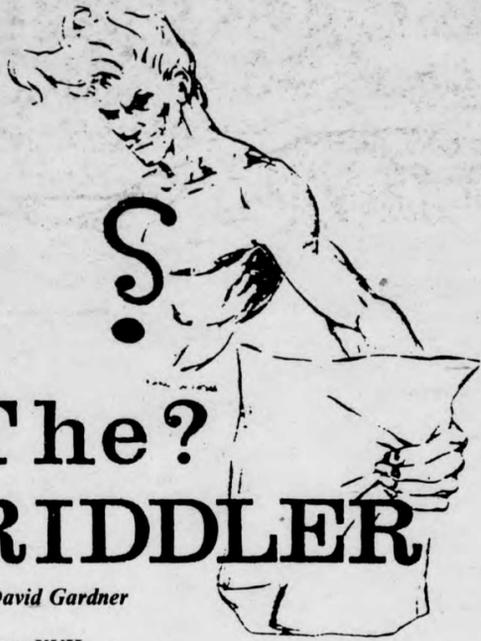
As a follow-up to this first step in an on-going process, everyone — Excalibur staff, board members, volunteers, any York students, staff, faculty, and members of all campus media — is invited to a meeting to take place in the last week of April — date, place, and time to be announced mid-April. Proposals that originated at the March 23 meeting will be discussed, although attendance of that event is not a prerequisite for the follow-up.

Excalibur has a researcher on staff, who will be spending the next month developing recommendations for policy guidelines, to aid incoming editors in detecting and eliminating racist, sexist, classist, and other discriminatory material in newspaper stories. Participation is essential if these policy guidelines are to be effective. The researcher, Mary Jankulak, is available to meet with any group and/or individual who wishes to discuss recommendations for policy guidelines.

Watch for details of date, time, and place of meeting. Details will be set after consultation with interested individuals. Possible time will be 4-6 pm, Monday April 22 — Thursday April 25. Please leave a written submission if you will be unable to attend.

Written submissions: % Excalibur Offices, 111 Central Square, Ross Building, Attn. Policy Guidelines Recommendations  
To arrange a meeting: Call 736-5238 and leave message for Mary

LAUGH O' RAMA



# The? RIDDLER

by David Gardner

Volume XVII:

Many conundrums have their origins deep in ancient folklore (it's true, The Riddler didn't invent ALL puzzles) and are, I believe worthy of at least some recognition. The descriptions propounded are clever plays on words and are a true test of wit and provide, as do those of the master, unexpected, and often amusing solutions. So brace yourselves for a dip into the coldies but goodies' file . . .

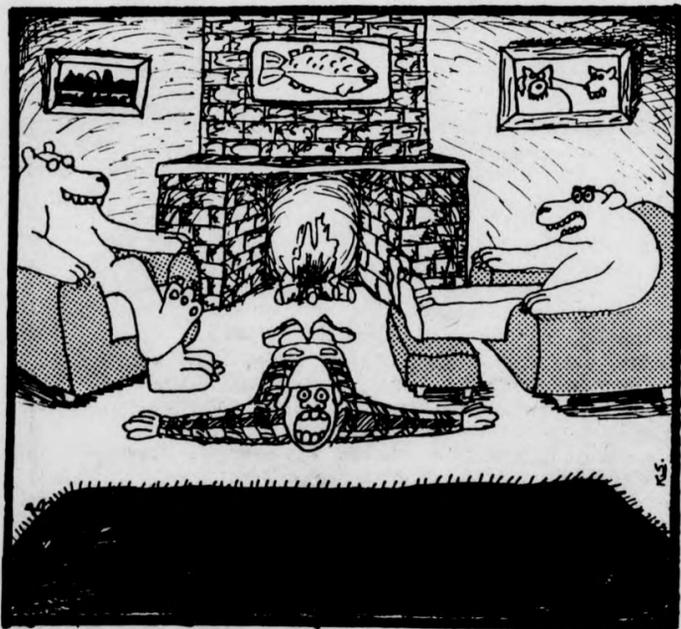
1. Formed long ago, yet made today,  
Employed while others sleep,  
What few would like to give away,  
Nor any wish to keep.
2. As I was going over London Bridge, I saw something in the hedge. I had four fingers and a thumb, and was neither fish, flesh, fowl nor bone.
3. As round as an apple,  
As deep as a pail;  
It never cries out  
'Till it's caught by the tail.
4. The man who made it did not want it;  
The man who bought it did not use it;  
The man who used it did not know it.
5. What goes round and round the wood and never gets into the wood?
6. It has cities, but no houses;  
It has forests, but no trees;  
It has rivers, but no fish.  
What is it?
7. There is a word in the English language, the first two letters of which signify a male, the first three a female, the first four a great man, the whole word a great woman.

Answers to Volume XVI:

1. 8. There were forty-eight states before Alaska, four winds blowing, forty thieves, and thirty-one days in May.
2. There were six students.
3. 13579.

PALUKAVILLE

by: Stewart & Malcolm



"I thought I'd lost him, then the other one started yelling, 'Just play dead, just play dead!'"

## TOM by MCAN



## Odyssey by Pinc



## THE POINT A VISIT FROM THE HAPPY CREATURE



## For Pete's Sake . . . by Roe



## INTELLIGENT HUMOR THIS EPISODE → IN STEREO (WHERE AVAILABLE)



# Classified and Community Events

## ANNOUNCEMENTS

### SINGLE WOMAN — MARRIED MAN

phenomena under study by a female Phd student interested in conducting anonymous interviews with single women involved with married men.

Contact Pina Salerno  
736-5015

**DAVID PETERSON**, Former Premier of Ontario, is the Alumni Association's guest speaker at their AGM on Thursday, April 25 at the downtown Holiday Inn at 6:30 p.m. Everyone is welcome.

**MAY 23, 24 and 25 THEATRE '55** Oakwood Collegiate's grade 13 drama class will be presenting William Inge's "Picnic". Tickets cost \$6. For information call 393-0797.

**THE CCIP 8TH COMPUTER CONFERENCE** will be held on May 25th, 1991, Metro Convention Centre, Toronto. Admission \$40 including lunch (\$45 if registering after April 25). Contact Winnie Luk (416) 497-0727.

**FEMALE GRADUATE STUDENT RESEARCHING DOCTOR-PATIENT INTERACTION** wishes to interview women who have received abnormal PAPTST results. Contact 661-7638. Confidentiality respected.

**WANTED** — Anyone wishing to develop and improve: Good speaking and presentation skills; Ability to think quickly and clearly on your feet; Better listening talents; and Strong leadership skills. CROWE'S NEST TOASTMASTERS CAN HELP! For more info, contact: Anna Massolin 823-1822, Rose Shariff 229-2792 or Joanne Ramsay 229-2623.

**PART-TIME TRAINING IN ART THERAPY** — The T.A.T.I. announces that a part-time training program in Art Therapy will begin in April 1991. Classes will be held on two Saturdays each month and 3 weeks in the summer. Call (416) 924-6221 or write to Toronto Art Therapy Institute, 216 St. Clair Ave. W., Toronto, Ontario M4V 1R2.

### FOR SALE

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### FUNDRAISER

**HELP MAKE A CHILD'S WISH COME TRUE!** Support the

Children's Wish Foundation Fundraiser at Yuk Yuk's Comedy Kabaret on Tuesday, April 23, 1991. Tickets are only \$10! Call the foundation at 831-9474 or call 513-0097 for reservations and information.

### HELP WANTED

**WANTED-STUDENTS AVER**, Canada's Student Discount Program is looking for energetic students to solicit retailers. Earn \$10-\$20 per hour on your own time and gain valuable sales experience. For more information please call Chris at 577-3703.

