

# Don't touch that dial or it'll bite your hand off

...and just try to pull the plug. Community radio fights back • Feature, p.3

# excalibur

Student terror in Guatemala • p.9  
 Taking it personal: Jamming  
 with Furber • p.7

## Secret committee picks three to fill Harry's shoes

by Excalibur Staff

York will have a new president by the end of April.

After ruminating over resumes for seven months, the highly secretive search committee came up with a three-name shortlist Monday night, March 23, only two months late.

Last May, President Harry Arthurs announced his plans to step down this July 1 and return to teaching law after six years in York's top executive post. The three candidates are:

- Stephen Fienberg, currently York's vice president of academic affairs and a veteran U.S. statistician and administrator;
- Susan Mann, most recently vice-rector of the University of Ottawa and a renowned Canadian historian;
- Henry Nelles, chair of the Ontario Council on University Affairs and a York history professor.

The candidates will make public appearances on campus throughout the coming week. The York senate will vote on April 6-8. The unusual ballots will not allow "no" votes — "endorse," "accept" and "abstain" will be the only options in a process

criticized by many senators for its lack of accurate representation.

The final stage of the selection process will occur in late April as York's Board of Governors either approves or rejects the Senate's choice.

Although committee members claim they have had few disputes, the selection process has been criticized from the outset.

In November the committee announced they had hired Landmark Consulting, a private 'headhunting' firm, to recruit candidates from businesses and other campuses.

In his final report, search committee chair John Banks congratulates Landmark for helping "identify and evaluate potential female candidates."

But in November a committee member admitted that Landmark was hired largely because it was a "good political move" to contact members of the business community.

Earlier this month, Student Senator Caucus chair Justin Linden had complained loudly after the committee announced they would not have a shortlist until the end of May.

"This move is obviously intended

to sneak the election process through when students aren't around," Linden said at the time.

The committee announced late last week that they would be able to pro-

duce a shortlist Monday, after a closed meeting with the Board of Governors and the Senate Executive Committee.

Linden said he was satisfied with the process.

"It has the appearance of fairness, if not actual fairness," Linden said. "Although I think my protests may have had something to do with their promptness."

## Rez students stuck with lousiest of all landlords

by Sara Singer

If you live in rented accommodations, you are protected from landlords evicting you without legal grounds, dropping by without notice, charging extra mandatory fees or billing you for damages. Your landlord cannot legally increase your rent by more than 5.4 per cent this year.

But if you live in a York residence, you are not legally protected from any of this, and your rent will increase by six per cent this year. University students living in residence are exempt from the Landlord-Tenant Act, making universities the most powerful landlords in the province.

Chris Lawson, a researcher for the Ontario Federation of Students, says the lack of residence coverage under the LTA allows York to alter the leases at their own discretion. If there is a revenue shortage, for example, the residence can introduce coin-operated laundry machines and other ancillary fees.

"In terms of rent contracts, the university can't go doubling the monthly rent midstream, but they can raise it dramatically from year to year, and there's always an excuse to raise rent," said Lawson.

Universities have always justified rent increases by saying it is still cheaper to live in residence than off campus. However, many residences

now cost more than typical off-campus student housing.

At York, residence rents are below the national average but have been steadily increasing in recent years to catch up.

Norman Crandles, executive director of York's housing services, defended the university's exemption from the act by arguing that the LTA is meant to cover accommodations that are self-contained and designed for year-round living.

"It's inappropriate for students to be covered by the same regulations as other housing since the situation is different," said Crandles. "For example, if you are no longer a student, you are not allowed to live in residence and should not be guaranteed the right of tenure under the LTA."

But Crandles did admit that the exemption strips residence students of most forms of protection.

"The university technically has a lot of leverage over residence students that a private landlord wouldn't have. Students sign a contract but the contract can be destroyed."

On other campuses, residence tenants are protected to some extent by inter-residence councils. They act as a landlord-tenant organization and provide a way of communicating with the university bureaucracy.

York does not have an inter-residence council.



## Resisters remind Rushton he's a racist

by Harry Rudolf

A small but dedicated group of York students attended a rally against psychology professor Phillip Rushton and his racially-derived theories at the University of Western Ontario on Friday March 20.

A group of about thirty students from Western and York marched on the Psychology Dept. offices and the office of the president of Western, waving placards and chanting "no justice, no peace." Occupants of the president's office locked their doors and remained hidden during the rally.

Rushton's theories, which use physical and behavioural observations to claim that Asians are superior and Blacks are inferior to Whites, have been called racist by other scientists and condemned by many activists.

Despite continual protests over the last three years, the administration at Western still allows Rushton to teach his controversial theories to second

and third-year psychology students. Until recently, the administration supplied the professor with eight security guards in front of his classroom. Last year, Rushton presented some of his lectures on video.

"It perpetuates racism and poisons the atmosphere," said Western student Don Hutchinson, president of the Academic Coalition for Equality and protest organizer. "We don't believe that racism belongs on this campus and should be sanctioned by the administration at Western."

Elizabeth Carroll, vice president of A.C.E., said members of her organizations have been threatened by the university.

"The administration has gone great lengths to protect him. Five of us were mailed letters from the vice-president of the university threatening us with expulsion because of our peaceful protests."

Members of A.C.E. have filed charges against Rushton and the vice-president with the Ontario Human Rights Commission and are awaiting a hearing.

Protesters at Friday's rally said the problem of institutionalized racism goes much deeper than Rushton. According to Western student Robert Brodey, "Rushton's just a small piece of the puzzle. We have to deal with the structure that allows these characters to sustain themselves."

Only eight York students attended the rally, travelling in a bus chartered by the York Federation of Students. Magda Jamma, a first-year Arts student, said she felt it was her duty to attend the rally.

"I'm here today because I'm upset at what is being allowed to take place at Western. This flies in the face of Canada and human rights."

Vyry George, another York student at the demo, said she finds it "disgusting that someone like Rushton is allowed to actively participate in the educational system considering that education can be used as a positive tool to combat racism."

Conspicuous in their absence were members of the *Gazette*, the Western student newspaper, who failed to cover the rally.



# clubs page

...a free forum for clubs recognized by YFS

CARIBBEAN STUDENT'S ASSOCIATION  
is hosting their

**Annual  
Culture Show  
March 28th**

For further info. contact CSA, 316 Student Centre.

**Ismalia Students Association**  
extends this invitation to all  
members and guests to the  
"pre-exam party"

**March 25th  
7:15pm start**

Scott Religious Centre,  
Chapel

- submissions for the April 1st issue are due **Thursday, Mar.26th** and no later.
- submit all ads to YFS Office #336 Student Centre, c/o Jim Hounslow

**United Indian Students**  
hosts it's cultural show at  
Metro Convention Centre  
**June 6th • 8:00pm**  
Dance to follow 9:00-1:00  
Ticketys available at Room 446 Student Centre  
for info. call 329-0681

**Women and Men**  
"The world of humanity has two wings, one is the women and the other men. Not until both wings are equally developed can the bird fly. Should one wing remain weak, flight is impossible."  
BAHA'U'LLAH  
Association for Baha'i Studies

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

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

**Hellenic Students Assoc.**  
Presents:  
**Prof. Athanasios  
Karathanassis**  
Distinguished History Professor at Aristotle's  
University of Thessaloniki, Greece

- The Falsification of Macedonian History
- Greece and the Balkans Under the Light of the Recent Events.



**Friday, March 27th  
Curtis Lecture Hall F  
2pm-5pm**

For info call 736-2100, ext. 20496

**Armenian Students Association**  
**What's Happening**  
Summer boat cruise, picnics, summer dance, camping: to find out more, or to help organize, come to our meeting/gathering  
**Wed. March 25 & April 1**  
315B Student Centre  
Drop in from 3-5pm

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

**Macedonian Students  
Association**  
Membership Registration  
**Monday, March 30**  
**1:00-5:00pm**  
Room 315C 3rd Floor Student Centre  
All Macedonian students are encouraged to join.  
Membership is free.

 **YUK YUK S**  
Live at the  
Underground  
Comedians &  
DJ after  
**Wed. April 1st**  
**7:30pm**  
**\$5/adv.**  
**\$8/door**  
  
Come early for amateur warm-up.  
presented by YCC/AIESEC-York/SCC

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

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





Ryerson's CKLN supporters (left to right) Arif Noorani, Rebecca Clarkson, Denise Benson, Barenaked Lady Tyler Stewart, Marva Jackson and Bobby Wiseman (Blue Rodeo) rally around the flag. photo by Rufus Glasco — The Eyeopener

# Western abandons "back door tuition increase" fee

by Clive Thompson  
Canadian University Press

TORONTO — The University of Western Ontario has axed a plan to fund scholarships by charging students an extra \$225 incidental fee.

The rejection of the "back-door tuition increase" follows York's rejection of a similar but smaller fee last summer.

"We kicked the administration's butt in this debate," said Ken Craft, president of UWO's graduate student council.

UWO's senate — its highest decision-making body — voted Mar. 19 to reject the \$225 fee, which was to be phased in over three years.

Revenue from the fee was supposed to replace and increase the \$3.7 million the university currently spends each year on student aid.

But Craft and others had argued it was an unethical way to make students' fees far above the yearly \$125 increase permitted by the province.

They also claimed the proposal violated provincial guidelines that say fees can only be charged for services available to all students, such as health and athletic centres — not scholarships and bursaries.

Last summer York's Board of Governors attempted to charge students a levy fee of \$5 per full-time

course. The fee was intended to bolster the university's sagging capital budget, which pays for general maintenance, services and facilities.

The fee was described as a "back-door tuition increase" by Diane Crocker, an officer for the Ministry of Colleges and Universities, in July. York abandoned the idea in August.

Ministry officials still haven't handed down a decision about whether or not UWO's plan would have violated the rules.

Chris Lawson, researcher for the Ontario Federation of Students, said UWO's decision could motivate the ministry to finally rule such fees illegal.

"I think [ministry officials] are probably relieved, because they may have discovered a loophole that they can clear up without stepping on anyone's toes," he added.

Jamie Mackay, an official with the ministry, said the government is reviewing the rules for incidental fees, but won't be finished for months. But they will definitely keep some limits in place, he added.

"When you start getting into \$200 and \$250 ancillary fees, you have to ask yourself why are we bothering to control tuition fees if we're going to allow this other stuff?"

## CORRECTION

Due to a gross typographical error, the cover of last week's (March 18) *Excilibur* featured a headline which read "You can't get in without a 78." The number should have been 72 — and even that's a bit misleading, as the Office of Admissions reminds us, since cutoffs may vary in different departments. *Excilibur* apologizes to the Admissions staff for the embarrassment and inconvenience this has caused, and to any concerned grade 13 students when they regain consciousness.

# Campus radio under attack

by Doug Saunders

On April 1, students at Ryerson will decide whether they like what they're hearing on the far left end of the radio dial.

A referendum will ask them if they want to continue paying \$8.03 each to support CKLN (88.1 FM), a Ryerson-based community station. If they vote yes, they'll continue to provide a third of the \$300,000 annual budget of a station the *Toronto Star* says "may be the most innovative radio station in Canada."

If they vote no, they'll support aerospace engineering student Bruce Avery (now graduated), who a year ago started the petition process which led to next week's referendum.

"They use our money to play stuff a very select number of students listen to, like calypso and ska," Avery explained at the time. "There's a lot of pop they could play, but they never do."

Indeed, CKLN does play a lot of calypso and ska — as well as punk, hip hop, jazz, in-depth interviews and alternative news features. Their mandate, according to station manager Marva Jackson, is to play the material which commercial radio stations avoid — and to support the communities which profit-oriented stations overlook.

"It's alternative programming, it's different programming and we believe students really want to hear that," Jackson says. "So on April 1 we'll see if they believe in what we're doing."

But the 131 students who signed Avery's petition last year — including many members of the Ryerson Student Union — are gambling that Ryerson students would rather spend their \$8.03 on a Guns 'n Roses record.

It looks like the odds are against them. More than 1,000 CKLN supporters — including big-name local performers like Holly Cole and The Barenaked Ladies — have joined a

mammoth 'vote yes' campaign. So far, Jackson says, a 'no' campaign hasn't emerged.

According to Jackson, even a no vote will be good for the station. The referendum has helped CKLN build a network of supporters that other stations — like York's CHRY (105.5 FM) — would envy. During their annual autumn fundraising drive last year, CKLN attracted a stunning \$140,000 in listener donations.

"No matter what happens it will be beneficial to CKLN. You can feel people's commitment," Jackson says.

"It's a great example of the thing that built this station, which is students and community working together."

## A flood of airwaves

CKLN was at the centre of an explosion in campus-based community radio during the 1980s — and the

continued on page 8

## SUMMER 1992 ENROLMENT WINDOWS FOR NON-ATKINSON STUDENTS

Technical problems may result in some enrolment window notices being delayed in the mail.

If your total credits (up to and including Winter/Summer 1992 courses) is 90 or more (roughly 15 or more full courses or third and fourth year standing), please call the Voice Response help Line at (416) 736-5744, or come by the Registrar's Office, C130 West Office Building, to learn your enrolment window time immediately.

If your total credits (up to and including Winter/Summer 1992 courses) is 54-89, and you don't receive your enrolment window notification by the evening of March 30, then call the Voice Response Help Line at (416) 736-5744, or come by the Registrar's Office, C130 West Office Building, to learn your enrolment window time.

Anyone whose credit enrolment is less than 54 should receive their enrolment window notification form in good time. These windows will not start until Monday, April 6.

The Voice Response Help Line is open 8 am - 7 pm (Monday - Friday), and 10 am - 5 pm (Saturday, March 28), and 10 am - 2 pm (all other Saturdays).

The Registrar's Office is open 9 am - 4 pm (Monday - Friday).

Office of the Registrar

## PRESIDENTIAL SEARCH COMMITTEE

### NOTICE

of open meetings with candidates for President of York University

The Presidential Search Committee has now released the short-list of candidates for President of York University - copies of the report have been distributed widely across the University. CVs of the candidates are on reserve in the Frost and Scott Libraries and are available for reference in the University Secretariat S883, Ross Bldg. They are also available for reference in the YFS/FÉY and GSA Offices.

During the week of March 30th, the three candidates will be available to meet with members of the York community at the following times and locations:

<b>Stephen Fienberg:</b> Monday, March 30th at	10:30 am - 12:30 pm 2:00 pm - 4:00 pm	Senate Chamber, S915 Ross Salon Garigue, Glendon College
<b>Susan Mann:</b> Thursday, April 2nd at	9:15 am - 11:15 am 1:00 pm - 3:00 pm	Salon Garigue, Glendon College Senate Chamber, S915 Ross
<b>H. Vivian Nelles:</b> Friday, April 3rd at	10:00 am - 12 noon 3:00 pm - 5:00 pm	Vari Hall, Lecture Room C Salon Garigue, Glendon College

Individuals wishing to provide the Search Committee with their comments should do so in writing by 10:00 am, Wednesday, April 8, 1992. The Committee can be reached c/o University Secretariat, S883 Ross Bldg. All comments will be kept in strict confidence.