**THE RED CROSS NEEDS VOLUNTEER DRIVERS** to assist them during the summer. Contact the Volunteer Centre in Central Square ext. 33576.

**SUMMER BOWSHIPS** — Applications are being accepted by Allen C. Koretsky, Master of Stong College. A letter of application, transcript and two letters of recommendation are required and should be directed to the Master c/o Olga Cirak, 317 Stong College. The closing date is 5:00 p.m. Friday, April 12. Interviews will be held April 18th. Term of appointment is from mid-May to mid-August. For additional information, please contact the Master (66176) or Olga Cirak (77305).

**HIGH PARK SUMMER JOBS** — Student Painters Ltd. is looking for hard working enthusiastic workers. No experience necessary. Earn \$8.40-9.40/hour. Call Paul at 534-5780.

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**TREE PLANTERS WANTED:** Hard working, energetic people to work in Southern and Northern Ontario planting trees. Potential earnings up to \$750-1000 per week. Please call (416) 756-4165.

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**SUMMER VOLUNTEER OPPORTUNITIES** — Spend time with children and adults with developmental handic-

aps in their communities. Psychology/Sociology/All students welcome. References given. Call M.T.A.C.L. 225-7166.

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# COLLEGE/UNIVERSITY NIGHT

8:00 PM - 1:00 AM

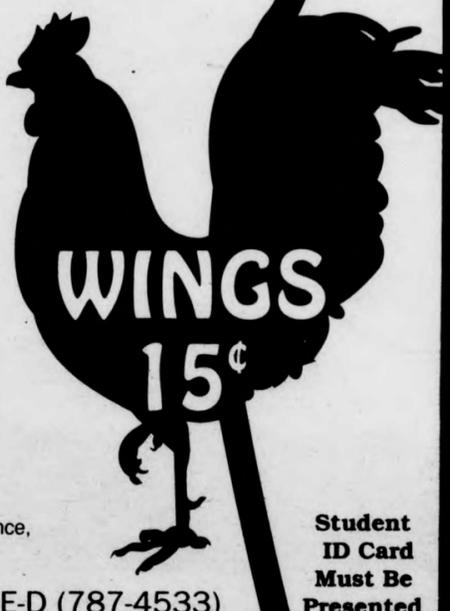
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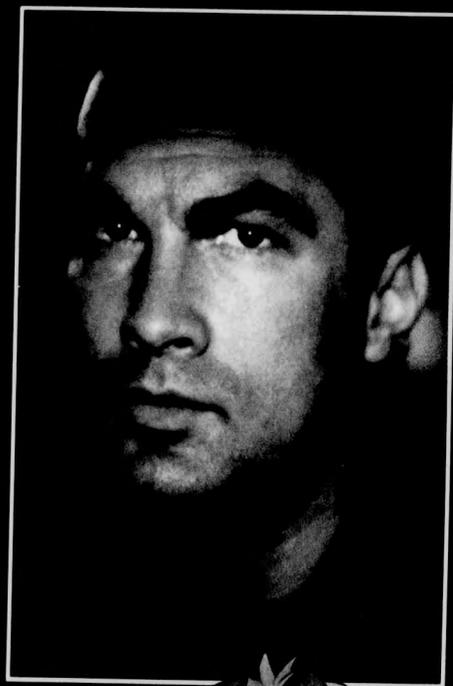


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PRINCE OF  
THIEVES

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ROVER  
DANGER-  
FIELD





# STEVEN SEAGAL IS A TOUGH COP WITH A DEADLY CHOP

## OUT FOR JUSTICE

**F**irst, he was *Above the Law*. Then, he was *Hard to Kill*. And now, Steven Seagal, the six-foot-four martial-arts-expert-turned-moviemaker is **Out for Justice**.

Indeed, justice may be the only thing lacking in Seagal's life these days. Married to the lovely Kelly LeBrock (*The Woman in Red*), Seagal is the father of four children — two by his first wife, a Japanese martial-arts instructor, and two by LeBrock. And, when he's not caught up in his family interests, he's carving out and securing an impressive niche for himself at the nation's box office.

He's no longer the heir to Arnold Schwarzenegger, Charles Bronson and the like — he's one of them.

And he's his own boss. A relative newcomer to the film industry, he holds enough sway over the Hollywood decision makers that he's afforded the privilege of writing, producing and starring in his own vehicles.

But, though moviegoers around the world line up in the millions to enjoy Seagal's unique brand of action/adventure, critical respect still seems to elude him — something he's obviously hoping to change with his latest release. In **Out for Justice**, Seagal the producer has cast Seagal the actor in a role tailor-made for his talents, set in a story crafted by Seagal the screenwriter, in concert with partner Lance Hill.

He's Gino Felino, a rough and tumble cop, trying to come to terms with his own life and the changing face of Brooklyn, where he grew up. Once the cradle of the American dream for thousands of immigrants, Felino finds his city increasingly at the mercy of a goon squad headed by his childhood adversary.

When Gino's best friend, a fellow cop, is brutally murdered, he takes justice into his own hands and, while the rest of the city cowers in fear, undertakes to stalk the vicious killer through the streets of his childhood. Of course, the scenario offers plenty of opportunity for

director John Flynn to capture the type of action/adventure scenes that loyal Seagal fans have come to expect.

Joined by a cast that includes William Forsythe, Jerry Orbach and Jo Champa, Seagal displays once again the graceful-but-deadly moves of Aikido, the martial art form in which he is steeped.

Seagal first became interested in martial arts at the age of seven. He saw a demonstration during half-time at a school football game and realized "that's what I was born to do," he told *GQ* magazine.

Born in Detroit, Seagal is the only son in a family of four children. His father is a retired teacher and his mother is a nurse. At the age of 17, Seagal moved to Japan, where he lived for nearly 15 years. He parlayed his studies in Aikido (considered the most difficult and spiritual of the martial arts) into an impressive reputation and career as a martial-arts master.

Seagal hopes this film will give him an opportunity to prove to the doubters that he is more than just a flash in the action/adventure pan.

Seagal has complained that his roles don't offer his acting muscle enough stretch to keep it in as good shape as his pectorals.

"I'd rather make *Terms of Endearment* than *Commando*," *People* magazine quotes him as saying. "I want to make a movie that can really grab people by the heartstrings."

And just in case there was any doubt, he went even further in an interview with journalist Barry Koltnow. "I do not like the cartoons that I have to appear in now," he said after the release of *Hard to Kill*. "But as soon as I get rid of these chains, these legal obligations, there are some wonderful films I'd like to make."

"And I'm going to make them," he stresses. "I'm just getting started in this business."

His career is only three films old — and already he's got his hands firmly on the reins and he's **Out for Justice**.

Smart money says he'll get it too.

— John Coulbourn



**DRESSED TO  
KILL, JOBETH  
WILLIAMS  
FINALLY  
SHAKE  
HER  
EARTH-  
MOTHER  
IMAGE**



**SWITCH**



**JoBeth Williams (top right, with Ellen Barkin, and above) plays murderous Margo—funny, sexy and glamorous—in the newest comedy from director Blake Edwards.**

**A**s stories about the wrath of a jilted lover go, *Fatal Attraction* was one of the more chilling. After all, trying to destroy a man's marriage is one thing, but boiling his pet rabbit is big-time revenge.

But not vicious enough, apparently, for Blake Edwards. *Switch*, the newest comedy from the sultan of slapstick (*S.O.B.*, *Victor/Victoria*, *The Pink Panther*), is about the wrath of not one but three jilted lovers. And this time the women are not bothering with any symbolic bunny sacrifices. The only animal this trio wants to execute is the man himself.