John F. Bankes  
Chair



**AFTERMATH OF THE GULF WAR**

A talk by Aifric Kubursi, McMaster University. March 25, 7:30 pm. Marxist Institute, Rm. 315, 4 Bancroft Ave, UofT. \$3 donation or PWYC. 971-6281 for more info.

**YORK DANCE ENSEMBLE**

Performing new works March 25 at DACARY Hall, 050 McLaughlin College, 12:30-1:30 pm. Free. Info: 736-5186.

**INDO-CARIBBEAN STUDIES: NEEDS AND DIRECTIONS**

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

**FROM HERE TO TOFU**

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

**14: PERSONAL REFLECTIONS ON THE MONTREAL MASSACRE**

A docu-drama. March 26, 8:00pm. Calumet Common Room, \$3. Contact York Women's Centre for more info.

**HARLEM & THE BLACK WORLD CLASS REUNION**

For anyone who has taken or is taking this class. March 26 5:00 - 7:00 pm, McLaughlin Senior Common Room. RSVP Escalibur or Prof. Ginsburg.

**STUDENT RECITAL SERIES**

Pianist Andrea Ng will perform works by Beethoven, Liszt and Ginastera March 26 at 7:30 pm at DACARY Hall, 050 McLaughlin. Free. Info: 736-5186.

**SARA PARETSKY**

Bestselling mystery novelist and creator of V.I. Warshawski, the "feisty feminist private eye," returns

# drop EVERYTHING

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

this spring with her seventh Warshawski novel, Guardian Angel. Calumet College Common Room, Friday March 27, at 1:30pm.

**YEAR-END FRENCH BASH**

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

**STUDENT CHAMBER MUSIC SERIES**

An informal concert of solo and chamber ensemble work incl. piano, winds, strings, brass, voice, guitar. March 27, noon, DACARY Hall, 050 McLaughlin College. Info: 736-5186.

**CARIBBEAN STUDENTS ASSOCIATION CULTURE SHOW**

"Comin' in from the cold." Saturday March 28 at Northview Heights S.S., 550 Finch Ave. W. at Bathurst. Show begins 7:00 pm. Show only: \$10; with dance \$15; children under 12 \$5. For info 736-2100 ext. 66502.

**MACEDONIAN STUDENTS ASSOCIATION**

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

**YORK UNIVERSITY CHOIR AND CHAMBER CHOIR**

Joining forces in a celebration of spring - final concert of the season. March 30, 7:30 pm, DACARY Hall, 050 McLaughlin College. Info: 736-5186.

**BATTERED WOMAN SYNDROME: ITS IMPACT ON JURORS**

Seminar March 31, noon to 2:00, 305 York Lanes. Call Sharon Jankey at 736-5528 for more info.

**ENVISION YORK**

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

**THE TRANSFORMATION OF CANADIAN NURSING, 1900-1990**

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

**STUDENT RECITAL SERIES**

Flautist Kimberly McBrien presents a program of works by Bach, Shorley, Lou Harrison, Charles Griffes and others. March 31, 7:30 pm, DACARY Hall, 050 McLaughlin College.

**YORK ELITE COMPUTER HACKERS**

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

**THE THREE PENNY OPERA, BY BERTOLT BRECH**

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

**GRADUATE STUDENT SYMPOSIUM ON VIOLENCE & CONFLICT RESOLUTION**

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

**UNITED INDIAN STUDENTS SEMI-FORMAL**

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

**VOLUNTEERS NEEDED**

A few hours a week can make a difference to someone with a developmental handicap. For more information call Joanne Fine at Metro Association for Community Living, 225-7166.

**RECOVERY NOT DISCOVERY: 500 YEARS OF INJUSTICE AND RESISTANCE**

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

**STUDENT CHRISTIAN MOVEMENT**

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

**THE WRITERS READ SERIES**

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

**THE YORK DEBATING SOCIETY**

Weekly meetings on Mondays from 4pm to 7pm, in room 115 Winters College. For more information contact Royal at 667-1872, or 736-5969 ext. 31303, after 8pm. We practice impromptu parliamentary debate and public speaking. For those who are more serious there are numerous tournaments throughout the year.

**YORK FENCING CLUB**

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

**LESBIAN AND BISEXUAL WOMEN AT YORK**

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

**VANIER GAMES ROOM**

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

## THE ENVIRONMENTAL YOUTH CORPS

EARN MONEY

AND GAIN

WORK EXPERIENCE

WHILE YOU GIVE

THE ENVIRONMENT

A HAND



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

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

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



Cette information est également disponible en français.

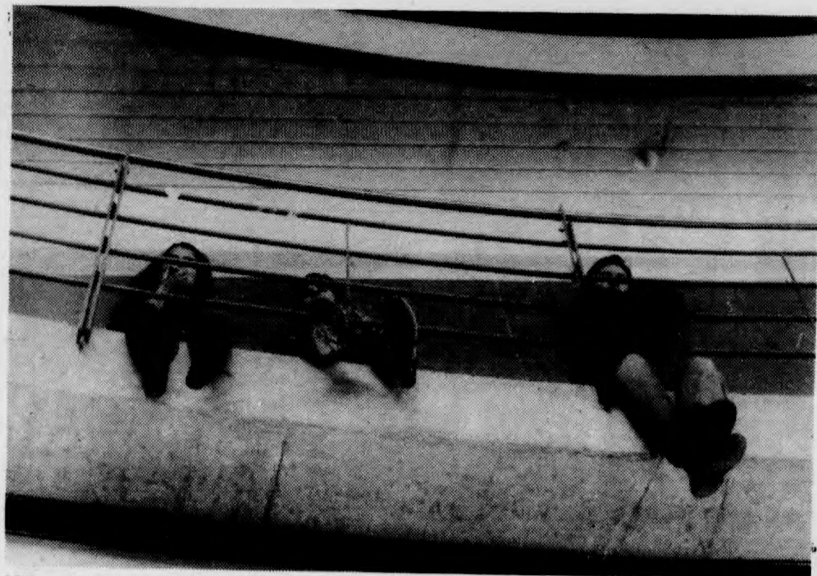


## Students prove struggle=change

Dear Editor,

The dignity, clarity and strength manifested by the 300 students negotiating with the York administration in the Senate Chamber (March 16) were most impressive. They were worthy of the important cause for which they are fighting and for which their conviction and determination gained a significant victory. This victory benefits the entire university and the world outside.

Special congratulations are due the three students who chaired the gather-



Hanging out at Vari Hall.

Photo by Alok Sharma

## Letters

ing (Jeannine Amber, Heather Dryden and Omar Smith). Their insight, persistence and skill focused the student demands most effectively.

What was accomplished offers hope for York's future.

For a long time there has been urgent need to add "at least one full-time staff member for the Office of Race & Ethnic Relations" at this university which has the largest component of minority students to be found in Canada. Now, thanks to the students, this will be done.

The other demands (which I congratulate the administration for accepting) deal with the troublesome campus security issue: The racerelements training now mandated (thanks to March 16), if effectively implemented and monitored, should minimize the need to invoke Point 7. This required the dismissal of any officer "found guilty of discriminatory behaviour" following "a fair hearing with right of representation." If the officers are trained not to engage in such vile practices, then they are not threatened.

The negotiations on this point revealed the gulf separating one side of the tribunal (all White and nearly all male) from the sea opposite. At the tribunal, most spoke of Point 7 in terms of "punishment" of offending officers. At least one insisted that, accordingly, there should be a range of penalties.

But that is not the issue. *What the students (and not only the students) want and deserve is a campus atmosphere in which they feel safe, secure and welcome.* Indeed, this is what the whole university needs for the proper discharge of all its functions. Trust cannot be placed in those given to discriminatory practices, however "moderate." In the security function (and not only there) the continued presence of anyone engaged in discriminatory practices would deprive the student body and the entire community of the possibility of feeling safe, much less welcome.

The students are to be congratulated for educating us to this issue.

Lee Lorch  
Professor Emeritus (Mathematics)

## Nayman Not funny. Not?

Dear Editor,

I was surprised and delighted by the "analysis" of the *Wayne's World* joke (i.e. the explicit use of irony in the gainsaying negation of the preceding statement with the word "not"). Mr. Nayman's academically-sound insights into the humourless inferiority of those of us who use this completely unfunny statement made me realize the frightening social ramifications of not being professional about my sense of humour... not.

The intellectual snobbery in this article was stifling! Mr. Nayman, as

one who has "written humour professionally" as a career (and my, it sounds like a very stuffy one, doesn't it?) is worried about the standard of humour these days. And what/whose standard is that?

Mr. Nayman then carefully dissects the true meaning of "funny" so that we might appreciate the labyrinthine technical aspects of a single jibe, and thereby understand where exactly we fail to live up to those aforementioned standards of modern humour when we laugh at this joke (generated, actually, from a catchphrase Mike Myers observed in use in his youth in Scarborough, long before *SNL* aired the first *Wayne's World* skit)

Certainly, it is a given that any joke becomes stale, to say the least, upon its thousandth ill-timed repetition. Repeating and understanding the joke has nothing whatsoever to do with "hipness", but with intelligence and taste.

From what I can derive from your article, you appreciate the sublime much more than the ridiculous. Are you to judge that while Woody Allen is funny, Monty Python is not? Please. I would expect less overbearing pretentiousness from someone as outrageously funny as you obviously are.

I think, Mr. Nayman, that there are far greater evils in the world to put your professionally humorous quill to paper about than that which makes people laugh for the sake of laughter.

Laughingly yours,  
Tim Conley

## Fratrs being dissed!

Dear Editor,

I am a York student, and I am sick of being discriminated against on my own campus.

Sure I am a member of a fraternity, and proud of it, but how dare you insinuate (March 11/92 editorial) that I am either a misogynist, rapist, or racist? How dare you suggest that I or any supporters of fraternities and sororities have no place on campus? How can you so ignorantly assume that we are nothing but a cancer on York and its students?

What does it take for this harassment to end? My fraternity is an active supporter of such charitable organizations as the Daily Bread Food Bank, Alzheimer's Society and Sick Children's Hospital. There is no proof whatsoever that the fraternities on this campus, in any way, demonstrate such heinous characteristics as the ones described in your editorial.

Since September there has not been one positive article regarding fraternities or sororities in your paper. You have belittled Diamond Tobin-West's campaign because it supports fraternities and sororities on campus, and you have belittled my role as a student in good standing at this university solely because of the group I choose to belong to.

The only reason you can get away with this is because we are an unrecognized minority group here at York. We have no power or influence, save

writing letters (which never get published), to defend ourselves against made up allegations.

One wonders, if a Greek system was recognized at York, what sort of fraternity story could you fill your papers with... Certainly not: "York fraternity conducts toy drive for charity". No, you would probably go and fabricate some bad press towards some other minority at York—

I know, that wasn't very fair of me. How could I have written such a statement. I have no reason, no right to accuse you of such wrong doings, it was slanderous wrong, I don't even have proof...

Hell I'd probably make a great editor.

David Finkelstein  
Alpha Epsilon Pi Fraternity

## Masturbatory Waste?

Dear Editor,

I am a fourth-year film student at York, and I've always regarded film theory (and art theory in general) as being largely irrational, anti-intellectual masturbatory waste. That is, I thought this until I read Yvonne Vera-Jose's

brilliantly insightful article on "the manipulation of images" (March 4) which pointed out the insidious racism in such popular movies as *Silence of the Lambs* and *Green Card*. I was immediately compelled to apply the same incontestable criteria to my own recently finished 10-minute film about a computer virus. For instance, there is not one Black performer in the cast. This could not possibly be due to the fact that I know no Black actors. I—"the imagemaker"—have obviously excluded all persons of African heritage from participating in the technology of this "civilized" society. In fact, by not even mentioning "Africa", I have denied its existence in the same spatial-temporal order as the explicitly North American setting of my film. Come to think of it, in one scene I staged a female performer on the left of the frame and a male on the right, thus relegating her liberal "left" feminist stance to subjugation under the fascist "right"-wing male. And since there are no redhaired people in the film—good God, what could I have been saying? Anti-Celticism? Of course. It's obvious. What else could it mean? What else, I ask you?

Thank you, author. My life is better now.

Kent Tessman

## Education is a Commodity

Dear Editor,

Re: Photograph, "Radical Chic" (*Excalibur*, March 2/92)

One would hope that by the time one gets to be a university student one would

be articulate enough to avoid phrases like "Fuck the (insert object of vehemence)."

The main point of this letter is: what makes the individuals in the photograph think education should be free (or even cheap)? Education is a commodity like automobiles, ice cream cones, and pork bellies. As such, it can be sold to the highest bidder. Why isn't it? Because society believes that better educated individuals across a spectrum of diversities create a better society for all to live in. Make no mistake though, the majority of the benefit of an education accrues to the individual who receives it, both in financial and self-fulfilment terms. Therefore, if you receive most of the benefit, why shouldn't you bear most of the costs? In Canada, we bear a minority of the benefit. If your Dad bought you a car, made the insurance payments, covered the maintenance costs, and all he asked was that you pay for your own gas would this be unfair? I wish I had a Dad like this!

Next point, if we tax the corporate "swine" hard enough, they will leave—with low inflation and low interest rates, there are better deals abroad. Thus if the corporate "swine" leave, who will you tax for your education? The corporations are gone, therefore no one has jobs to generate income or payroll taxes and no one will have any money to spend to generate goods and services taxes.

Finally, if education was free and you think York is crowded now it would become even more so. People would start showing up to take advantage of the free commodity, education. Imagine if G. M. started giving cars away to whoever asked. The demand would be incredible and G. M. would collapse. Same with education.

Michael L. Crawford

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

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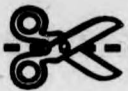
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# NOT WANTED:



Rip this out and tape it to a wall. We don't want Fienberg for prez.

## Small victories, large battles

It wasn't just a small victory against the administration last week when three hundred students sat down in front of York's top executives and forced them to change the way they run the university's security operations.

It also showed those three hundred students — and the countless other students inspired by them — just how much impact we can have if we plan carefully, stick together and pick the right targets.

For too long we've been forming small crowds and protesting against a litany of threats from above — government underfunding, racism, the Tory (or even NDP) agenda, tuition, GST, war. These protests are educational and they let people know we're angry, but they don't do anything tangible for us.

Last week we protested for something, and for something right in our midst. And it worked: we got it.

Next week, on April 1, you'll have a chance to get on a bus to Queen's Park and protest against the whole range of provincial and federal policies that make student lives hell. We recommend you attend this important ritual.

But there are also more immediate threats right here on campus — threats we have a chance to do something about.

If you want to see real change happen right in front of your face, consider the following:

- Last week we won some real security. We demanded that campus security operations be ultimately accountable to student-dominated committees, and that these committees have some real powers.

But we mustn't be lulled into a false sense of security by these gains. In order for our demands to have any impact students need to be involved in the more serious and more grudging task of implementing them. We have to be responsible the changes we've set in motion and be vigilant about their implementation. It is vital that we fill the available positions, and fill them with a diverse group of responsible, critical students.

We can't assume that because the administration granted us these committees that they are dedicated to the goals the committees were intended to fill. That is up to us.

If you want to get involved in the steering committee, come to 315 Student Centre at 5:00 today (March 25), or ask for information at the York Federation of Students office.

Nobody has more influence over every aspect of your life in this institution than the university president. Harry Arthurs has made this all too obvious: his program of fee hikes, corporate investment, principle-abandoning and budget-slashing — combined with his tepid approach to students — have cast a glum chill over

the Downsview climate.

Arthurs is stepping down next month, and his successor will set the tone for the York of the '90s. If we're going to focus our energies anywhere, we should focus them here.

First, we need to decide what kind of president we need. Here are the options:

- Stephen Fienberg, an American who was known as a "conservative troublemaker" at his last school, Carnegie Mellon University — a school which gets more money from military research contracts than it does from tuition, even at \$15,000 a head.

As vice president of academic affairs at York, he has earned the moniker "the Margaret Thatcher of York" for his merciless and draconian approach to budget-cutting. For Fienberg, the bottom line starts with a dollars sign — and that's why York's administrative elite brought him in and groomed him for the presidency.

- Henry Nelles, a York history professor who specializes in turn-of-the-century business history. A rigorous academic and an efficiently inconspicuous administrator, Nelles appears to have almost no interest in the concerns of students. He will fit in comfortably with the old boys on the ninth floor of the Ross Building.

- Susan Mann, a University of Ottawa history professor with a specialty in Quebec history and Canadian women's history. She is the only candidate who actually asked to meet with students. When Mann was asked by the search committee if she wanted a tour of the university she politely declined, explaining that rather than seeing the university through the eyes of the elite she preferred a student's perspective. Mann subways to campus and dropped into classes, labs and lectures to meet with students.

As a former vice-rector at Ottawa U., her administrative skills are solid. But the odds are against her, since the York Senate's presidential selection must be approved by the university's Board of Governors. The Board, comprised mainly of corporate executives and lawyers, will almost certainly fall for Fienberg.

That is, unless we fight. If we let the members of York's senate and Board of Governors know what kind of president we want — and what kind we won't tolerate — the same way we let them know how we wanted security run, we can get it.

But time is short — we have until April 6, when senate ballots are cast for the new president.

If you want to help fight for a better kind of York president, watch for information posted on the boards in front of the York Federation of Students offices.

## excalibur

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## EXCALENDAR

**Wednesday March 25**

Staff Meeting at 4:00 pm

**Thursday March 26**

Editorial Board Meeting at 2:00 pm

"Hypocrisy is the  
 greatest luxury — raise the  
 double standard!"

- The Disposable Heroes of Hiphopcity



# Universities quashed under Tory-corporate agenda

by David McNally

How are we to solve the problems created by chronic underfunding of higher education? In a recent letter to *Excalibur*, I argued that it is necessary to mobilize students, faculty and staff to resist government efforts to make students and

# bearpit

criticism • condemnations • diatribes • manifestos  
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university employees pay through cutbacks, larger classes, layoffs, and wage freezes. I argued that the wealth to fund higher education is there, but that government is following a corporate agenda designed to cut our vital social services.

It is clear that Gerry Tomany disagrees. He prefers private charity and cuts to faculty salaries (Bearpit, March 18). This is the approach advocated classically by

right-wing liberals. Mr. Tomany is entitled to his opinion (with which I most strongly disagree). But it is surely inconsistent for him to characterize me as an adherent of the sort of ultra-liberalism pushed by the likes of Ayn Rand.

Right-wing liberals argue that society has no responsibility for the well-being of its members. Extreme individualists that they are, they insist that each be left to their own devices to sink or swim, conveniently ignoring the impact of systemic inequalities and discrimination. I am a determined opponent of such views. My perspective is indeed, as the headline above Tomany's article noted, a "leftist" one. I believe that the needs of the working majority — for food, housing, health care, education, and so on — should be the priority of society, not the pursuit of corporate profit. For that reason, I reject the insidious notion that cutting the incomes of public employees — be they teachers, hospital orderlies, nurses, secretaries or librarians — represents any way to defend social services. We have the wealth in this society to meet the fundamental needs of all people. The problem is the structure of power which governs the distribution of wealth.

In 1987, more than 118,000 profitable Canadian companies with combined revenues of \$25 billion did not cough up a cent in taxes. Companies that paid no taxes in 1989 included Brascade Re-

sources with profits exceeding \$126 million, and Bramalea Corporation with profits exceeding \$126 million. Closing corporate tax loopholes, and introducing elementary wealth taxes would bring \$11 billion into government coffers.

The underfunding of higher education is not an unalterable fact of nature. It is the result of a deliberate social policy designed to protect corporate wealth while shifting the tax burden onto working people. To argue, as Tomany does, that the answer to underfunding is to cut the incomes of such people (whether they are university teachers or others) is to go along with the corporate agenda, rather than resist it.

Acquiescence in the Tory/corporate agenda by way of self-imposed cuts in incomes will not save jobs or protect the quality of services. It will merely contribute to an environment in which working people tighten their own belts and live less well while a tiny minority laugh all the way to the bank. Moreover, the notion that society's problems can be resolved by "handing over loose change" to its victims is a sad commentary indeed. Personal charity cannot produce homes for the homeless, jobs for the unemployed, health care for

all who need it and education for all who desire it. Yet that is precisely the sort of set-up we should be fighting for. Blaming one another for our social problems is a dead end. Instead of dumping on those of us committed to campaigning to defend social services, Mr. Tomany would be better advised to make common cause against our real foes. The alternative is a continued decline in income for and services available to the vast majority.

Of course, organizing such a fight-back requires that one reject the Tory-corporate agenda which scapegoats public employees (and the ultra-liberal ideology which underpins that agenda). As should be obvious, my whole approach to the question rejects that

ideology. That's why I'll be at the upcoming demonstrations against social service cuts: the April 1 action called by York, University of Toronto and Ryerson anti-cutbacks coalitions, and the April 11 rally organized by Fightback Metro. I don't expect to see many followers of Ayn Rand there.

David McNally teaches political science at York and happily describes himself as a 'leftist.'

**"Personal charity cannot produce homes for the homeless..."**

## There's more to sadomasochism than pleasure & pain

by Cicely Blade

**W**hoever wrote that article on sadomasochism in the Sexuality Supplement ("The politics of pleasure & pain," Feb. 26) is a moron. The piece was exploitive without being informative, let alone titillating. S and M is a growing, swelling (dare I say sweating), in- and out-of-bed phenomenon.

Power, transgression, variation, pain and pleasure are words that barely begin to wet the issues.

It involves a subculture which crosses all lines: gender, race, class, sexual orientation, public and private space. It involves sex, sex trade, pornography, theatre, art and, of course, politics.

S and M is about empowerment, an exploration/explosion of our minds, our cunts, our pricks and what's underneath our beds, chained to our walls and in the bathroom cupboard.

Crossing border country always carries risk, but within a safe, consensual sexual realm it becomes possible to play with these dangers. Trust and imagination are crucial elements of any scene. Having ripped, wrestled, wrenched our sexualities from the mindblinds of the religious, medical and legal establishments and their suffocating models, we rarely escape unscarred.

Existing on the fringe our voices are silenced, replaced by distortion and sensationalism — the nascent fetish community remains vulnerable from within itself as well as from without.

Sadomasochism is not rape, violence or abuse. S/M in its post-modern reality can no longer be used as a cover-all term for any deviancy. The conflation of rape, violence and abuse with sadomasochist sex practice is a false guise drawn by the anti-sex maniacs who rule dominant discourse. Bestiality, pedophilia, necophilia and cannibalism are not S/M.

Power is a fundamental element in S/M play, but power is fluid, not static in this context. Top/bottom, dominator/submissive — the words are not enough — any attempt to reduce S/M to an oppositional power paradigm is a lie, is lazy and uninformed (or is it inexperienced?). In the article, Ms. Doomflower refers to fetishes as inane — it is she and her article which are inane. The desires of others should be respected. In Gayle Rubin's words, what we all need is "a benign concept of variation."

I am not inane because I cum hard wearing a latex dress and a horse's bit while being fucked by my dykedaddy.

I am a switch, but crave submission. Any safe top would have told Ms. Doomflower that the bottom,

submissive or slave ultimately calls the shots. Bottoms must be responsible and responsive, to their and their partner's own limits. The submissive's limits are the boundaries of play — doms may push, squeeze, persuade their way through limits (that's the dead exciting part), but this involves time, courage, sexspeak, patience and, of course, latex and lubricant in 1992.

Enough! The article pissed me off. If you are curious, try reading *Pleasure and Danger*, an anthology of sex writing; *Coming to Power* by the Samoos, or *Urban Aboriginals* by Geoff Main.

Cicely Blade is an outspoken figure in the local S/M community.

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The community beat at home: Downsview community radio CHRY (105.5 FM) live from Vanier college. 24 hours per day.

## “Too much minority programming”

continued from page 3

Ryerson referendum is one example of the backlash coming from intolerant student governments across the country.

In 1975, University of Ottawa station CKCU was awarded an FM broadcast license from the CRTC (the Canadian Radio-television and Telecommunications Commission, the federal body which licenses and regulates all broadcast media). It was the first of its kind in Canada.

During the 1980s, 26 other stations won FM licences and community radio became a huge phenomenon — one which took even the CRTC by surprise. For although the stations were based on campuses, their FM signals were reaching deep into Canada's urban communities and attracting an ever-expanding subculture of broadcast devotees.

Most stations became voices for the voiceless as African, Caribbean, Asian, Latino and Native communities jammed with lesbian and gay groups, anti-poverty activists, feminists, anarchists and students in cramped campus basement studios.

This created, as Jackson says, “some major contradictions.” People were emerging from the margins to gain real media power, at least on the local level —

but they were getting their space and much of their funding from the university, still an enclave of White middle-class culture.

Conflicts were bound to erupt.

And when they do, they usually come from student governments. In a 1989 report, a station manager described the relationship between campus radio and student government as “persistent low-intensity warfare.”

Student politicians, disturbed by the horde of ‘outsiders’ in the studio, want more influence over the station. Sometimes it's by threatening to cut off direct funds, or holding a referendum over a tuition levy, or by trying to stack the station's board of directors with student politicians.

Their message very often carries racist overtones — “too much minority programming” is a popular refrain, or “not enough of what we listen to.”

### Student interests

Steve Staples knows these phrases well. The full-time program manager at University of New Brunswick's CHSR, he has just had his job eliminated after the student union voted to withhold \$27,000 of the station's \$79,000 budget.

CHSR is directly funded from the student union budget, rather than through a tuition fee levy like CKLN's. Staples says that during the station's 11-year history it has “almost always” had trouble getting its budget accepted by the UNB student union.

“But this year has been particularly brutal, particularly nasty,” he adds. Aside from cutting the funds, the student union is demanding a majority of student councillors on the station's 11-seat board of directors, which is currently represented by a wide range of the community.

It's all part of an attack on the station's alternative programming, Staples says.

“We have a number of cultural shows and shows on human rights and women's issues, for example. It's very difficult for [student politicians] to come out directly against these, but they do call us ‘minority-oriented’ and tell us we're only serving the interests of a minority.”

“Their old line is we're not representing the students because we're not playing what students want,” he adds. “They used to say that. Now they veil it in terms like ‘we're not serving students' interests.’”

Staples says the station has little chance of overturning the student union decision this year. “The best we can do is drag out a whole bunch of our members to their meeting and try to persuade them the other way through the sheer numbers of people staring at them,” he says.

Like Jackson, Staples sees his station's horde of supporters as a reason for optimism. CHSR has asked the UNB administration for a direct tuition levy, and Staples says the odds look promising since the university president is a CHSR supporter.

Nadine Gelineau, president of the National Community Radio Association, says CHSR's case is by no means

continued on page 10

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# TERROR CAMPAIGN TARGETS STUDENTS

excelsior march 25, 1992 feature

by Michael Subasic and Mika Maniwa  
Canadian University Press

*"Four of you will die."*

The threat to the office of Guatemala's National Association of University Students (AEU) was no crank call.

Two weeks later, on Aug. 25, two architecture students from the University of San Carlos were shot dead in Guatemala City. Twenty-four-year-old Erick Callejas and Marlon Scott, 22, died from multiple bullet wounds. Each had been shot in the head, the "tiro de gracia" usually indicative of a political assassination by a right-wing death squad.

Callejas and Scott were not deeply involved in the student association. Student leaders at the university said the murders fit a familiar pattern of repression.

"Instead of targeting leaders, they want to discourage other people from getting involved," one said.



Police carrying away protesters outside University of San Carlos (USAC), Guatemala City, September 1985.

Numerous billboards and radio ads proclaim the new civilian government's commitment to lasting peace and praise the army's dedication to the people. But repression in Guatemala is escalating as negotiations to end 30 years of civil war continue.

## feature

This is a country where teaching basic literacy to landless peasants is evidence of being a "communist subversive."

Since the inauguration of a new president last January, human rights organizations in

the country have reported over 500 disappearances and 140 political assassinations. At least three people are killed or kidnapped every day, an alarming increase over previous years.

Over the past 10 years, none of the 40,000 political disappearances in Guatemala have had a credible investigation leading to conviction. The police have been heavily implicated in human rights abuses in the past, and the military command continues to enjoy complete impunity.

Students are among the targets of the terror campaign.

Over the past 10 years, none of the 40,000 political disappearances in Guatemala have had a credible investigation leading to conviction. The police have been heavily implicated in human rights abuses in the past, and the military command continues to enjoy complete impunity.



Students from University of San Carlos (USAC) in front of National Police headquarters during march by the Mutual Support Group (GAM) through downtown Guatemala City.

Students are among the targets of the terror campaign.

Earlier in the summer, 80 students including medical, engineering and law students were forced into the army against their will and sent to barracks in conflict zones despite

laws exempting students from military service. Most were not allowed to inform their families where they were.

The worsening situation reminds many of the summer of 1989, when 13 students — most of the AEU executive — were "disappeared." Five of their tortured bodies were found in a ravine outside the campus.

That tragedy decimated the student movement and led to two students travelling to Geneva to testify at the UN Human Rights Commission on abuses in Guatemala.

Shortly after returning home, blue-uniformed police visited the homes of Otto Peralta and Carmen Reyna and interrogated their families about their trip to Geneva. Reyna has since fled to Costa Rica.

During the month our student delegation was in Guatemala, we heard of other examples of intimidation.

Otto and some other students were followed as they left a fast food stand on their way to meet with us. The driver of a sports car with darkened windows and foreign plates rolled down his window and said, "That's the son of a bitch." He was holding a gun and later followed them to our hotel.

That same week, high school student leader Oswaldo Godoy barely escaped an attempted kidnapping by men in plain clothes. He had been active in secondary school student protests about the poor state of the education system and lack of water in public schools. He later gained entry to Canada as a refugee.

But despite these acts of intimidation, students have stepped up their efforts.

On Aug. 9, they blocked the major highway outside the public university for over an hour in sympathy with a march of citizens' groups in another part of the city. Clutching

megaphones, students called for an end to forced recruitment by the army. They also protested a proposed 47 per cent hike in electricity bills, and the use of terror tactics.

During the weekend of the Callejas and Scott murders, the AEU held its first national conference for peace. The conference was held to formulate a statement on behalf of students for the next round of talks, which will include the popular movement, made up of citizens' groups like the AEU.