"This guy played by Perry King," explains actress JoBeth Williams (*Poltergeist II*, *The Big Chill*), "is a 36-year-old bachelor, a complete womanizer. At the beginning of the movie, three of his ex-girlfriends, me being the ringleader, get together and try to kill him, because he's treated them all so badly." Before they can finish the job, however, the cad wakes up one morning to find himself in the body of a woman (Ellen Barkin).

In *Switch*, Williams plays the murderous Margo, who goes in for

haute couture clothes and lots of jewelry. "I call her overdressed for every occasion," says Williams. Except when she's underdressed, of course. Like the moment she opts to do a striptease, right down to black lace underwear.

"It's a funny, glamorous, sexy part," Williams told Lawrence Van Gelder in *The New York Times*. "Let's just say she ends up going to bed with the devil. Literally."

Clearly *Switch* — which also costars Jimmy Smits of *L.A. Law* fame — is a change of pace for Williams, who has specialized in mother roles up to now. Her TV-movie *Baby M* and two *Poltergeist* performances are probably the best known, but she was also seen as the struggling mother of three in *Desert Bloom* (1986), a haunting tale of a troubled family set in Nevada in the 1950s.

There is a kind of cruel irony in that stereotype, because for some years now JoBeth Williams and her director/husband, John Pasquin, have been attempting to have a child. Besides enduring all the usual tests, charts and temperature-taking in an attempt to conceive, Williams underwent surgery as well as artificial insemination, subsequently suffering a miscarriage, then an ectopic pregnancy.

"You look around," the 39-year-old actress told *Ladies Home Journal*, "and see 15-year-olds getting pregnant who don't want to. You see people with six children who only wanted two. And you say, 'What the hell is wrong with me? Why am I being singled out? Why am I being punished?'"

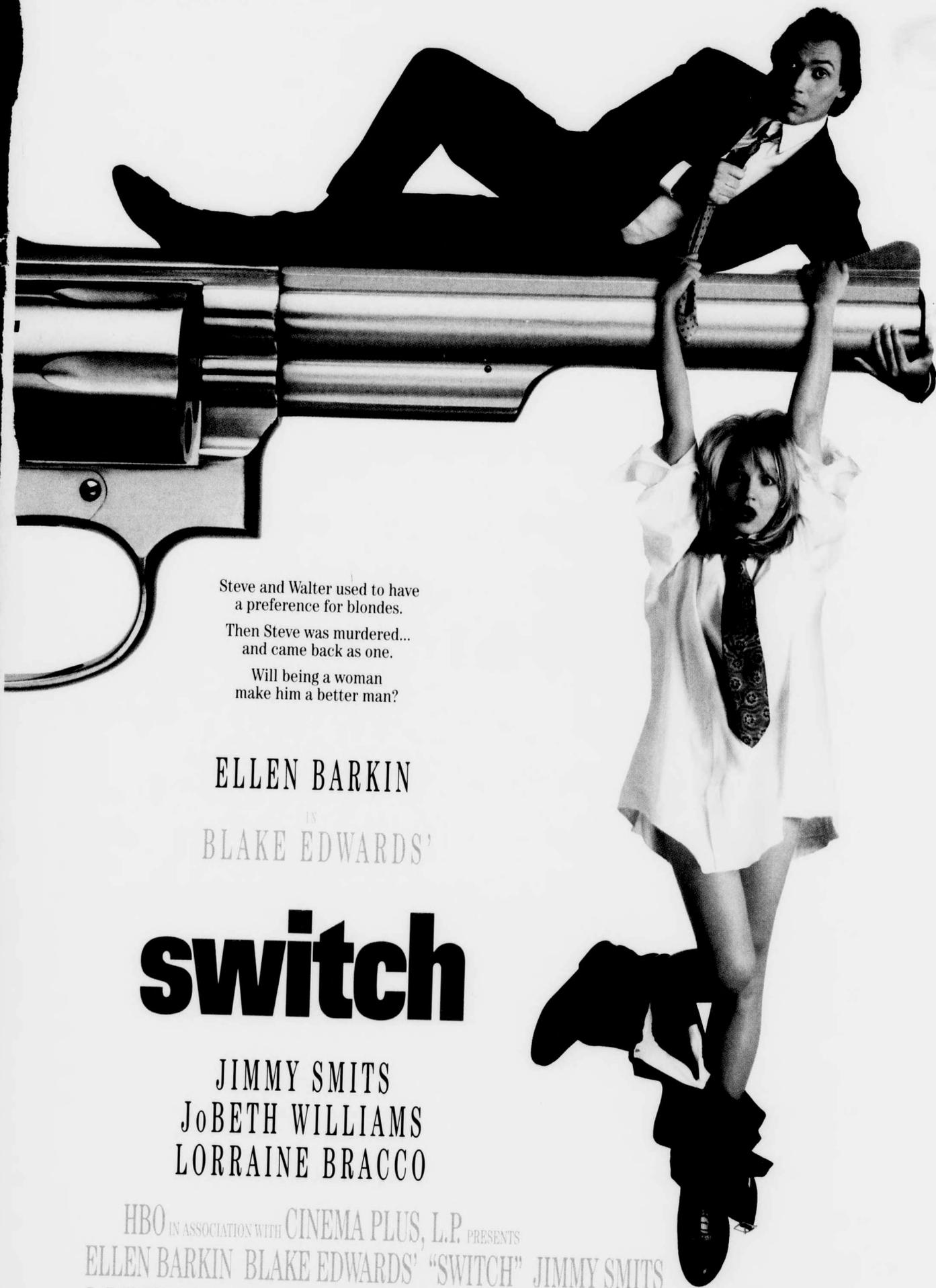
Eventually Williams found psychological relief at least, through RESOLVE, a national network that provides information and comfort to those suffering from infertility. After participating in the network, she decided to talk publicly about her own infertility. "I wish I had known five years ago that there was a support group out there," says the

actress, who adopted a baby boy three years ago. "And I decided that the best way to help people gain that kind of information is to go public. I want to help people realize that this is a medical problem and not an embarrassment."

As for her maternal image on-screen, well, that's a different story entirely. "The thing that attracted me to the role in *Switch*," she says, "is that I would like to blow my mother image out of the water." The odds are with her. If masterminding a murder and doing a striptease don't do it, nothing will.

— Lyle Slack





Steve and Walter used to have  
a preference for blondes.

Then Steve was murdered...  
and came back as one.

Will being a woman  
make him a better man?

ELLEN BARKIN

IS  
BLAKE EDWARDS'

# switch

JIMMY SMITS  
JOBETH WILLIAMS  
LORRAINE BRACCO

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JOBETH WILLIAMS LORRAINE BRACCO ASSOCIATE PRODUCER TRISH CAROSELLI MUSIC SCORE BY HENRY MANCINI  
PRODUCED BY TONY ADAMS WRITTEN AND DIRECTED BY BLAKE EDWARDS

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**OPENS APRIL 19 AT THEATRES EVERYWHERE**



The valiant Robin Hood (Kevin Costner) rights a few 12th-century wrongs while swashbuckling his way into the heart of Maid Marian (Mary Elizabeth Mastrantonio).

**O**ver the past few years his soaring career has taken him from the cornfields of Iowa to the plains of South Dakota.

Now, for his latest cinematic excursion, Kevin Costner has gotten more ambitious, heading back all the way to the forests of 12th-century England.

The occasion is **Robin Hood: Prince of Thieves**, a new telling of the sturdy tale about that arrow-slinging champion of the poor who takes on the evil Sheriff of Nottingham. The epic adventure, also featuring Morgan Freeman as Robin's blood brother, the wise nobleman Azeem, Alan Rickman as the Sheriff of Nottingham, Mary Elizabeth Mastrantonio as Maid Marian and Christian Slater as Will Scarlet, was a project that reunited Costner with director Kevin Reynolds. Costner starred in Reynolds's 1985 movie *Fandango*, a comedy with Judd Nelson that brought the then-fledgling actor some of his first major notices.