Three hundred students from all over the country discussed the political situation and agreed "peace is more than the silence of the rifles": society must be changed to stop the causes of war.

And with on-going negotiations between the government, the army and the guerrillas, the strong popular movement and international pressure, there is a potential for lasting change in Guatemala.

But members from every student association pointed to the gross social injustices they must address: two per cent of the people own 70 per cent of the arable land, 54 per cent of the population lives in extreme poverty (most of these are indigenous peasants), and there is a 60 per cent illiteracy rate. To top it all off, there has been a recent outbreak of cholera.

At every event that weekend, the names of the 13 students who disappeared in 1989 were read aloud. After each name, the massed students responded, "Present in the struggle!"

And wondered who might be next.

Michael Subasic and Mika Maniwa spent a month in Guatemala this summer in support of the country's National Association of University Students (AEU).





## Community radio gets no respect

In 1990, the University of Windsor student government fired the entire staff of CJAM radio. "They [the council] didn't understand the business of radio and they looked at the whole thing in a vacuum," Gelineau says.

And in 1989, the University of British Columbia Student Society took over CTR FM and turned it into a "Bruce Springsteen and sports station."

"We [community stations] are very different from commercial stations, and we need protection from student governments who don't realize this," Gelineau adds.

### Stuck in the basement

Gelineau should know. She is also station manager of CKUT FM at McGill, which is currently facing a threat of its own: the McGill student union wants to charge the station more than \$16,000 per year rent for their offices in the basement of the student union building.

Student union representatives say they want to pay off their debts by collecting revenues from the independent student groups using their building (aside from CKUT, a legal aid clinic and a student newspaper will be charged similar rents. Another student paper, owned by the student union, will be exempt from rent).

Gelineau acknowledges that this isn't as threatening as the crises faced at Ryerson or New Brunswick, but she says it shows a similar disrespect for community radio.

"I don't think they have a problem with our programming. But they're labelling us an autonomous student group and looking at the autonomous part instead of the student part. We are a radio station that is a part of McGill as much as any other part."

CKUT plans to move into another building as soon as they can save enough money and negotiate a lease, Gelineau says. Aside from the high rent and the inconvenient location, the station is also limited because the building isn't open 24 hours a day.

But Gelineau says CKUT may be stuck in the basement for longer than they'd like because of the lack of funding sources available. Although the station has a tuition levy and collected a healthy \$58,577 in listener

donations this year, CKUT may have trouble moving unless they can get their rent waived this year.

Outside of student fees, listener donations and a tiny supply of advertising, community stations have almost no avenues for funding. They are not eligible for most of the government and foundation grants other community organizations receive.

Gelineau says the NCRA wants the CRTC to grant charitable status to community stations. "We asked if they could recognize the charitable nature of the business we're involved with, but they say they'll have to spend more time looking at that."

This typifies the love-hate relationship that exists between community stations and the CRTC.

On one hand, the CRTC is the branch of government which regulates the music stations play, tells them what words they can't say or the air, forces them to live up to promises of performance and generally creates a labyrinth of bewildering bureaucracy.

On the other hand, it was the CRTC that created campus FM radio in the first place, as a grassroots media opposed to the patterns of commercial radio. In its rulings and policies, the CRTC has consistently fought to keep the stations independent and distinctive.

This year the CRTC promises to update its policies for campus and community radio — policies which were created in the 1970s, when everyone thought campus stations would be staffed mainly by students.

The changes will create a whole new category for CRTC regulation — the "campus/community" station — which is legally required "to provide alternative programming such as music not generally heard on commercial stations or the CBC..., in-depth spoken word programming, and programming addressed to specialized groups within the community."

This will give stations like KCLN a weapon to use against mainstream-minded student politicians. It won't keep them from cutting off the funds, though.

The only thing which will do that, Marva Jackson says, is government funding of community radio.

"We provide a service in the community that cannot be replaced, so I think it's about time the government stepped in and helped campus and community radio."

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### FACULTY AND STUDENTS

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# New York street poet and former heroin addict Jim Carroll offends sensitive listeners at the El Mo

By Kathryn Bailey

"You're better than Burroughs," a feeble voice commented when New York poet Jim Carroll began to read "[William S.] Burroughs' favorite part" from a collection called *Forced Entries*. That feeble voice may have been right.



Modestly taking the stage after a chaotic opening by Groovy Religion, Carroll spread his works out in a meticulous/anxious fashion. The two selections from *Forced Entries*, the follow-up to *The Basketball Diaries*, a book that literally made him at the age of 13, had never been read to an audience before, and it showed.

This did not diminish the strength of his performance. In fact, it is at times difficult to tell if the quiver in his voice is a result of nervousness, or the junk-ridden days of youth (he was addicted to heroin from childhood, heavily influencing his early works).

Whichever, Carroll captured the audience immediately. He began with a tale of his chance meeting with Salvador Dali on the streets of New York. An elaborate fantasy is described, where Carroll imagines Dali embracing him as a fellow artist. It turns out that all Dali was interested in was stealing his cab. Carroll described his humiliation: "I can't believe it—popped by a fucking surrealist."

## CONCERT

Jim Carroll  
El Mocambo  
Saturday, March 21

Carroll has a tendency to describe strange sexual habits encountered throughout his New York City life. In the Burroughs selection from *Forced Entries*, Carroll described a drug party he attended with a schizophrenic porn star/actress. No censorship here.

Intense descriptions of bizarre narcissistic masturbators and multiple sex-acts in a sandbox were revealed in Carroll's wiry, almost hesitant voice. This was an incredibly transfixing moment, until a raucous woman in the audience decided she'd had enough.

She screamed for him to "go the fuck home," calling him a bastard and making comments on every sexual element of his story. Carroll was obviously upset. He lost his place several times, explaining that this was the first time he had read the piece, and apologized for not having the right rhythms.

He finally got so fed up that he was going to skip to the end and leave. But the rest of the audience was on his side, and he then stated, "You're right. I don't rattle that easily," and continued. When the female piped up again, he told her that she was not good looking enough to draw such attention to herself, which basically shut her up.

This proved Carroll can handle any situation. And given the years of success he has had, such interruptions are criminal. Fortunately the rest of the night was not spoiled.

Carroll finished the readings with several new works of poetry, which displayed a more confident poetic voice than some of his earlier works. A few were included from his new spoken word album, *Praying Mantis*. At one point he even did a striking impression of the philosophical side of Axl Rose.

The grand finale, which was unexpected by many, was his musical performance. With Groovy Religion behind him, he performed two songs from his first album, *Catholic Boy*: "City Drops Into The Night" and the infamous "People Who Died," a classic which brought the night to a tumultuous crescendo.

Jack Kerouac wrote of *The Basketball Diaries*, "At 13 years of age, Jim Carroll writes better prose than 89 per cent of the novelists working today." This is even truer today, when, well into his forties, Carroll is one of the best writers, not only of prose, but poetry and lyrics as well. He is a gifted storyteller—witty and intense, and a solid performer with a distinctly individual voice.



Jim Carroll brought intense descriptions of bizarre narcissistic masturbators and multiple sex acts in a sand box to the El Mocambo on Saturday. The performance offended at least one member of the audience, whose heckling momentarily threw Carroll off.

## campus events calendar

Theatre York presents Sally Clark's *Lost Souls and Missing Persons*, directed by Stephane Kirkland, until March 28. A middle-aged housewife disappears while visiting New York City with her husband. Suffering from amnesia, she develops her own language, is rescued by a young artist and begins to examine her past life. The show, in room 139, Studio B, Centre for Film and Video, starts at 7:30, with a 2 pm matinee Wednesday. For more information, call the theatre department at 736-5172.

A reception for Steven Martyn's "Exercises of Vision" will be held in the Student Centre Gallery on Thursday, March 26 from 4 to 8 pm. The exhibi-

tion of artworks will continue in the SC Gallery until Saturday, March 28.

"Printings," an exhibition of the Glendon Studio Course, has an opening Wednesday, March 25 from 7 to 9 pm in the Glendon Gallery (Glendon College, 2275 Bayview Avenue). The exhibition continues until April 8. For more information, call Glendon College at 487-6721.

A two person show by Stephanie Moy and Lynn Oreskovic, "Frozen State of Pretty," appears in the Winters College Gallery, 123 Winters College, until April 3. It is a mixed media, interactive show dealing with the role of perception when encountering work in a gallery setting. An opening reception will be held from 6

to 9 pm on March 26.

Recent work by Andrew Brouse and John Marriott will take over the Student Centre Gallery from March 30 to April 3. The opening reception for the show, called "Art Pigs," will take place Wednesday, April 1 from 6 to 9 pm.



Music, poetry and dance will be featured in a concert of recent works and collaboratio composed and performed by fourth year music student Robin Stimpson, and other performers. Thursday, March 26, 1 pm, Dacary Hall (050 McLaughlin College).

*The Student Recital Series* continues with pianist Andrea Ng performing works by Beethoven, Liszt and Ginastera. Thursday, March 26, 7:30 pm, Dacary Hall. Flautist Kimberley McBrien presents a program of works including Bach, Shorley, Lou Harrison and Charles Griffes on Tuesday, March 31 at 7:30. Dacary Hall.

*The Student Chamber Music Series* features an informal concert of solo and chamber ensemble work including piano, winds, strings, brass, voice and guitar. Friday, March 27, 12 noon. Dacary Hall.

On Monday, March 30, the York University Choir and Chamber Choir join forces and voices in a celebration of spring in their final concert of the season, under the direction of Albert Greer. Program highlights include "Songs of Springtime," by E. J. Moeran, Mozart's "Vespers" and "Lovesongs of Springtime," by Paul Halle. 7:30 pm. Dacary Hall. For more information on any of these events, call the music department at 736-5186.

## Cruelty promises juicy spectacle

by Michael Hussey

*Cruelty, A Blood Song*, a new play by R. Kelly Clipperton, will be at Atkinson Studio next week. It is a show that promises plenty of juicy spectacle.

The play is about a serial killer who is targeting a collection of dancers at a gay club in Toronto. But beneath that, Clipperton is trying to bridge a gap between two cultures (gay and straight) by dealing directly with bashing and ignorance.

And, Clipperton says, it goes deeper than that: "It's about abuse, mental, physical and emotional, about how people can stir up such hate without ever stopping to realize who they're targeting. I'm not just talking about the gay community, it's about all minority groups as well."

The director, York graduate Christina Uriarte, adds, "the production deals with elements of sexual confusion as a result of societal pressure, or oppression. There are some important issues being dealt with, but the play has many sensitivities — it's not a lecture from the gay community."



R. Kelly Clipperton's *Cruelty, A Blood Song*, about a serial killer who targets dancers at a Toronto gay club, opens on March 30.

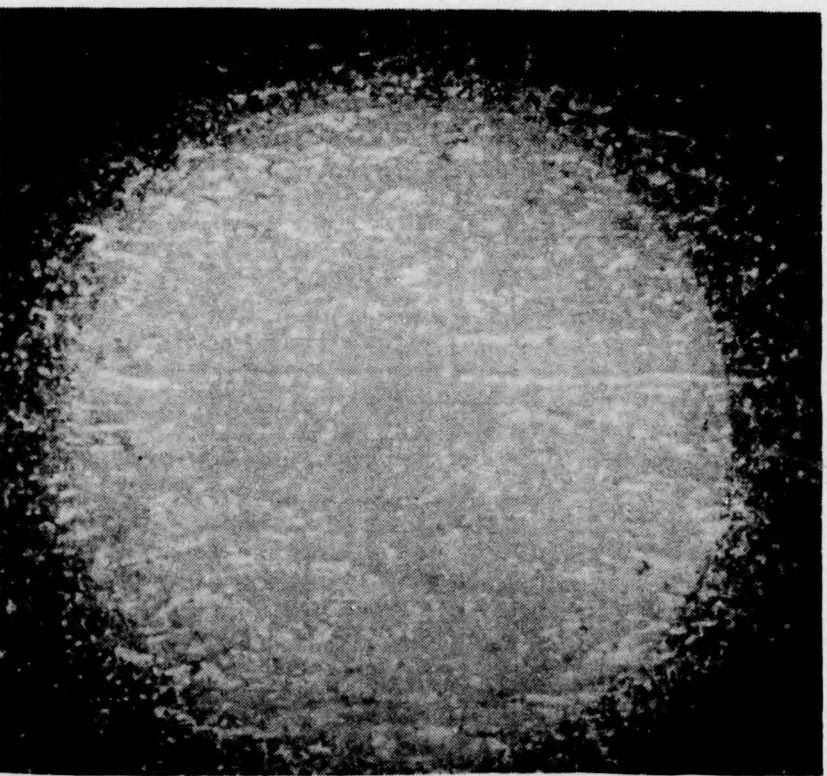
## THEATRE

**Cruelty, A Blood Song**  
directed by Christina Uriarte  
written by and starring R. Kelly Clipperton  
Atkinson Studio, March 30 to April 4

Set designer Kathryn Immonene, also a graduate of York, describes her set as a "a wired go-go cage, iron maiden, un-cooked sausage."

Hmmm. Of the cast — in which Clipperton appears as one of the dancers — keep a watch out for Xuann Fraser in the role of Tex. His past performances at York — in *Critical Mass* and *A Midsummer Night's Dream* — were first rate. It will be a treat to see him again.

*Cruelty, A Blood Song* will be performed at the Atkinson Theatre. Tickets for the 8 pm shows April 1 to 4 are \$4. The March 30 and 31 performances are Pay What You Can.



## CORRECTION

In a story in last week's arts section, Joe Clark was erroneously identified as Minister for Interprovincial Affairs. He is, in fact, Minister for Constitutional Affairs. *Excalibur* will be happy to apologize to Clark for any embarrassment our mistake may have caused if he is prepared to apologize to the country for any embarrassment the Conservative government's mistakes may have caused.



# 12 arts The enfolding tentacles of rock

by Chris Smets

"Making music is the only way that I know how to survive in an age when the airwaves are loaded with bullshit hits," proclaims Brad Black, quoting his own lyrics. "If you have to distill everything I'm about to one little phrase, that's it: doing what you want to do, making the music you wanna make, distributing it the way you want to distribute it."

So far, Black has done just that. As lead singer of Squidhead, a trippy alternative metal outfit, he's gigged around Toronto since 1988. Last spring, in the downtime following the recording and release of their debut cassette *Tooling For Goodness*, he re-entered the studio without the rest of the band.

The result is *Unstoppable*, released by Black under the name

## MUSIC

**Squiddly**  
*Unstoppable*  
Squiddly Approved Recordings

Squiddly. It's a four-track EP that combines synths and drum machines with noise guitar, blues pentatonics and breakneck rapping. It's dance music with a brain and an agenda.

According to Black, the idea behind Squiddly is "to bring the longhairs and the club-hoppers together in one big orgiastic frenzy."

He's got a good head start. The title track from the EP, his self-proclaimed synthesis of the street and the studio, is already getting a good deal of airplay on at least one commercial station. The tape is available at most downtown record outlets.

But just who is this ubiquitous

young man, and where did he come from?

"We're sheriffs of misfortune from a different galaxy way beyond here!" chortles Black, describing Squidhead's origin in true D.C. Comics style. He's referring to the bizarre stage names that he and the other band members go by: Roddy Rocks (Brad's brother Rod, guitar), Johnny Teeth (John Bierl, drums), Squiddly himself, and the Gnasty Gnit (Pat Ruffalo, bass), who's "from a planet of complete evil."

The band name originally came from Black's fearsome, tentacle-like hairstyle, but as he explains it, the outer space stuff is merely metaphorical. "When I say I'm from another planet, it just means that I'm coming from a different mindset than most people in music."

Black and the "Masters of Gimp



Squidhead are (from left to right) Johnny Teeth (drums), Roddy Rocks (guitar), Squiddly (vocals) and Gnasty Gnit (bass). Squiddly (aka Brad Black) broke away from the band to release his own solo album, *Unstoppable*. But, fear not! The tentacled ones will return.

## Cavedogs no bunch of hippie-retentive geeks

by Chris Smets

I was fully prepared to hate *Soul Martini*. It wasn't because I had anything personal against the Cavedogs, a trio of scrappy lads from Boston whose 1990 debut, *Joyrides for Shut-*

*ins*, I had always intended to buy but somehow never did.

Nope, it goes much deeper than that — it's more a case of national pride. See, this album's press releases says guitarist Todd Spahr and Bassist Brian Stevens invited Mark Rivers to

## MUSIC

**The Cavedogs**  
*Soul Martini*  
Capitol

play drums for them despite his "admission that he'd cut his teeth on bad 70s music: Rush, Kansas, and Yes among others."

That's when I lost it. Since when does Rush constitute bad 70s music?!? Just try telling that to the half million or so neo-progressive hardcore funk o' metal outfits (Voivod, Living Colour, Fishbone, Primus et al) who cut their teeth on Toronto's groundbreaking power trio!

Needless to say, I started planning my ultramega negative review before I'd even ripped off the plastic.

My first impression: Boy, you can tell these guys are a college radio band! They've got all their formulaic po-mo pop influences in the right place: a pinch of Byrds-ian jangle, a dash of Neil Young guitar squall, add 3 cups of the Beatles (minus Ringo) and stir. This would be ok, 'cept the Cavedogs carry it to heretofore unheard-of levels: Bassist Steven's voice is eerily close to John Lennon's (especially on "III"), and one of the guys in the band photo looks a helluva lot like Roger McGuinn!

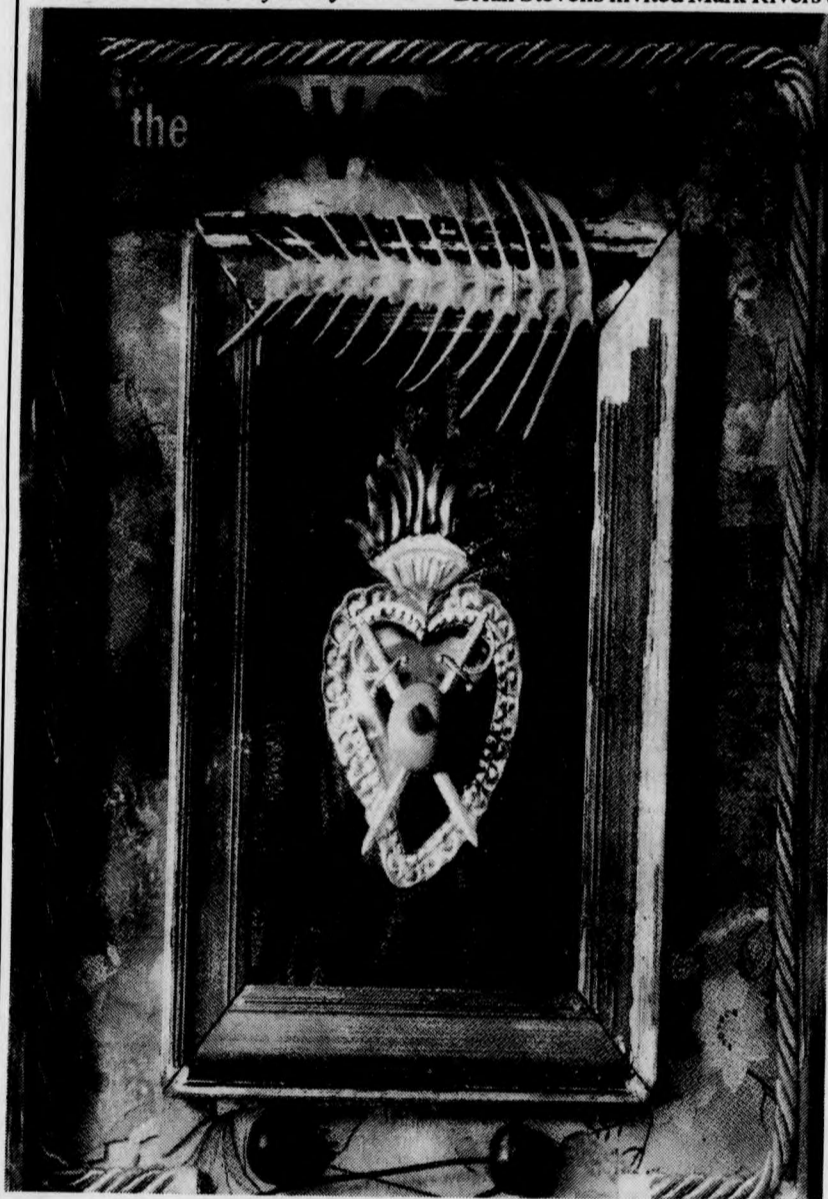
In case you're worried that this band is yet another bunch of hippie-retentive geeks a la the UK rave band craze, let me assure you that there are also stylistic nods to the Buzzcocks, R.E.M. and early Squeeze, just so the post-punksters don't get too restless.

My second, third and subsequent impressions: This album contains some of the best examples of pure, crystalline pop songwriting in recent memory. It all seems so natural — heartfelt vocals punctuated by rock-solid rhythms and big, friendly guitar hooks. Lyrics are unimportant: individual words float along on lovingly crafted melodies like fallen leaves sailing downstream.

This is the kind of album you could play once and forget about forever, although you'd be doing yourself a great disservice if you did. Listen to it a second time and it all comes rushing back to you at once, like a divine case of *deja-vu*. And later, I dare you to try and get enigmatic songs like "Sorrow (Boots of Pain)" and "Tarzan and his Arrowheads" out of yer noggin.

Not bad for a record I was intending to stomp all over. *Soul Martini* is not a great album by any means, but its giddy pop naiveté makes for a very rewarding listen. Definitely worth buying.

All the same though, I think I'll go throw on my copy of Rush's *A Farewell to Kings* and dream of elf-maidens and rocket ships.



## R. Kelly still-Born Into The 90's

by Colin P.

R. Kelly is the newest jack to hit the streets with his own version of the Teddy Riley-coined "New Jack Swing" (NJS). After listening to *Born Into The 90's*, it's hard not to believe that Kelly's first release, "She's Got That Vibe," and others are actually not Teddy and his boys (the musical group Guy).

Luckily for Kelly, he moves out of the swing and tries some other forms of music. It's not that the NSJ songs aren't good — they just sound a lot like everybody else's material.

The rap/hip hop "Definition of a Hotti" and the title track are commendable for their smooth blend of rap vocals and R&B rhythms. However, don't expect any hip hop revolutions, or even a modest advance-

## MUSIC

**R. Kelly**  
*Born Into the 90's*  
Jive/RCA

ment.

Kelly's most mentionable moves come when he slows it down. Of the three ballads on the album, "Slow Down" and "Dedicated" definitely have got "the vibe." The third, "Honey Love," is not as good as the others, although it isn't bad.

As for "Hey Love," a bonus track, it's... well... shit. It seems to have been quickly put together and lacks originality.

On the overview tip, *Born Into The 90's* is an average album with some not-so-good tracks. On the alphabetic scale, R. Kelly gets an O and a K. OK!



## CHRY Smokin' 17

1. Lush.....Spooky.....4AD/Polygram
2. Various Artists.....Dope Guns and Fucking in the Streets.....Cargo
3. Disposable Heroes of Hiphoprosy.....Hipocrosy.....Island
4. Ride.....Going Blank Again.....Sire
5. Billy Bragg.....Peel Sessions.....Dutch East India
6. Rollins Band.....End of Silence.....Imago/BMG
7. Skinny Puppy.....Last Rites.....Nettwerk (C)
8. Curve.....Doppelganger.....Virgin
9. Jawbox.....Tongues.....Dischord
10. Afghan Wigs.....Congregation.....Sub Pop
11. A Tribe Called Quest.....Scenario.....Jive
12. DHL.....Machine Altar Transmission.....Fringe (C)
13. The Cure.....High.....Elektra
14. Fu-Schnickens.....Fu. Don't Take it Personal.....Jive
15. Boogie Down Productions.....Sex and Violence.....Jive
16. Phleg Camp.....Beaker.....Cargo (C)
17. Love Battery.....Dayglow.....Sub Pop

C denotes Can Con. Chart compiled by Matt Galloway and Gary Supurgi. Matt's pick of the week: Disposable Heroes of Hiphoprosy.



# Lantern not a simple family story

by Pedram Fouladianpour

*Raise the Red Lantern* is one of those films that arouses one's curiosity long before it is released. It won the Golden Lion at the Venice Film Festival last September and has received an Academy Award nomination for best foreign film. It is also directed by one of the most promising newcomers to world cinema.



Gong Li (left and below) stars as Songlian in Zhang Yimou's *Raise the Red Lantern*. The Chinese film, which has won many awards and international acclaim, is about a poor woman who becomes fourth wife of a wealthy old man.

## FILM

**Raise the Red Lantern**  
directed by Zhang Yimou  
starring Gong Li, Ma Jingwu and He Caifei  
produced by ERA International and China Film

*Red Lantern* is set in northern China in the 1920s. After her father's death, Songlian (Gong Li) decides to leave college and accept an offer of

marriage from Chen Zuoqian (Ma Jingwu), the old master of the powerful Chen family.

A middle-aged man, Chen already has three wives. Yuru, the oldest who was descended from a noble family, has given Chen a son. "Second Mistress" Zhouyan appears friendly, but is cunning. The third wife, Meishan, was once an opera singer.

Each wife has her own house and courtyard. Every evening the servants light a red lantern in front of the wife with whom Chen decides to sleep that night. The "chosen" wife has many privileges: she will have her feet massaged and she will be able to determine what will be served for dinner.

Soon after her arrival, Songlian realizes that there is a fierce rivalry between the wives.

Zhang Yimou is a prominent figure among "The Fifth Generation" of Chinese film directors, a term applied to the first graduates of the Beijing Film Academy after it had been closed for many years during the Cultural Revolution. When their films appeared in the mid-80s, they won a lot of international awards and impressed Western critics. Chen Kaige's *Yellow Earth* and Zhang's *Ju Dou* are two well known examples.

*Red Lantern* is evidence of Zhang's directorial skill. He has a good eye for revealing details, and is very careful to limit our visual perception to the household where the events are taking place. The world outside becomes insignificant.

Zhang blends exotic colours with striking symmetrical images. In this way, sensuality and rationality are mixed throughout the film.

Zhang systematically brings us closer to the four wives while distancing us from the husband. The core of the story, the women's rivalry, gets its life from a brilliant cast which portrays each character with precision.

*Raise the Red Lantern* is an intellectual film which doesn't downplay its characters' emotions. It is a cinematic experience you shouldn't miss.



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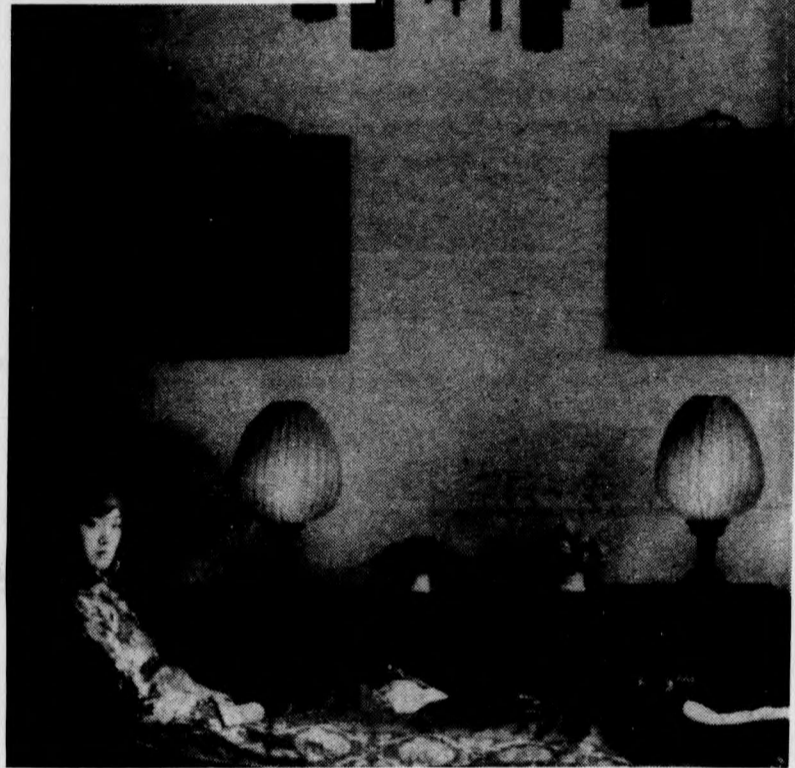
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# Thatcher's Britain: they call it democracy

by Ira Nayman

"There was dancing in the streets 10 minutes ago, and now there's chaos."

Britain has one of the oldest legal systems in the world, a system which has been the model for many countries, including Canada. It is distressing to think that the British justice system is breaking down.

But that is one of the inescapable conclusions to be drawn from *The Battle of Trafalgar* (shown on *The Human Edge* next Tuesday at 10). The television program describes how police in Britain have been used against citizens for cynical political ends.

In 1989, Margaret Thatcher's Tory government introduced a poll tax, forcing everybody who wanted to vote to pay a stipend to the government. Representatives of labour, poverty and other advocacy groups denounced the move as anti-democratic, putting voting out of the reach of those who could not afford the tax.

A protest march was held soon after the introduction of the tax — over 100,000 people attended. Although the rally started peacefully enough, it ended in a riot with busted-in shop windows, burnt-out buildings and a great deal of violence.

*The Battle of Trafalgar* starts with a television news report of the event which paints the protestors as uncontrollable hooligans. It then recre-

## TELEVISION

**Human Edge: The Battle of Trafalgar**  
Despite TV Productions and Channel 4  
TV Ontario  
Tuesday, March 31, 10 pm

ates what happened using amateur film footage and interviews with organizers and people who were actually in the middle of the violence.

The official version of events and the program's recreation are, as you might expect, very different.

According to eyewitnesses, as the protestors marched past 10 Downing Street, the residence of the Prime Minister, police started setting up barricades and streaming people away from the house and into Trafalgar Square. Although 30 or 40 people sat down to protest the police action, they were soon up and marching again.

Then, in contravention of their own rules, mounted policemen charged into the crowd. As many of the witnesses attest, because of the barricades and the sheer number of people, individuals had no place to go.