"We had to find an actor who could put on the mantle of Robin Hood for this generation without being haunted by the films that had gone before," explain coproducers John Watson and Pen Densham. "Kevin has a unique ability to breathe humanity and depth into the characters he plays."

The love affair between motion pictures and the prince of thieves has certainly been one of the most enduring in film history, dating back as far as 1909. Douglas Fairbanks put Robin Hood on the movie map

# ROBIN HOOD: PRINCE OF THIEVES

## KEVIN COSTNER IS THE NEWEST LEADER OF THE BAND

in a 1922 silent version, while Errol Flynn did the honors in the star-studded 1938 version, *The Adventures of Robin Hood*, long considered by many to be the definitive telling. Along the way Richard Todd and Richard Greene tried the role on for size, while Sean Connery played a middle-aged Robin Hood in the 1976 film *Robin and Marian*. Then there was the 1973 animated Disney picture with Robin and his merrie men played by animals, and the short-lived 1975 Mel Brooks TV creation, *When Things Were Rotten*, with Dick Gautier cast as a somewhat less-than-valiant Robin.

The newest version starring the dashing Costner was written by Watson and Densham, who had long wanted to turn their childhood memories into a grown-up enter-

tainment. "There is an enormous richness of characterization here," says Densham, cofounder of the Canadian-based Trilogy Entertainment. "These people are rebels; they don't have to live by anyone's rules. It allows them great variety in their personalities ... and it allowed us to write some terrific moments into the story."

**Robin Hood: Prince of Thieves** swung into action on Sept. 6, 1990, under the chalk cliffs of Beachy Head along the British coast. The filmmakers tried wherever possible to take advantage of historic locations in England and France, but often had to improvise.

Sherwood Forest (which no longer exists) was brought back to life courtesy of New Forest, a Crown-owned and -maintained hunting preserve, and Burnham

Beeches. And the exterior set of medieval Nottingham was constructed on the backlot of England's Shepperton Studios under the watchful eye of set decorator Peter Young, who won an Oscar for his work on *Batman*, that other crusader for justice.

Despite all the murmurs of a hefty production budget and time overruns, the producers of **Robin Hood: Prince of Thieves** are confident that their fresh-faced rendition will receive an eager reception. "It's the universal struggle of life, death, birth and survival," maintains Densham.

Of course, it's also a Kevin Costner movie — and these days, it seems, you can't get more universal than that.

— Michael Rechtshaffen





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**T**

here are some people with veritable choirboy blood — affable, nonmenacing, moral sorts, whose internal

compass needles point consistently toward the "right" thing to do.

Michael J. Fox could be their patron saint.

"In my film work, I've tried to do things that stray from the boy-next-door image," he complained, lightly, in *US* magazine. "But I'd have to get up in a clock tower at the University of Texas with an M-16 to destroy it."

Sure, as Alex P. Keaton, boy Reaganite on the hit TV series *Family Ties*, he managed to put up a pretty good facade of callous, money-grubbing '80s materialism. But as Fox noted in a *New York Times* interview, "on the big issues Alex was right on. He had black friends, he came out against book banning. The rest was just a gag."

The Fox moral centre has tended to spill over into his film roles. His was the face of the ordinary kid who refused to cave in to the barbarity in Brian De Palma's *Casualties of War*. And he was probably one of the only actors who



When a young plastic surgeon (Michael J. Fox, above with Julie Warner and right) gets stranded in a small southern town, his outlook on life gets a down-home twist.



# DOC HOLLYWOOD

## MICHAEL J. FOX OPERATES WITH A CONSCIENCE

could have given a sympathetic reading of the coke-sniffing wastrel "hero" of Jay McInerney's *Bright Lights, Big City*.

So when Fox shows up in a movie called *Doc Hollywood* — about a recent med-school grad, a young plastic surgeon mentally counting his nip-and-tuck dollars — we don't really worry about his immortal soul. Kind of an Alex Keaton with skin calipers, Fox's character sets out on a cross-country trip to Beverly Hills, Calif., home of aging starlets and an "eternal youth" fixation — a place where a guy can make a decadent living.

But like a lodestone somewhere off the beaten path, there sits a

small Southern town filled with simple people of folksy ways. And as sure as swallows find Capistrano, this doctor with the face of *Back to the Future's* Marty McFly accidentally finds his way to his destiny.

That he looks so at home in Smalltown, U.S.A., comes as no surprise, even though he's Canadian. Fox, who's now a father himself (he and wife Tracy Pollan have a baby boy named Sam), describes his own family back in Burnaby, B.C., as "very family. You look after your friends. There's a playfulness."

And no small amount of understanding, considering that his late father — a career army man — not

only gave his blessing to his son's decision to head to Hollywood, but even drove him 1,000 miles there.

"When I came down to L.A., I wanted to be Dustin Hoffman and Al Pacino," says Fox. Unfortunately, beyond modest height, there wasn't much he shared with these dark, brooding method actors. "When I found no one would take me seriously, I said, 'Well, maybe comedy's my thing.' All I really did is do what Jackie Gleason did, which was look at everything else, see what was funny, and then just filter it through myself. I'm just an actor who doesn't take himself too seriously."

Fox is not a particular fan of

method actors (he's said not to have gotten along with bad-boy Sean Penn during the making of *Casualties of War*, for example). Acting, Fox feels, "is pretending you're that guy and I'll be this guy, which is something we all do when we're four years old. Once you start to think it's any more than that, and that it's worth making other people suffer or imposing your vanities on people, or manipulating them, the trouble starts."

*Doc Hollywood's* down-home utopia aside, some people, it seems, do manage to find their values in the big city.

— Jim Slotek



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Other (please specify) \_\_\_\_\_

5. What was the last movie you saw at the theatre?  
\_\_\_\_\_

6. How often do you go to the movie theatre?

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About 2 to 3 times a year

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7. If admission to the movie theatre was cheaper, would you go more often?

Yes  No

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The pet pooch of a Las Vegas showgirl (right), Rover (Rodney Dangerfield) loves to gamble (top).



ten by Dangerfield, who also provides the voice and character of Rover, a wisecracking mutt-about-town who lives in Las Vegas. He is the kept dog of a sexy showgirl named Connie.

Life is glorious for Rover, with nothing much to do but shoot craps for bones or admire the female dogs in some of the floor-show acts. To a cute poodle he coos, "Honey, you're my type. I love your pom poms." To his friend Eddie the terrier he whines, "I got no class at all. I looked up my family tree. Two dogs were using it."

When Connie leaves on a road trip, her corrupt and crude boyfriend Rocky agrees to take care of Rover. He intends to take care of him all right; he hates the furry creature that Connie dotes on and tries to eliminate him while she's away.

Fortunately, Rover is rescued from a near-drowning and finds himself in the country — on a farm, no less, with pigs, horses, cows and other chicks from the sticks.

The farmer who finds Rover thinks he's worthless, a dog who doesn't hunt, round up sheep or even fetch. But his young son Danny is fond of the stray animal and his dad allows the dog to stay.

Rover yearns for the glitz and glamor of his Las Vegas home. After all, a farm dog's nightlife consists of howling at the moon. "What do you do after that," he groans, "play Watch the Wheat?"

But everything changes for Rover when he meets Daisy — the petite sheltie next door knocks Rover off his four feet. He sings "I'd Give Up a Bone For You" and she responds with "I Found a Four-Leaf Clover When I Met Rover."