Pushing and shoving led to escalating violence. *The Battle of Trafalgar* is not for the squeamish: there are many scenes of police using their truncheons to beat people, squad trucks driving through crowds and several people being trampled under horses' hooves.

Protest organizers claim the event was peaceful, and that the vast ma-

ajority of those in attendance were peaceful. The show's recreation of events makes a pretty damning case that police violence precipitated the riot. And, although there really is little evidence to support the contention, it seems logical to assume that the government intended to disrupt the peaceful protest in order to discredit the anti-tax movement.

*The Battle of Trafalgar* superimposes the profiles of eyewitnesses describing the events after the fact with actual footage, an interesting technique which reinforces the idea that they are testifying about events in which they participated. There are also maps which chart the movement of protestors and police which are an invaluable aid to understanding the moment by moment happenings.

The show leaves you with a sense that there is an elite political consensus in Britain (even Labour leader Neil Kinnock, whose constituency was largely disenfranchised by the poll tax, denounced the protest) that is propped up by violence. This consensus is fueled by the media, which accepted the police version of events without question.

The show has one flaw: made for a British audience, it doesn't explain what the poll tax was or why so many people were against it. Otherwise, *The Battle of Trafalgar* is a portrait of an ugly police state, not Britain's finest hour.



Ian Croskell, CGA, Senior Vice-President, Ontario, Barclays Bank of Canada  
Jeannette Wiltse, CGA, Secretary-Treasurer, Euro Brokers Canada Ltd.  
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# Strong advice for a feeble socialist government

by Doug Saunders

When Ontarians voted NDP in 1990, little titters of naughty delight were heard from polling stations around the province. People felt like they had done something real bad but kinda fun — like the time they let the pit bull into the principal's office, but on a larger scale.

Then, for everyone, there was an interminable period of drop-jawed, eyebrows-up anticipation — for some, there was a dread-filled anticipation of unionized hordes, corporate taxes, free universities, free housing, free hospitals, free child care and big, smelly industries fleeing to warmer climes. For others, there was a glee-filled anticipation of those very same things.

And then — nothing. No revolution, no dictatorship of the office cleaners, no massive flight of capital. Rent stayed high, the recession continued to do its thing, the rich still got richer and the poor poorer. Spring came, dad got laid off and NDP was just another word for The Government. Everyone — even those who voted Tory — was disappointed.

Into this disheartening scenario steps Daniel Drache, a political scientist at York's Glendon campus. Drache and 13 of his colleagues have assembled *Getting on Track*, a guidebook to what's wrong with Ontario and how a well-heeled horde of socialists should go about fixing it.

## BOOK

**Getting On Track:  
 Social Democratic Strategies for Ontario**  
 written by Daniel Drache  
 McGill-Queen's University Press  
 237 pages, \$18.95

And I mean well-heeled. This is not a two-page pamphlet which reads: "Nationalize the industries and banks, set up workers' councils, tax the churches and make the Bronfmans shovel the sidewalks" — as appealing as that sounds.

Drache and company have accepted two sad little premises. The first is that NDP is just another word for The Government, and a government built by 150 years of corporate scoundrels at that. The best we can hope for is a government which will minimize the damage done by the current round of corporate scoundrels. This premise is the cornerstone of traditional social democracy.

Their second premise is that the NDP won't even be able to do what social democrats have traditionally done — acted as a people's hand on the levers of power — because most of the levers of power aren't even at hand anymore. Whether you call it the internationalizing of trade, the global mobility of capital or the transnational revolution, it means that governments can't control big business anymore because big business



Sure, Ontario Premier Bob Rae is cute. But, how well does he listen? • photo by Mok Sharma

can move itself elsewhere, just like that.

This means the Ontario NDP needs to be very innovative, very bold. They haven't. They've responded to the recession by cutting spending, contrary to the left's best advice; they've spent hundreds of millions bolstering 'dinosaur' industries like de Havilland and Algoma; they've been painfully slow to bring in much-needed changes to labour laws; they haven't even considered a big investment in education, training and research to help us keep pace with the world economy —

in fact, they've cut back in these areas.

*Getting on Track* is an apt title, then. And most (but not all) of the 14 political scientists, economists and labour researchers agree on what track the NDP should follow.

Buzzing around that track is the word "competitiveness," which became the mantra of mandarins in the 1990s the way "full employment" did in the 1930s.

The local Koran of competitiveness is a hefty report called *Competing in the New Global Economy*, written in 1988 by David Peterson's Premier's Council. When it appeared, it was considered pretty radical for a Liberal party publication. It contradicted the bottom-line line of most governments in Canada and the US, who keep saying that the only way to survive in the increasingly competitive international jungle is to produce goods as cheaply as possible.

Instead, the report called on Ontario to spend some money on an industrial strategy — specifically, one which would help us develop the businesses that bring in the most money (usually high-tech, brains-over-brawn type industries), and do whatever we can to keep them here. Competitiveness, then, would mean competing to have the richest businesses instead of competing to make the cheapest stuff.

It sounds good because it's better than the free-market alternative — but that's not saying much. A slap sounds good when you're expecting a punch, but it still ain't no kiss.

Ontario should go all the way, most of *Getting on Track's* authors say, by moving beyond individual businesses and developing entire sectors of the economy — and not

simply by throwing gobs of dough in their direction, either, but by looking at the way things happen on the shop (or office) floor and trying to make them happen better, faster and with more flexibility.

Which means *restructuring* — another word with an insidious buzz. In the neo-liberal lexicon, restructuring means layoffs, plant closures, wage cuts, replacing full-timers with temps and whatever else you can do to make your business lean and mean. Drache and his colleagues are hip to this; they call for tough labour legislation to protect workers against this damn-the-torpedoes approach to upping the margins.

In a pithy and potent paper, John O'Grady explains how Ontario's outdated labour laws can be replaced with ones which allow entire sectors to be unionized, all at once, through the courts — so your McJob can at least have a McUnion.

The social-democratic approach to business restructuring is markedly different from the popular cost-cutting one — especially since it calls for increased costs. More training and education, more research and development, more flexible and high-tech workplaces, more money spent on the links between suppliers and manufacturers. The authors each have their own way of getting all this restructuring going — ranging from a development bank funded through pension funds, to an employers' payroll training tax, to welfare-based training strategies.

Other authors explain how we can avoid turning into Mexico North if that other kind of restructuring prevails — through improved employment and pay equity (so our country's increasingly bold class lines at least don't fall across gender and race lines), more vigorous labour protection, more dynamic forms of social assistance.

Economist Harold Chorney, in an essay which should be nailed onto a few Bay Street foreheads, explains why a \$9.7 billion deficit is no big deal for Ontario and how a larger deficit can actually become an index of impending economic growth.

And in the most radical essay in what is really a rather moderate book, Sam Gindin and David Robertson reject the whole premise of competitiveness and call for an industrial strategy geared toward serving communities rather than the global economy.

None of this will transform Ontario overnight into an oasis of equality and prosperity, but it would come a lot closer to what we voted for. Let's hope Rae puts it on his summer reading list.

# Exposing political roots of cancer epidemic

by Tim Doucette

*One in 3: Women with Cancer Confront an Epidemic* is an anthology of essays and poetry that exposes the political roots of the worsening cancer epidemic in the words of women who have responded to their diagnoses with anger and activism.

The one in three of the title refers to the number of women living in North America today who will be diagnosed as having some form of cancer. Of that third of the female population, two out of three will die of the disease; half of those diagnosed with cancer will die within five years.

Put another way, the next time you walk down a street, chances are that in nearly eight out of ten of the houses you pass there will be at least one person who has or will have cancer.

It's not surprising that women should be on the cutting edge of cancer activism. Having been marginalized by the male-dominated medical establishment, women have less of a stake in maintaining the status quo. Also, at least in the American health-care-for-profit system, women, especially women of colour, receive sub-standard care because of their relatively low economic status.

But perhaps the strongest catalyst for action is the statistics on breast cancer. Although it strikes one in nine women and represents 14% of all reported cancers (28% of reported cancers suffered by women), breast cancer receives only 4% of cancer research dollars.

Not that many of the women in *1 in 3* put much faith in the research establishment. Most treatments currently available are, at best, ineffective, others only cause cancers to spread and some cause new cancers to grow.

Mammograms, aside from having a high failure rate, may cause more cancers than they detect. As Judith Brady puts it, "The heavy use of radiation seems more closely linked to the eradication of hospital debt than to the eradication of cancer."

If we want to prevent cancers, we must address the environmental —

## BOOK

**1 in 3: Women with Cancer Confront an Epidemic**  
 edited by Judy Brady  
 published by Cleiss Press  
 260 pages, \$10.95 paper

which is to say, political — causes of the disease. A 1984 study for the Louisiana state legislature concluded that "many, if not most, cancers are preventable."

An estimated 90% of all cancers are caused by human-made carcinogens, up from 80% in 1964. Half the US population is exposed daily to levels of benzene higher than the "safe level" recognized by the Occupational Safety and Health Administration. The government-owned nuclear plant in Hanford, Washington has released enough radiation to make it as dangerous as Chernobyl, much of it in massive, deliberate "experimental doses."

Yet when we hear about cancer in the mass media, the most radical advice we are offered is to not smoke and eat more vegetables.

Certainly, there are ways of reducing one's cancer risk at the personal level, smoking and diet being two obvious controls. But the writers in *1 in 3* are unwilling to take the burden of blame for their own victimization, whether from corporate

apologists with their scientifically "safe levels" of contamination or New Age pseudo-mystics blathering about "cancer personalities."

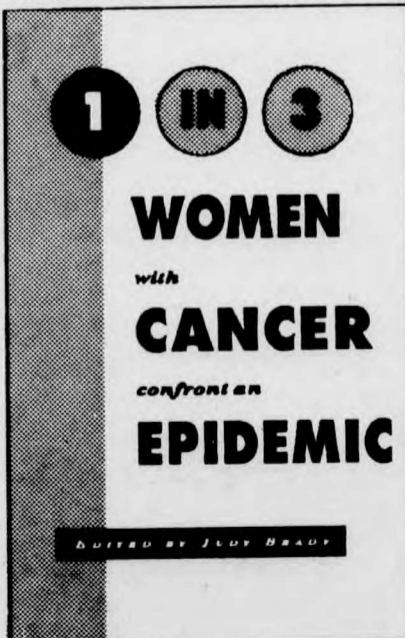
For one thing, habits are largely socially constructed: was it really *your* idea to smoke or eat hamburgers every other day? For another, the main carcinogens in cigarettes and beef do not come from the tobacco or the meat as such, but from industrial additives and pollutants that in many ways cannot be avoided no matter what your "lifestyle."

In addition, risks taken at the individual level are exacerbated by immune systems already overwhelmed by what Jackie Winnow calls "invisible violence."

Personal choices are also shaped by access to information. You're not likely to know much about the animal fat connection to breast cancer because, as Susan Rennie has documented, "this information has not been made public because of the influence of special interest groups (nutritionists and physicians with ties to the meat and dairy lobbies), and the conservative leadership of the American Cancer Society and the National Cancer Institute."

One of the main goals of the anti-cancer movement has to be education. Of the 140,000 toxic waste dumps identified in the US, why are 60 per cent in Black or Hispanic neighbourhoods? Why has cancer gone from causing 4 per cent of US deaths in 1900 to 23 per cent today, threatening to overtake heart disease as the number one killer? Why, with more than a trillion dollars spent on research and treatment since President Nixon declared "war on cancer" in 1971 has nothing been done about real prevention?

Dozens of women address these and many other questions in *1 in 3*, each in her own way. The connection between the personal and the political is made throughout. The importance of all people, female and male, healthy and not, standing up against the institutionalized violence the cancer epidemic represents, comes across loud and clear.



# POP

W E A K L Y

## NEXT WEDNESDAY



# Regional differences are Bliss

by Agnes Timar

Newfoundland, picturesque and serene, takes a foremost position in William MacGillivray's *Understanding Bliss*, and not because the director intends to present us with a travelogue. Rather, Newfoundland is the territory in which the flame of an illicit love is rekindled, only to be extinguished soon after, the place where two lovers come to the painful realization that they have little in common.

Elizabeth Sutton (Catherine Grant), an English professor from Toronto, flies to St. John's to give a reading of "Bliss," the short story by Katherine Mansfield. She is doubly excited: the prospect of her reading, and the continuation of her liaison with Peter (Bryan Hennessey), a cultural studies professor.

Planning an inconspicuous meet-

## FILM

**Understanding Bliss**  
directed by William D. MacGillivray  
starring Catherine Grant and Bryan Hennessey  
produced by Unreal Productions  
Bloor Cinema  
starting April 3

ing with Peter, Elizabeth says "I'll assume I don't know you, just professionally"—an ironic portent of things to come. Elizabeth's incomprehension of his methods of teaching, that manifestation of his identity, serves to reveal the differences between them.

Peter is the embodiment of Newfoundland's culture—he stresses to his students that it is the storyteller and not the story which is important; he displays tireless energy in rehearsing for the class' Mummery play, a Newfoundland storytelling tradition.

Elizabeth, the complete opposite, is devoted to the written word. This is

emphasized by the interesting use of voice-over: resonating through many scenes is Elizabeth's hushed verbalization of the story "Bliss," which suggests a distancing from what is important in the here-and-now.

When she makes her presentation, she is received with something less than enthusiasm, Peter's reaction included. Bored and impatient, he finds no relevance in what she does. What is relevant is the economic strife of this fishing community — of fisheries shutting down, of people robbed of their livelihoods — not stuffy English literature.

As Peter's sister puts it: "It's not that we're not interested, it's just that we don't want to be told to be interested."

*Understanding Bliss* makes its pointed statement on regionalism. Capable of packing an auditorium of three hundred people, Elizabeth's work finds value in Toronto. In Newfoundland, it is sadly out of place. The emphasis in this film is on the individuation amongst different cultural groups, and on the futile notion that values pertinent to one group can be imposed on another.

*Understanding Bliss* is slow; at times, it seems to sit still. The film's colouring is muted (it was shot first on video and transferred to 36 mm film). If you can overlook these failings, you will find in MacGillivray's film a touching story of "superficiality, deceit and realization."



The Mummer's Finale in William D. MacGillivray's *Understanding Bliss*. In the film, two people who have fallen in love find that they have irreconcilable personality differences focusing on the conflict between oral and written cultures. And it portrays Newfoundland, picturesque and serene. • photo by Justin Hall

# Lush no shoegazers; Babes way beyond Nirvana

by Prasad Bidaye

Were it not for their ability to write clever songs, Lush would simply be another indie-guitar band. In the British press, they've been criticized for going soft on their current album, *Spooky*, produced by Cocteau Twins guitarist Robyn Guthrie; but the sold-out performance at the Opera House proved that beneath the hype and the studio trickery there is a credible band.

The ethereal sounds that haunt

## CONCERT

**Lush, with Babes in Toyland**  
The Opera House  
Saturday, March 20

*Spooky* and *Gala* were stripped down by guitarists Emma Anderson and Miki Berenyi, becoming slightly harder and more honest. Their vocals, multi-layered on the albums, were divided, with Berenyi dominating the mike.

At times, such as "For Love," the singing appeared weak, until Emma's harmonious voice beautifully rose from the background. According to other band members, the addition of bassist Phil King has really tightened up their playing. He's helped move them away from their raunchy beginnings, to unleash the potential that otherwise remained stifled on their album.

The crowd loves Miki. During the two finest moments of the night, *Sweetness and Light* and *Deluxe*, the stage-divers arise, trying but failing to grab her. When they're not dancing, they call out her name in adoration, which seems to surprise her.

The light show is brilliant, showing the rouge-haired vocalist and spraying multi-coloured rays, a visual counterpart to the sentiments of the *Nothing's Natural* ep. Still, it's the songs that keep everyone excited.

I don't know why everyone calls them shoegazers: they really do move. Emma floats, Miki swings and drummer Chris Acland psychotically shakes his crazed, smiling head.

Lush's live sound is so distinct from their contemporaries, it's only a matter of time before the British press stops hounding them and they move on to take on the rest of the world.

Female noise-crazed trio Babes In Toyland opened the show. They are loud, yet very talented. Both singer and drummer take turns at the mike, and the overall instrumentation is primitively innovative.

Nirvana, a male group that's the hottest thing going, would have to take a few hundred lessons to sound this good. And the satisfied fans at the Opera House Saturday night could happily tell you that.



Babes in Toyland opened for Lush at the Opera House Saturday night. They're far better than Nirvana, which has had a greater push from the record company, proof that sexism is alive and well in the music industry. • photo by Mok Shama

Are you young and opinionated?

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# Innovative play gives a good ride

by Sheena Jarvis

*Road*, a gripping and innovative character study, was presented by the Graduate Program in Theatre last week. The play's themes were supported by a wonderfully written script, believable dialogue, realistic settings and excellent acting.

Right from the beginning, in which the tramp Scullery (played by Michael Harms) escorts the audience from the lobby onto the set, you are made to feel you are a part of the unfolding drama.

The set is broken up into two rooms: one contains a stage and rows of chairs. The main set is divided into several smaller sets that represent the houses of the characters. The open concept is engaging, complimented by good lighting and timing.

The audience follows Scullery around as he shows them his neighbourhood. The interaction between audience and cast — who acknowledge the audience, and, when appropriate, address them directly — works very well.

Reality-based, the play examines the daily struggles of each of the characters with alcohol, hopelessness, loneliness and poverty without being preachy or moralizing. Although *Road*

## THEATRE

**Road**  
 directed by David Rotenberg  
 Atkinson Theatre  
 Wednesday, March 18

takes place in a British neighbourhood, the universality of the themes and the characters transforms the setting of the play into anyplace (one reason it isn't called *The Road*); the feelings that overwhelm the characters might be felt by anyone at any time.

The actors are all remarkable in their ability to portray up to three very diverse characters and to transport the audience into their world.

While this is not a comedy, some of the moments are very funny. Sanders Whiting is very expressive and humorous in the roles of the drunken Professor and the hapless father trapped in empty memories of his glorified adolescence.

Erik Ryle has one of the longest and most difficult scenes in the play. As Joey, a disillusioned young man who has lost his job, he runs the gamut of emotions from laughter and hope to pain, hopelessness and death. Ryle's performance is so strong that

his climactic scene, which would have been heavily melodramatic in the hands of a lesser actor, proves cathartic.

Scullery, the "host," is well-done, an omniscient character with the ability to smoothly lead the audience in and out of each situation. His character is not as well developed as it could be. Harms is charismatic in the role, but the thinness of the part leaves one wanting to know more, to see more of him.

*Road* presents the darker side of a less-than-prosperous part of Britain and deals with realities of life that aren't always pretty. One can almost smell the decay, booze, sweat, and rot of real life. While the ending may not be totally optimistic, the connection made between four of the characters as they open up to each other offers some hope. *Road* is engaging and thought-provoking.

(If you missed seeing *Road*, don't despair! The Graduate Program in Theatre is presenting Bertolt Brecht's *Three Penny Opera*, running April 2nd to April 8th in the Studio Theatre, Centre for Fine Arts. The company will consist of the same director, cast and crew. Considering the quality of *Road*, I will be the first in line to buy a ticket!)



Jerry Schaefer as Ernest Borgnine and Maira Dunphy as Shelley Winters in Big City Improv's *The Poseidon Adventure*. Big City turns the film's unintentional goofiness to its advantage. The production depends on brilliant performances and an inventive use of props for its humour — and something Big City refers to as...Poseidonvision. • photo by Warren Wilson

## Parody of Poseidon Adventure sails on improv

by Carolyn Martin

When I went to see Big City Improv, I assumed I'd be reviewing their parody of the 1972 disaster film *The Poseidon Adventure* from the safety of my seat. Was I wrong!

The dual role of "Celebrity Purser" and "Celebrity Floating Corpse" had been left vacant by the scheduled celebrity, and somehow the role fell to me. Thus, I learned my first lesson about Big City: expect the unexpected.

You should expect, also, to laugh at the unexpected.

With their newest production, Big City bursts open the comedy that's been struggling to break out of *The Poseidon Adventure* for 20 years. The film followed a handful of survivors who attempted to escape from a capsized ocean liner. Gene Hackman (who was never again to reach such heights of melodrama) played a priest who led the group, which included Shelley Winters and Ernest Borgnine.

Big City turns all the film's unintentional goofiness to its advantage, just as it has done with its long-running *Star Trek* spoof *The Khan Saga*. Big City performer Gary Pearson says

## THEATRE

**The Poseidon Adventure**  
 Big City Improv  
 8 pm Fridays, midnight Saturday

they've gone from creating comedy based on "bad acting on a ship" to creating comedy based on... "bad acting on a ship."

The production depends chiefly on the brilliant performances of its cast and an inventive use of props. Watch for a great establishing shot of the ocean liner — I never realized just how huge it was!

"Poseidonvision" viewers supplied to the audience turn everything upside down, making all those "Poseidonvision moments" a success. Things you may not remember from the film, including a severed head carried by one of the survivors and an "in case of emergency, break glass" case containing weinies, prove to be lifesavers.

The search for the ship's engine room leads to a series of humorous events, including the survivors emerging from a suitcase, Hackman

returning from the engine room with evidence of his find ("Gene Hackman went to the engine room and all I got was this lousy t-shirt!") and Shelley Winters swimming.

You have to see the way they pulled that one off.

Characters who were overblown in the film are hilariously bloated on the stage. Maira Dunphy is especially good as Winters. Warren Wilson is both sweet and funny as the lonely Red Buttons. Jerry Schaefer is a particularly obnoxious Borgnine; he also plays a pretty good wave.

*The Poseidon Adventure* may not have the widespread appeal of *The Khan Saga*, but it offers the Big City performers a real opportunity to demonstrate their tremendous improv talents as they play out a different conclusion (based on an audience suggestion pulled out of a hat) each performance.

As for me, I suppose I should have listened to David Healey/Hackman's words of wisdom: "So, you go to York and you expect people to follow you. You know how psychotic that sounds?"

A watery death soon followed.



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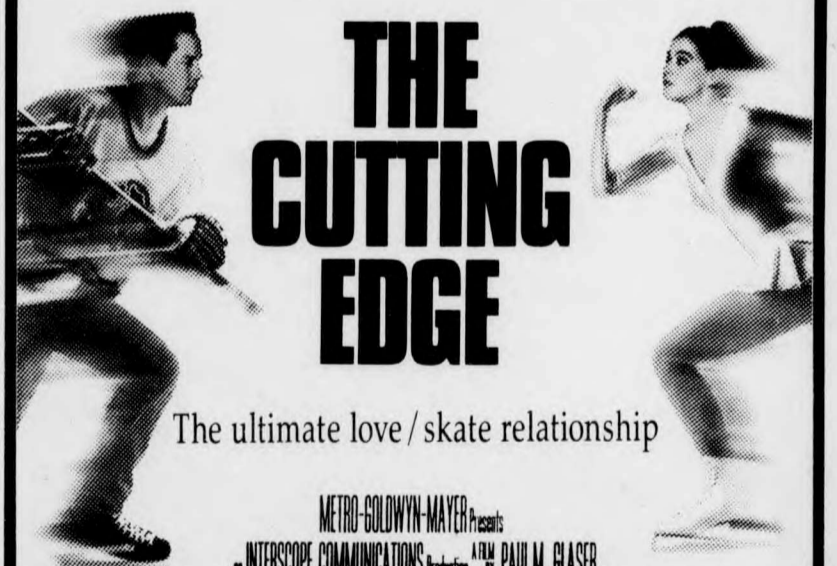
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by Jay B. and Colin P.

**P**ete Rock and C.L. Smooth. U.M.C's. Cypress Hill. Fu-Schnickens. Chubb Rock. An impressive line-up of some of the hippest, hoppest, hip-hoppers in the business today. What we've decided to do with the concert review is to break it down into the separate acts.

C.L. Smooth is a competent rapper. Pete Rock is a competent D.J. The show was not too original with many of the "typical" aspects of a hip-hop concert. One of the main problems with the show, was that the crowd weren't too familiar with the repertoire Pete Rock and C.L. Smooth had to offer.

Their single, "Mecca and the Soul Brother," kind of got the crowd hype for a little while, but then they fell off until Pete Rock did a nice mix-up on the turntables that really got the crowd into the performance. What we really appreciated about the show was that Pete Rock and C.L. Smooth seemed to really appreciate the crowd. They were true entertainers because they never gave up on the crowd, even though the crowd wasn't as live as they could have been.

U.M.C's were equally impressive. A relatively new group with a hot single called "Blue Cheese," their performance showed they really wanted the crowd to have fun (perhaps they heard about the price of the tickets).

The thing that surprised us most about the U.M.C. show was that they jumped into the crowd. Yes boys and girls, they jumped into the crowd!

We will be totally honest. Cypress Hill was whack. They were the last act, and that usually constitutes the hyppest show. Bullshit. First of all, and maybe this has to do with morals, but we did not appreciate the fact that Cypress Hill lit and smoked what was apparently

a spliff on stage. If that's what they want to do, fine, but the fact that there were a lot of young kids watching this, pissed us off.

Lately, Cypress Hill has been getting a lot of press. They should realize that they are getting it because they're making rap look bad. Mainstream media is all too willing to give rappers like Cypress Hill plenty of press. Ont the flip tip, Cypress Hill is a group of talented artists, of this we have no doubt. But they dissappointed the crowd with their show, which was short and not too sweet.

Now to the Fu-Schnickens. The last time

we had a problem with the guest list. Apparently BMG/Jive forgot to include Colin P and myself. We talked to Ron Nelson, and he was playing the fool with us. We realize that many people might try to get into shows for free. But when you've covered concerts before and have valid press passes with your picture on it, I think you're telling the truth.

Two of the other problems with the show were that it took so damn long to start and that the jams they played while we were

style, street style (and) rappin' backwards and forwards" to name just a few. Chip went on to explain that the creation of these styles was a demonstration that they truly had mastered these skills "and that's why (they) wear the asian gi's". The gi's also have meaning, they represent "the determination they have to learn even more new lyrical skills and techniques".

As is most obviously present with

worked."

Chip-Fu noted that the hardest obstacle they had to face was to market the concept because "they had two many styles, and because a lot of people heard the raggamuffin stuff and said this was a reggae group but it wasn't a reggae oriented group and this was just one of the styles (they) kick."

Fu-Schickens big break occurred "at a hip hop convention in D.C. where a lot of people heard (them) and said (that the style) was different and took a liking to it".

Chip-Fu's message for striving rap artists is "keep doin' what you're doing... and if you believe in it then stick to it and don't let anyone stand in your way"

The Fu-Schnickens consists of three rappers, Chip-Fu, Poc-Fu and Moc-Fu. Each is gifted with incredible talent as a rapper. One of the interesting points with the album are the many rapping styles that the Fu-Schnickens explore. Examples of their styles include: Speed rapping, Looney rapping, Wild expression and Ryhming backwards.

The name Fu-Schnickens comes from "FU" wich stands for "For Unity," and Schnickens wich is a term the group made up to stand for a "universal coalition."

With guest appearances on the album (Phife Dog of A Tribe Called Quest and Dres of the Black Sheep), the tracks are that much better. There was also soem producing done by these two groups. The Tribe's experience really shows on the tracks.

Although Moc-Fu and Poc-Fu are very talented, I found myself waiting for the Chip-Fu verses. His speed rapping is incredible.

The album is a very fresh perspective on hip-hop. The tracks all have slammin' grooves and serious lyrics.

The Fu-Schnickens are new for '92 and extremely live. Their debut album is an example of how hip-hop can be. Their innovative lyrics serve to involve the listener to a degree that many rap acts haven't achieved. They are going to have a hard time Trying to follow-up this album. And anybody who can't get into the Fu-Schnickens, F.U., 'cause they don't got nothing to prove.

Next week: presidential search supplement

# F.U. - Don't take it personal: FU-SCHNIKENS kick off Rapfest

that they came, they were extremely hype. No disappointment here because they were just as live. They were the first asct and the crowd was extremely happy to see anybody on the stage due to the long wait. They were totally into the show and totally in control of the crowd. Their single "Ring The Alarm" was absolutely on it and had the crowd moving.

Chubb, Chubb, Chubb! What were you thinking? Folks, we kid you not, Chubb was lame. He went through his repertoire lickety-split and even his crowd favorites ("Just The Two Of Us" and "Treat 'Em Right"), just weren't happening. It seemed he just wanted his money and wanted to get out of there. The fact that the crowd wasn't into it was part of the reason. The fact that they were on a three day stint might have had a lot to do with it. For you Chubb fans out there who have listened and know the meaning of "Treat 'em Right," he didn't.

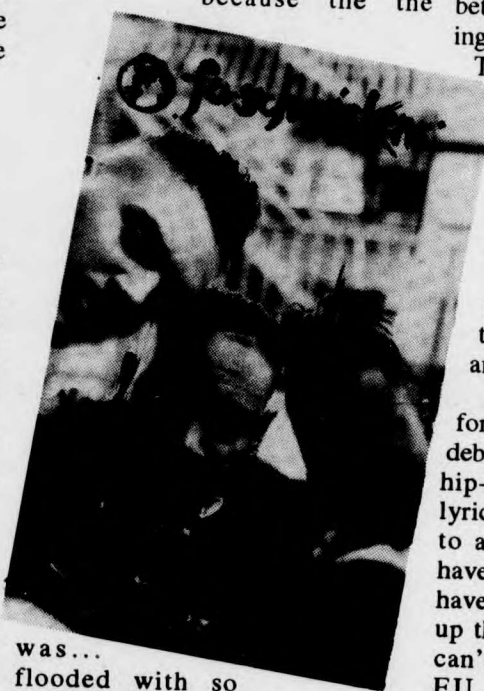
On a whole, the show was not very well organized. To begin with,

ing were not jumping grooves. However, we must say that as a credit to the show, the sound was excellent. Just a note: If you go to jam, then jam! Don't act like you're too cool to enjoy yourself, because half of a party is the crowd.

**H**ip hop group Fu-Schickens were in town last Saturday night (March 21) to preform for rapfest. I had a chance to speak with Chip Fu before the shown about the Fu Schickens' theology.