In case you hadn't guessed, Dangerfield wrote these songs, and the others in the film (with Billy Tragerser). Other potential canine classics include "I'm in Love with the Dog Next Door" and "I'll Never Do It on a Christmas Tree."

As songwriter, writer and executive producer of **Rover Dangerfield**, Rodney has come a long way since his stand-up days in Greenwich Village when he worked for free just for a chance to perform. His "everyman" style and apoplectic delivery have taken him from small clubs to TV, then to his film debut in 1980's *Caddyshack*. He's become such a comedy legend that his trademark white shirt and red tie are on display in the Smithsonian Institution in Washington, D.C.

And, by the way, did you hear the one about the stupid dog? "He's really dumb. They taught him how to sit; he forgot how to stand." Too bad he wasn't an intelligent pooch like Rover Dangerfield: "I'm smart! When I was paper trained, I learned to read."

— Nicole-marie Squires



# ROVER DANGERFIELD

**THIS  
MUTT-ABOUT-TOWN  
JUST WANTS TO GET  
SOME RESPECT**

**H**e's always been an underdog — the guy who could get no respect. Now, tie-jerking funnyman Rodney Dangerfield has carried this idea to its ultimate conclusion. He actually is a dog in his latest comedy film **Rover Dangerfield**.

The animated musical was writ-

# THE NAKED GUN II -1/2:

## THE SMELL OF FEAR

**LESLIE NIELSEN  
SHOOTS FOR  
LAUGHS**

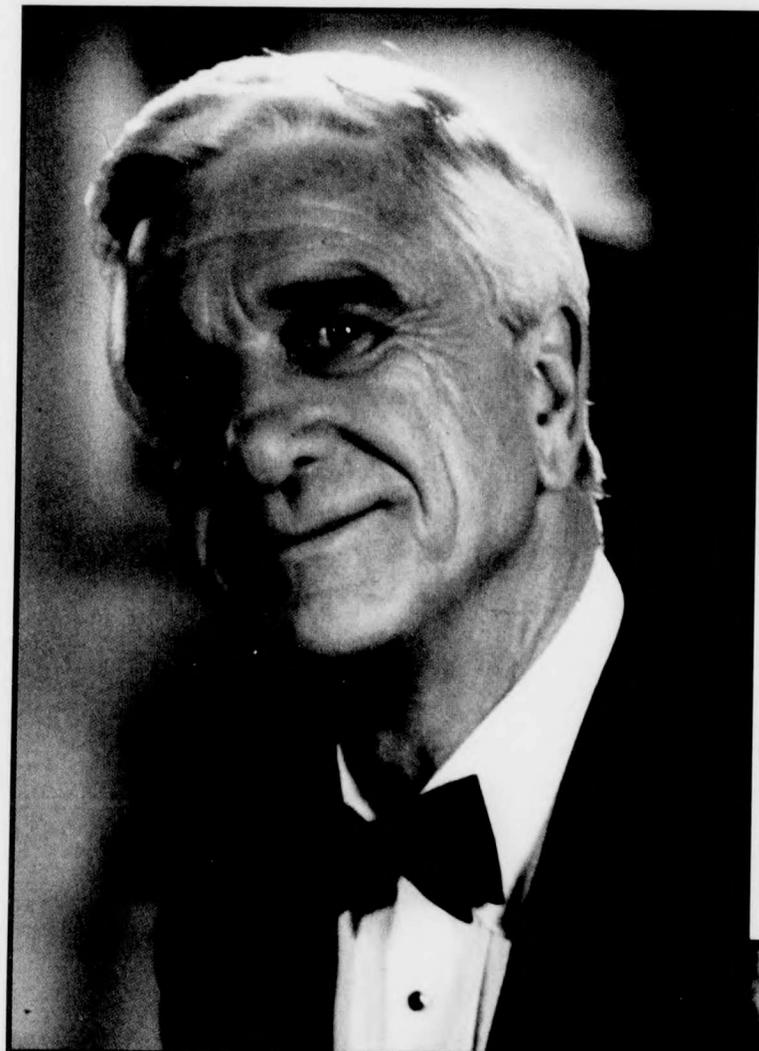
**T**hrough decades of sobersided movie and TV roles, Leslie Nielsen's adolescent sense of humor was a closely guarded secret. I mean, other people have secret chemical dependency problems, secret

financial misdealings, secret adulterous affairs. Nielsen's secret was that he carried a chrome-and-rubber "fart ball" with him at all times.

*FRAAPP!* I first interviewed him 10 years ago in Ottawa, in the stately oaken office of his brother, then-House leader Erik Nielsen, who sat in on the shenanigans.

"Uh, excuse me," said the star of





the disaster-flick spoof *Airplane!*, feigning indigestion. "It's that awful food in the parliamentary cafeteria." A pause. Another *FRAAPP!*, and Erik and Leslie burst out laughing — much as I'm sure they did during their boyhood in Regina, Sask., when they'd do the old "pull my finger" gag.

"I never travel alone," the actor says of his little joke-shop wind instrument. "I've gone through a lot of them. I lose them or they get stolen."

So much for Leslie Nielsen playing against type in the Zucker brothers' comedy *The Naked Gun* and its upcoming sequel **The Naked Gun II-1/2: The Smell of Fear**. "Actually, it's the other way around," says Nielsen (a.k.a. buffoonish Police Lt. Frank Drebin). "I was cast against type for 25 or 30 years before *Airplane!*" (his first project with the madcap team of David and Jerry Zucker and partner Jim Abrahams). "For whatever reasons, I don't know, the color of my hair maybe, I've had all these patrician roles of dignity, background, responsibility — none of which

**Leslie Nielsen, above and left, mugging for the camera, flanked by George Kennedy and Ed Williams. Right, Nielsen and Priscilla Presley in a hilarious send-up of the pottery scene from *Ghost*.**

qualities I have. I'm a farm boy."

So he was a natural for the ZAZ (Zucker/Abrahams/Zucker) film-making team. Their specialty is to put demented, inappropriate lines of dialogue into the mouths of intense, schlockily serious TV actors like Robert Stack, Peter Graves, Lloyd Bridges, George Kennedy — and, of course, Leslie Nielsen. They practically *fell in love* with Nielsen, creating for him the role of Drebin, the stolid hero of the short-lived, hilarious TV series *Police Squad!* (on which *The Naked Gun* films are based).

"He's the Harrison Ford of dumb cops," Nielsen says proudly of Drebin, who returns in **The Naked Gun II-1/2: The Smell of Fear** to rekindle his relationship with Jane (Priscilla Presley), the clumsy former mob mistress, and to smash a plot to influence U.S. energy policy (armed with only a police revolver and dumb luck).

Of course, you can never trust Zucker press releases. During filming, they announced their surprise at signing George Kennedy again for the role of Drebin's squad boss Captain Hocken, "since he made it quite clear he would never work for us again."

Nothing could be further from the truth. Kennedy — who was in all

four of those awful *Airport* movies in the '70s — would probably name his children after those goofy ZAZ guys. In fact, they first had their eye on him for *Airplane!*, but Kennedy was under contract to the *Airport* filmmakers, who didn't find the idea of him appearing in a spoof very funny.

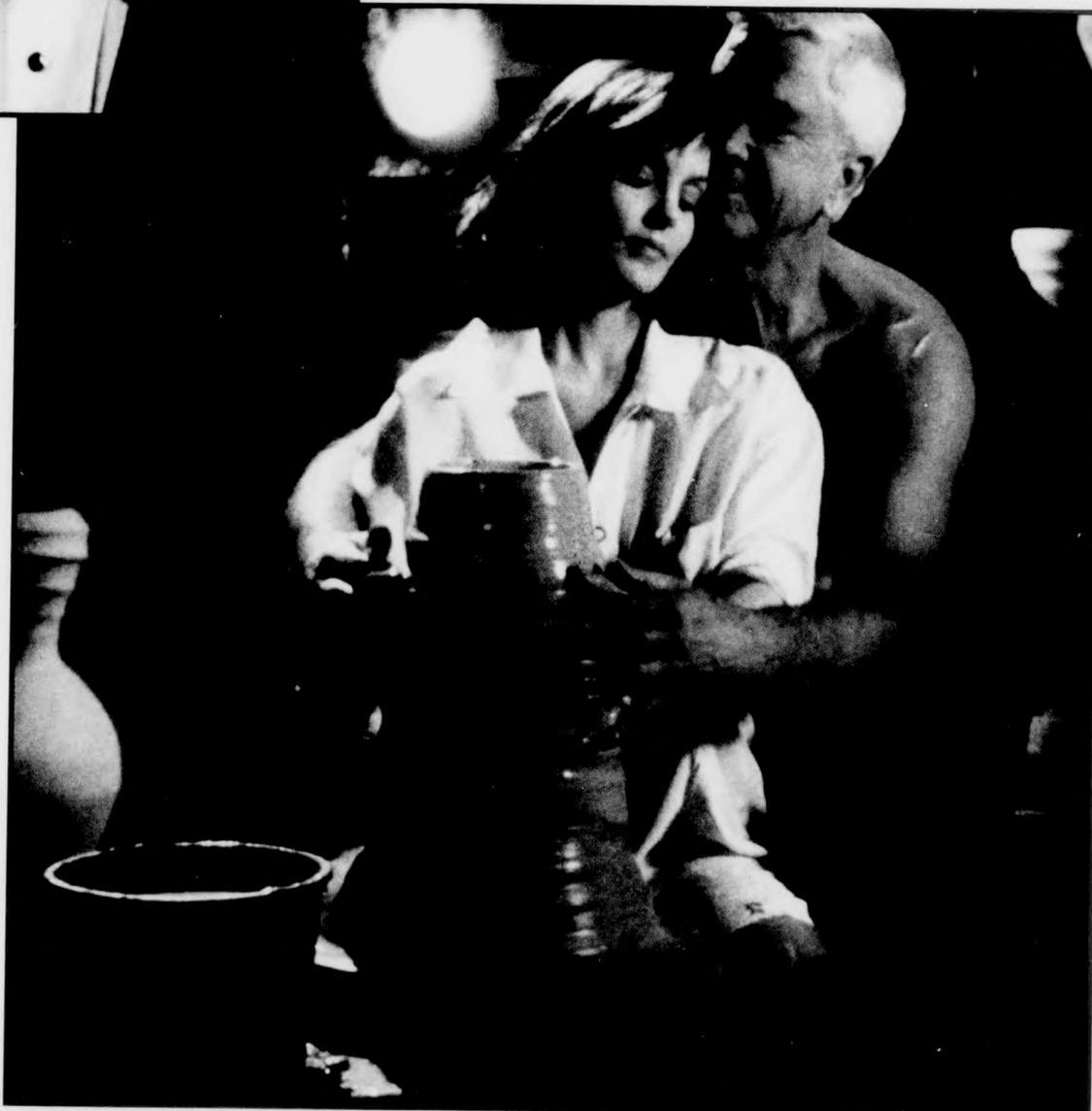
"George would have loved to have been in *Airplane!*," Nielsen says of his longtime friend. "You can't be in some of the stuff we've been in without having a sense of humor. Even now, I can't watch most TV dramas without laughing."

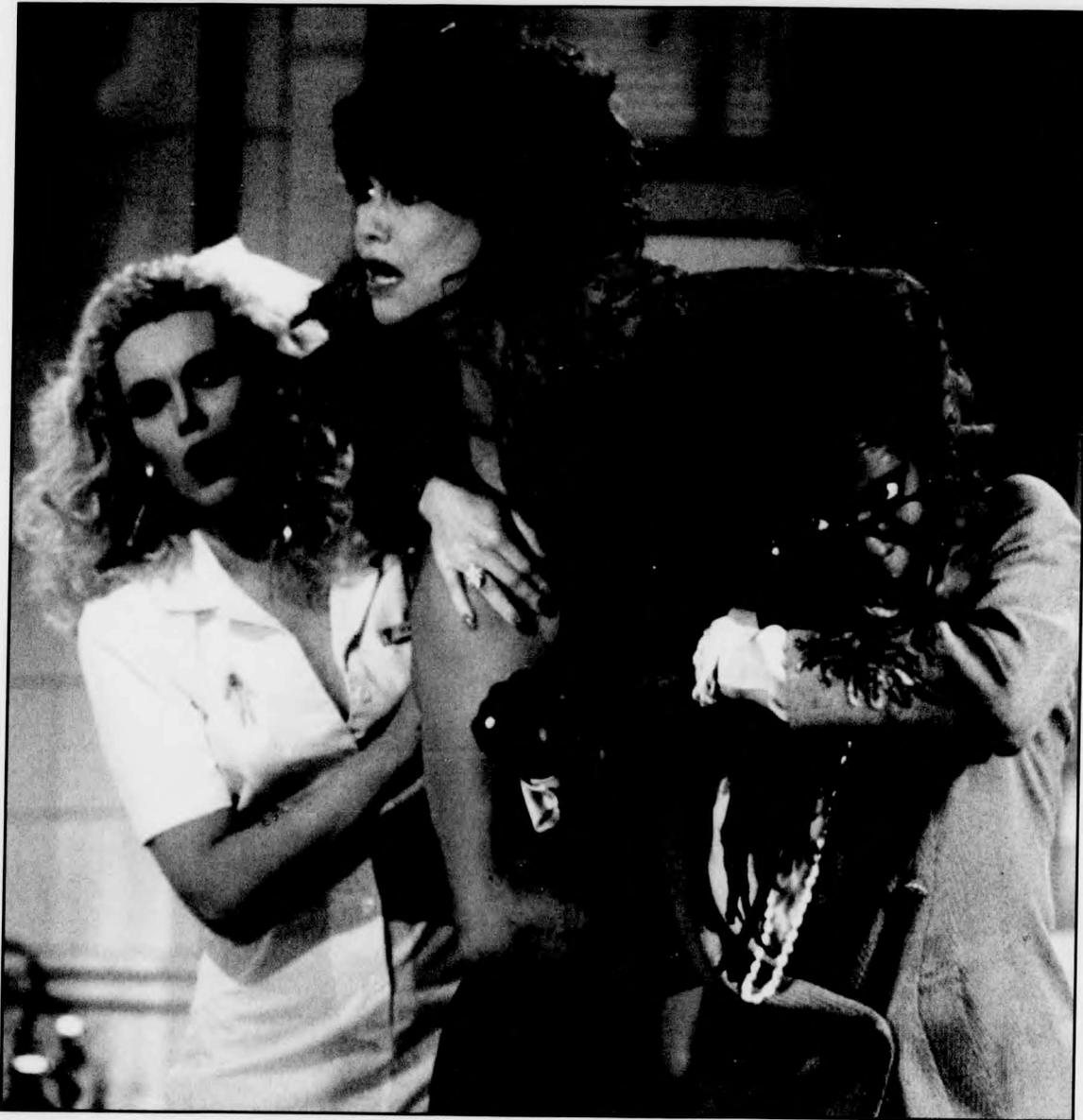
It didn't take long for good-natured Nielsen to find Priscilla Presley's playful side either. "I met Priscilla and she was acting like a very proper lady, so I made a face at her," Nielsen says, crossing his eyes and sticking out his tongue to demonstrate the look in question. "And then she made the same face back at me. That's when I found out she was a little girl inside."