The Fu-Schnickens originate form Brooklyn (east flatbush) where Chip Fu and Pock Fu grew up together, Pock Fu and Mock Fu came together in high school and one day in Mock Fu's back yard the Fu-Schnickens legacy began.

Chip Fu defines 'Fu-Schniken' as "unity of many styles, lyrics and verbal tactics that (they've) mastered". Some of these styles being "Hard-core loonie style, speed rap-pin, wild expression, hard core



was... flooded with so many rappers (that they) needed a sound and some sort uniqueness to stand out and so (the Fu- Schnickens) concept was chosen, and it

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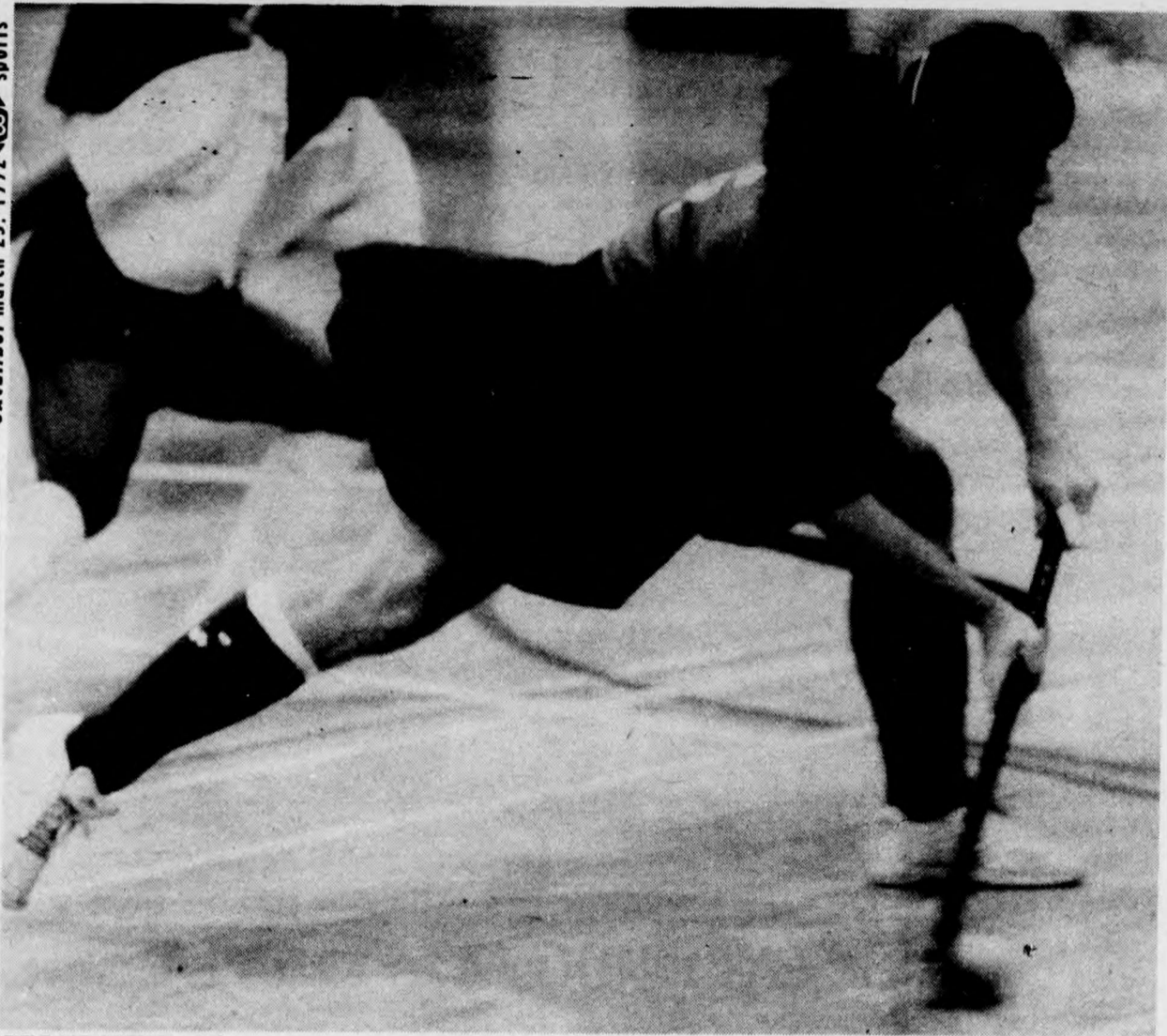
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FIELD HOCKEY: Don't these women ever stop? York hosted the national indoor field hockey championship at Tait over the weekend. The low key tournament went almost unheralded, the real importance of the weekend's action being the chance to see the best players, both open and university, work on their indoor game before they many of them go outdoors for the Olympics in Barcelona.

photo by Michele Boesman

## Nationals at York end indoor season

by Riccardo Sala

The best women's field hockey players in the country converged on Tait McKenzie gym over the weekend for the Field Hockey Canada / Canadian Interuniversity Athletic Union indoor hockey championships.

The joint national championships, which unite open class and varsity

program and this gives us an opportunity to observe athletes from across the country," van der Merwe said.

This is the eighth year of existence for the FHC/CIU indoor championship, which takes advantage of a CIAU program to give university field hockey players a chance to measure themselves with older, more experienced open class athletes.

The main provision is that there be a certain percentage of university athletes involved, van der Merwe explained. Any university sport can apply, granted that it meet the requirements.

For varsity field hockey players, this means tacking on an indoor season to the traditional outdoor campaign. The indoor game, with its emphasis on speed and bursts of energy, is different from outdoor competition. Adding it to the regimen is generally seen as a way to improve athletic training for the players when they go outdoors.

The Ontario senior side was led by regular UofT coach Liz Hoffman, while Regina Spencer, who moonlighted as York coach early in the

season while van der Merwe was in New Zealand, worked with the junior side.

Senior teams came from BC, Alberta, Manitoba, Ontario and the Atlantic region. Besides Ontario, Alberta and BC also fielded junior squads.

Alberta and Ontario found themselves in the final of both the junior and senior events. Alberta won the senior competition in penalty strokes after a 5-5 tie went unresolved in overtime.

Ontario won the junior final with a win over Alberta.

Three Yeowomen, Sherri Field, Gillian Sewell and Leigh Girling, played on Ontario's junior side. Sewell was named to the junior All-Star lineup.

The senior side featured an eclectic group, including veteran university athletes, as well as graduated and open class players.

York veterans Veronica Planella, Tammy Holt and Michelle Capperault were on the senior team, as were former Yeowomen Sandra Levy and Sharon Creelman.

## sports

review • profiles • rankings • schedules

athletes in indoor competition, were a good chance for York coach Marina van der Merwe, also head of Canada's Olympic squad, to see these players compete one extra time before going outdoors in Barcelona.

"That's why I don't coach here. They (the athletes competing over the weekend) all belong to the National

## Tait hosting high school indoor soccer tourney

The ninth annual York University/MetroSport Indoor Soccer Classic will be taking place at Tait McKenzie from Mar. 30 to Apr. 4th.

Thirty-two senior boy's high school teams from across southern Ontario will be taking part in this year's edition, the largest competition of its kind in Canada.

Previous tournament champions Agincourt, East York and Woburn will be at the tournament contending for another crown. Other teams confirmed include Cedarbrae (Scarborough), Westview (North York), Glenforest (South Peel) and Humberview (North Peel).

Preliminary games start on Monday March 30th and continue from 3:00 pm until 11:00 pm each day until Thursday.

Playoff matches run continuously from 9:30 am on Saturday, culmi-

nating in the tournament final at 5:30 pm. The awards presentation following the final will be made by players from the North York

Rockets of the Canadian Soccer League.

All games take place at Tait McKenzie gymnasium.

## OFSAA track champs at York

York will be getting a first hand peek at some of the best Ontario high school runners at the York University High School Track and Field Invitational this Friday and Saturday at the Metro Toronto Track and Field Centre.

This is the biggest indoor meet of its kind in North America. Two hundred schools from across the province will be represented, with over 1500 athletes competing.

The quality of competition at this meet is expected to be very

high. Only the provincial OFSAA championships attract a higher calibre of competition.

More than 50 1991 OFSAA medallists and several 1991 Canadian Junior National finalists will be starting their road to the 1992 All-Ontario finals this weekend at York.

The meet kicks off at 6:00 pm on Friday and continues at 9:30 am on Saturday.

Tickets are four dollars for adults, two dollars for students. Children under twelve get in for free.

# Lifeguards confident for next year

by Riccardo Sala

York finally got a chance to show its lifeguarding knowhow at the twelfth annual Ontario University lifeguarding championships, held at Queen's two weekends ago.

A quartet of York students made the trip to Kingston, the first time swimmers from the university have organized a team for this tournament.

Phil Chataigneau, Adam Heaney, Kristin McCollum and Nancy Breitman finished 13th in the 15-team competition, won by a team from Carleton.

"All of us in a sense were rookie competitors," Chataigneau said. A lifeguard at Tait McKenzie pool along with Heaney, Chataigneau was part of a team basically built from scratch in very short order.

For McCollum and Breitman, certified only with their bronze cross, that included learning cardio-pulmonary resuscitation (CPR) and aquatic emergency care (AEC), in two weeks under the supervision of Chataigneau and Heaney. Their certification in CPR and AEC was then tested and approved by the head lifeguard at Tait, Rene Wassenaar.

At Queen's the York team had to face a variety of enacted scenarios that tested their response times. For example, in the second event of the meet, the reaction assessment, 6 to 13 "victims" were placed around the pool

area. The lifeguards, not knowing beforehand the exact location of these victims, had 90 seconds to locate and work on them with only the equipment that they were allowed into the pool area with. Some of the more threatening scenarios included amputations and heart attacks.

It was in the first section, the physical relay, that York had its best showing.

"We knew that we were a physically fit team. We came second in the heat and sixth overall, beaten only by a couple of seconds," Chataigneau said. There were five events in total.

York's fine first-time showing has Chataigneau buoyed for the future.

"We're already setting up a team for next year. Hopefully we'll have enough swimmers, eight to ten people, to create A and B teams," he said.

The York lifeguard thinks there are many advantages to be had in preparing for next season's championships besides just climbing several spots in the standings.

"It translates into swimmer safety, in the sense that if you're constantly working on difficult things like CPR and so forth, you're that much more trained to deal with those situations. Otherwise you become rusty," Chataigneau said.

Excepting Breitman, who will not be in Toronto, McCollum, Heaney and Chataigneau plan to train and compete over the summer as well.

## athletes of the month



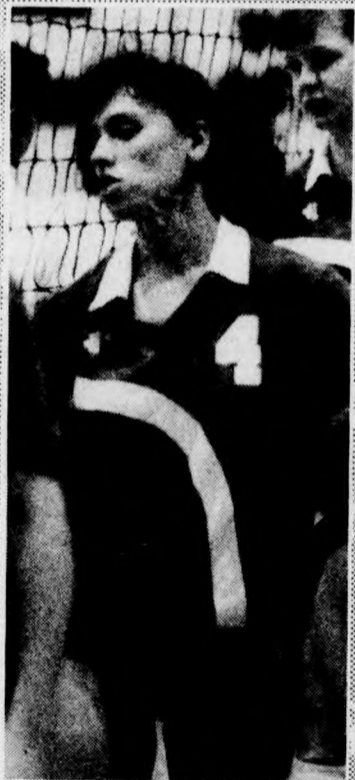
### George Zivic-Gymnastics

George is a 23-year-old Downsview native. The third-year Political Science major earned Yeoman of the month awards for his performance at the Ontario University Athletic Association championships hosted by York in February. Zivic's gold medals in the parallel bars, rings and the vault were the cornerstone of the Yeomen's 23rd consecutive provincial title.

### Janine Rankin-Yeowoman gymnastics

Originally from Palgrave, Ontario, the 20-year-old Olympic veteran is a first-year Physical Education major here at York. At the Ontario Women's Interuniversity Athletic Association championships, hosted by York in February, Rankin won all four individual events. Along with the two golds she earned as the meet's top individual athlete and as

member of the championship-winning Yeowomen, Rankin came away with a perfect haul of six gold medals. She is ranked second in the country.



### Cheryl Guay-Yeowoman volleyball

The third-year science major originally hails from North Bay, Ontario. At the Ontario Women's Interuniversity Athletic Association championship at University of Toronto in February, Guay, a setter and power hitter, was voted to the first team All-Star squad and named Most Valuable Player in a tournament which saw York come away with its third straight OWIAA title.



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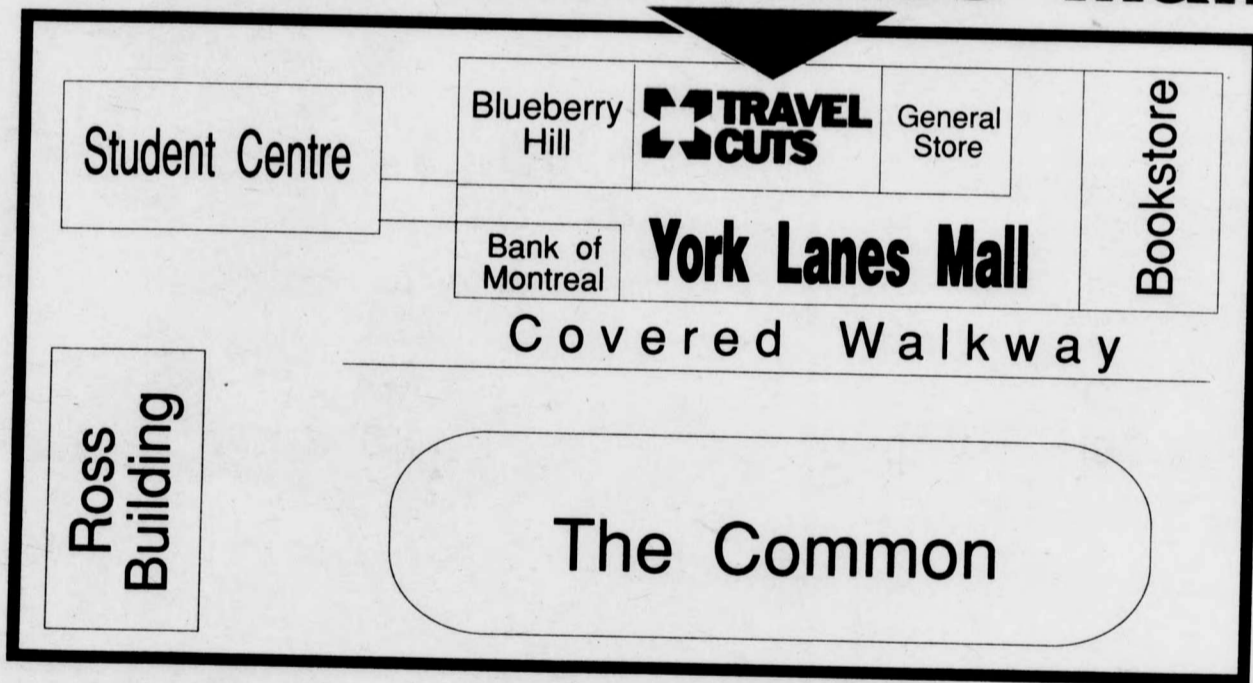


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