Just think of the whole *Naked Gun* gang as a classroom of problem children, with no killjoy teachers around.

**The Naked Gun II-1/2: The Smell of Fear** opens this summer.

— Jim Slotek





Daytime stars Montana Moorehead (Cathy Moriarty, left) and Celeste Talbert (Sally Field, centre) are rivals for the crown of queen of the soaps. Rooting for Celeste is head writer Rose Schwartz (Whoopi Goldberg).

# SOAPDISH

## SALLY FIELD IS THIS COMEDY'S GUIDING LIGHT

**I**n her film career, Sally Field's greatest successes have arisen from examinations of some fairly serious causes and issues.

She was the plucky small-town widow struggling to keep her family together in *Places in the Heart*, and a working-class hero on the picket line in *Norma Rae*, both roles hav-

ing earned her Oscars for best actress. Even her comedies like *Steel Magnolias* and *Punchline* have had a dramatic edge.

But now in *Soapdish*, Field lightens things up with a frothy off-camera look at the lives of the cast and crew of a long-running soap opera. Field plays Celeste Talbert, diva of the daytime series *The Sun Also Sets*, whose insecurities lead her to drop by suburban shopping malls for the occasional pick-me-up as

she basks in the crowd's adulation.

It is her one-time paramour, former cast member Jeffrey Anderson, who really sets off the fireworks upon his return to the series. As Jeffrey, Kevin Kline once again climbs straight over the top, still wired from such wacky roles as those he had in *I Love You to Death* and *A Fish Called Wanda* (for which he won his own best-supporting-actor Academy award).

Field and Kline are complement-

ed by a strong ensemble cast, including Robert Downey, Jr. (*Air America*) as David Barnes, the lecherous young producer of *The Sun Also Sets*. As Celeste's nemesis, there's Cathy Moriarty (*Kindergarten Cop*, *Raging Bull*) playing the conniving Montana Moorehead, eager to replace her rival as reigning queen of the soaps. She's aided and abetted by bubbly Teri Hatcher (*Tango & Cash*) as Ariel Maloney, an actress whose bra size is definitely bigger than her IQ.

On Celeste's side is head writer and confidante Rose Schwartz, played by Whoopi Goldberg (fresh from last year's huge hit *Ghost*), as well as the soap star's young and restless niece, Lori Craven (Elisabeth Shue of *Back to the Future II* and *III* fame), whose boy troubles land both her and her aunt in hot water.

Carrie Fisher takes some time off from her writing career (*Postcards from the Edge*, *Surrender the Pink*) to strut her stuff as Betsy Faye Sharon, the casting director whose auditions on the couch help decide which studs make the suds. And Garry Marshall, director — most recently — of *Pretty Woman*, has an amusing part as Edmund Edwards, head of daytime programming and a man committed to keeping his soap on top of the ratings, even if it means airing everyone's dirty laundry.

**Soapdish** producer Aaron Spelling is no stranger to the intimacies of television. From *The Mod Squad* to *Dynasty*, he has been the guiding light behind more TV series and films than just about anyone else in the industry. The *Guinness Book of World Records* recently made it official by naming Spelling TV's most prolific producer, with more than 2,500 hours of programming under his belt.

Together with director Michael Hoffman, Spelling worked closely with production designer Eugenio Zanetti in creating a set that is a veritable Dante's *Inferno*, reinforcing the perception of daytime TV as an "actor's hell."

"We wanted to make the stage where the actors work seem like a pit, red and warm," says Zanetti. "Above this are the rings of offices and dressing rooms that look down upon the stage area, giving the impression of no privacy and that everybody is spying on everybody else. We chose colors that are neurotic — oranges and reds. With the characters of **Soapdish** there is this crescendo of craziness and the colors reinforce this mood."

With a roster of wacky characters and a large, talented cast, this comic peek behind the scenes of a soap opera should attract both daytime and nighttime audiences.

**Soapdish** opens this summer.

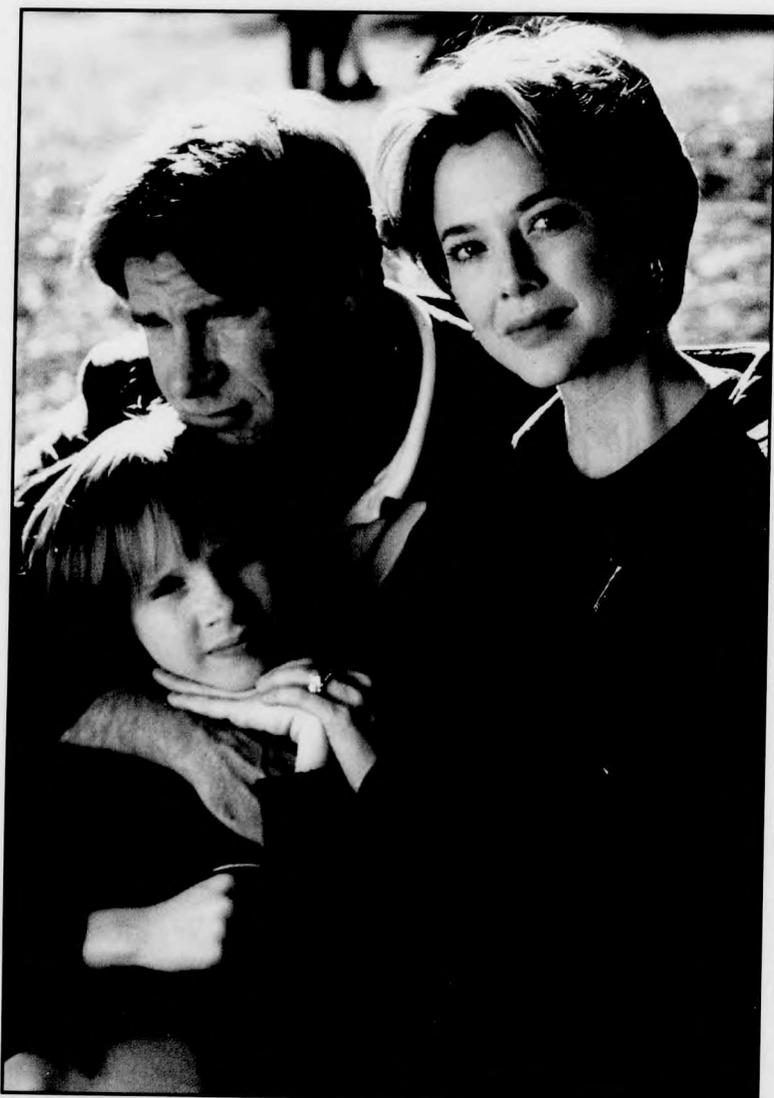
— David Mills



FOURTEEN

# REGARDING HENRY

## MIKE NICHOLS AND HARRISON FORD IN A WELCOME REUNION



Connecticut before attending the University of Chicago.

There he met Elaine May, and the two eventually dropped out of school to follow their theatrical ambitions. A flair for improvisational comedy soon led them to a three-year nightclub engagement in Chicago.

"I learned two things from improvising that turned out to be invaluable in directing," Nichols once told *The New York Times* reporter Barbara Gelb about his days performing comedy sketches with Elaine May. "One was to be confident with an audience. Being in front of an audience every night for three or four hours, you learn to think, I can take care of you guys." The other, he added, was to look for "the event in any scene — a central bit of action that would make dialogue come alive."

There is no reason to think any of this will change with **Regarding Henry**, Nichols's latest cinematic observation on the human condition. Harrison Ford plays a rich, successful man who has a beautiful wife, an adorable daughter — and no heart. Then a tragic event changes everything. In the aftermath, Ford's character is given an

opportunity to start over, to gain a new friend, and to rebuild his family relationships.

Shot on location in New York City, **Regarding Henry** marks the first reunion of Nichols and Ford since *Working Girl*. The picture costars Annette Bening, recently a best-supporting-actress nominee for *The Grifters*, and Bill Nunn, who starred as the defiant "Radio" Raheem in Spike Lee's *Do the Right Thing*.

Nichols's methods are highly personal. In rehearsal he often clarifies things for his cast by referring to incidents in his own life. "Partly, I do this because it's all I know," he explains, "and partly because I want to encourage them to pour *their* lives into what they're doing."

Still, he says, a director is always flying blind. He laughingly compares directing to sex: "You never see anybody else doing it, so you're never sure you're doing it right."

If three decades of memorable films count for anything, Mike Nichols is doing something right.

**Regarding Henry** opens this summer.

— Allen Gerrard



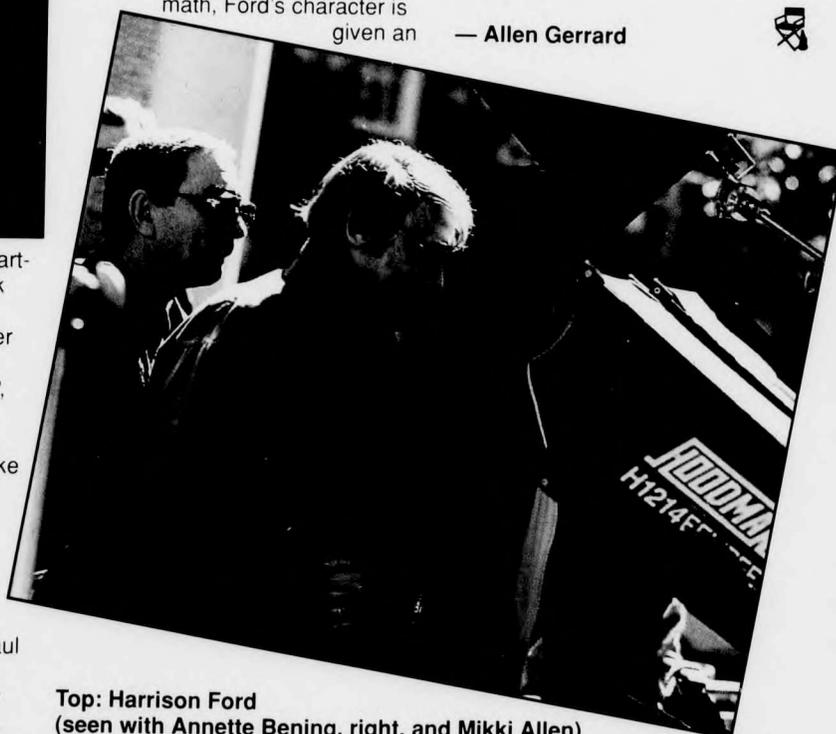
**B**efore there was Mike Nichols the director, there was Mike Nichols the stand-up comedian. Not that he was your average comic.

For one thing, Nichols and his partner, Elaine May, ended up with their own Broadway show, a rarity for comedians. For another thing, their show wasn't just funny. In fact, what distinguished Nichols and May from many other comics was that, often, some serious social observation lay at the root of what struck Nichols and May as funny.

In the 31 years since that Broadway debut, the only thing that has changed, really, is that instead

of making jokes, Mike Nichols started making movies. But his attack — what you might call laughing your way to the truth — has never altered. *Who's Afraid of Virginia Woolf?*, *The Graduate*, *Catch-22*, *Carnal Knowledge*, *Silkwood*, *Heartburn*, *Postcards from the Edge* — to review the films of Mike Nichols is to review a history of social and personal change viewed from a highly amused, slightly horrified perspective.

Born in Berlin, Germany, in 1931, Nichols was the son of a Russian-Jewish physician, Dr. Paul Peschkowsky. Fleeing the Nazis, the Peschkowskys settled in New York City where they adopted the name Nichols. Mike went to private schools in Manhattan and



**Top: Harrison Ford (seen with Annette Bening, right, and Mikki Allen) plays a rich man who is forced to reexamine his life. Above: (from left) Giuseppe Rotunno, director Mike Nichols and Ford.**

# TRIBUTE

CAMPUS  
EDITION  
VOLUME 8,  
ISSUE 2  
MARCH 1991

**THE NAKED GUN II-1/2:**

**THE SMELL OF FEAR**

**Leslie Nielsen**

**Priscilla Presley**



**SOAPDISH**

**Sally Field**

**Kevin Kline**

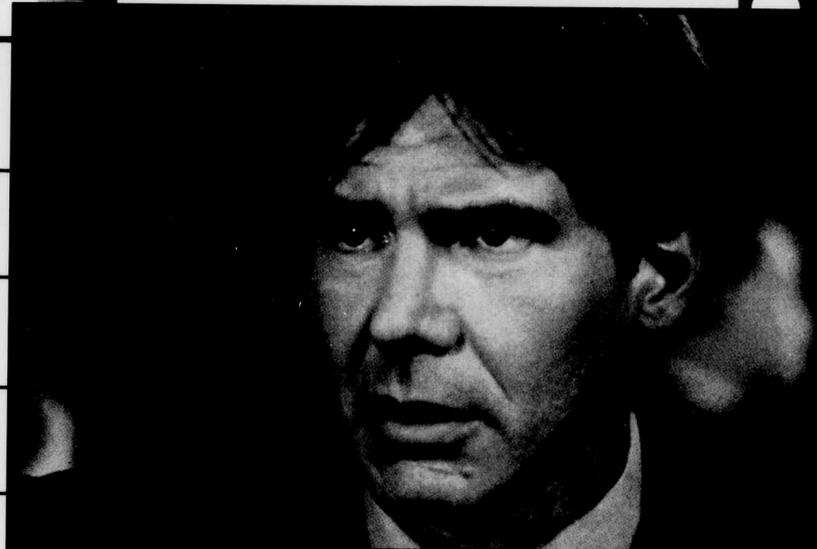
**Robert Downey, Jr.**



**REGARDING HENRY**

**Harrison Ford**

**Annette Bening**

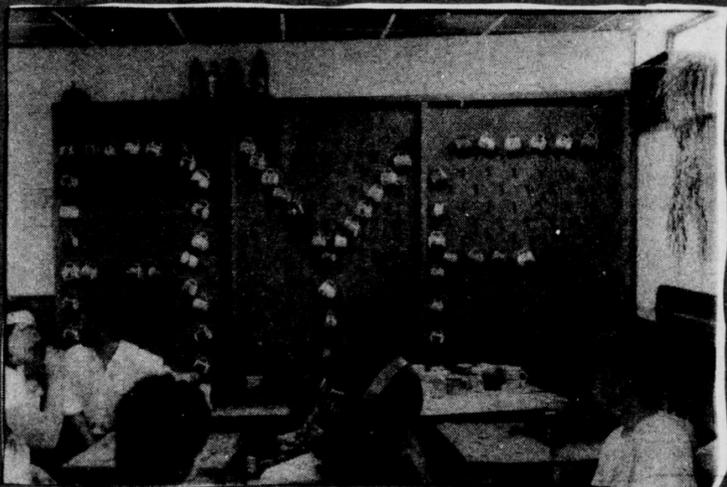


R4  
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# excalibur



3



3

# is gone

scrutinizing security 3 by Doug Saunders

rating on the Reform Party 5 by David Canfield

reporting on the media 6 by Iva Nayman

arguing over the flesh dress 7 by Andrew Brown