

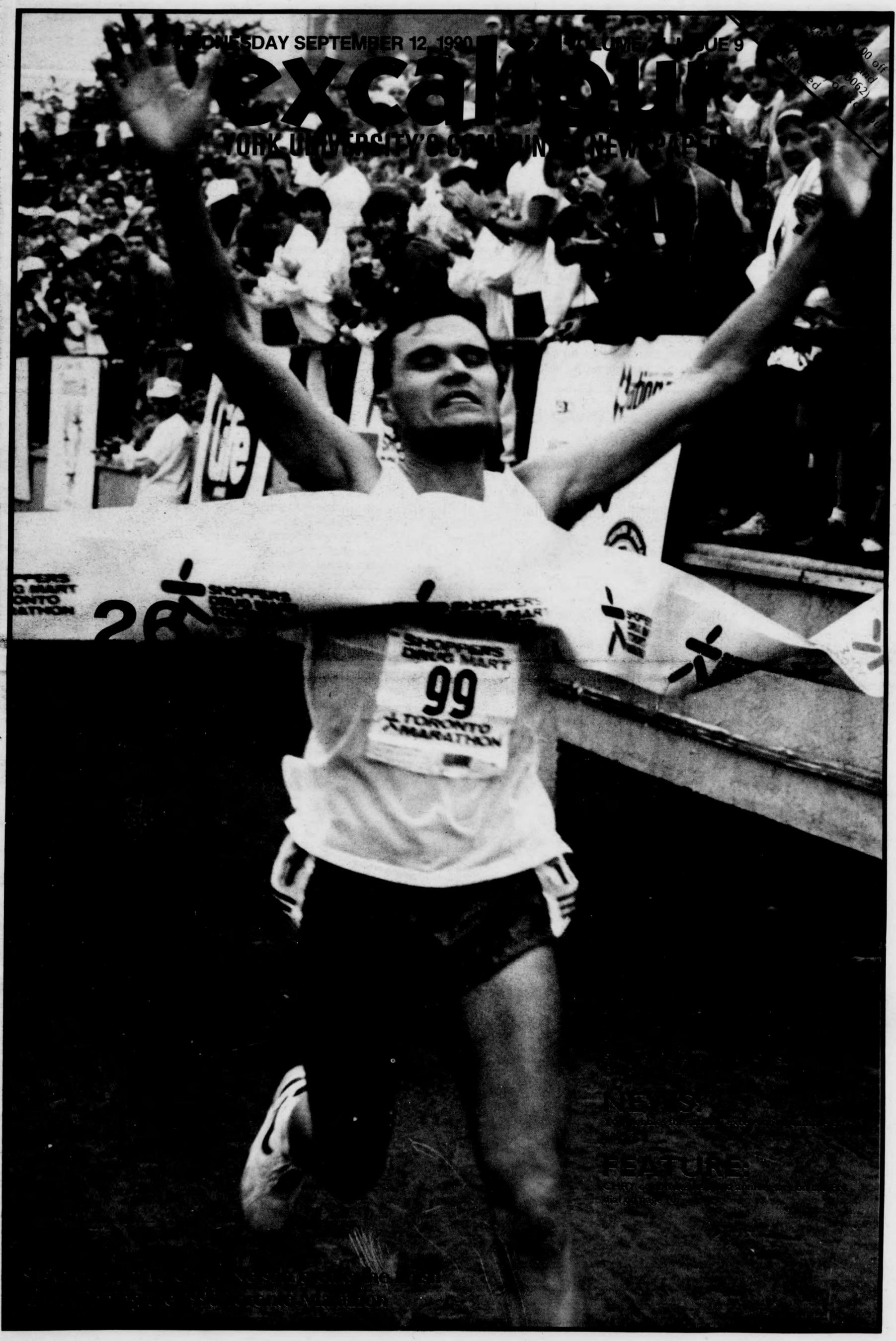
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WEDNESDAY SEPTEMBER 12, 1990 VOLUME 2 ISSUE 9

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YORK UNIVERSITY'S COMMUNITY NEWSPAPER

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NEWS

FEATURE

COVER STORY: THE 1990 MARATHON

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## EDITORIAL

## Bob looks to the left and right before crossing

After serving time as the outspoken Opposition Leader in the Ontario legislature, Bob Rae has kicked David Peterson out of provincial politics and finally assumed Dave's old "throne." I say throne sarcastically because, as the September 6 election has shown, people are sick of "Premier knows best." Now, Bob and the NDP must try to serve not NDP backers, but all Ontarians as the Party of the People. Socialism? Not quite. Call it a truer shade of democracy.

Along with the votes cast for the NDP on principle, many voters chose Rae to express their dissatisfaction with the establishment (Tory and Grit politician-rulers in general, Mulroney, Peterson and Bourassa specifically), especially in light of the Meach Lake constitutional failure and the handling of native activism in Oka and Chateaugay. Quite simply, the people demand to be heard by their representatives. They are tired of paternalistic assurances that what politicians decide is in their best interest and too complicated to explain or to allow participation. Bob's NDP will certainly be more receptive to public pressure and lobbying, considering many of the new MPPs are former grass-roots social activists, workers and idealists.

Winning a stunning 75 out of 130 provincial seats (including York's Downsview riding), the success of Honest Bob's majority hinges on maintaining the voters' trust while also advocating fiscal responsibility. Rae will become acquainted with the word, "compromise" very intimately. This is the first time the NDP has come to power in Ontario (although they only gained 37 per cent of the popular vote), and it may well be the last unless Bob is able to deliver just enough of his promises to workers without frightening away too many investors and employers.

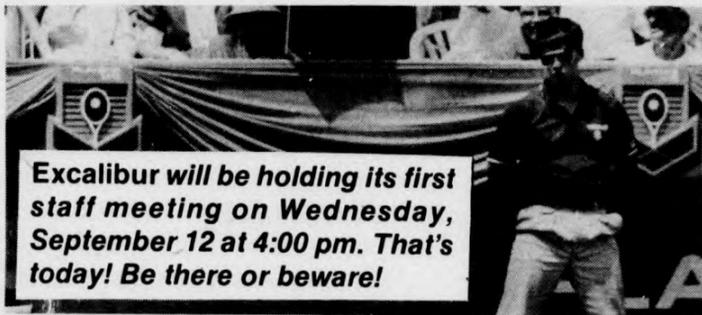
Rae will be engaged in a difficult juggling act trying to preserve the confidence of the almighty Ontario business community. Quebec and Northern U.S. communities may seem much more lucrative to Ontario business if Rae aggravates the current recession climate and cuts too deep into profitability with his proposed minimum tax on corporations. Bob realizes he can't finance NDP social and environmental programmes without big money, so business really doesn't have to worry about a Bolshevik revolution. A healthy economy is a prerequisite for a healthy society.

A point in Rae's favour, however, is that he does not owe allegiance to business for his victory, but rather to the bitter electorate who voted against the political veterans. Therefore, he should be better able to resist the pressure of big blue chips to dictate his economic and social policies. Case in point: the NDP has always sided against the expansion of the nuclear industry; so, when Ontario Hydro comes knocking about Ontario's energy needs, Rae can lend an ear, but he doesn't have to bend over.

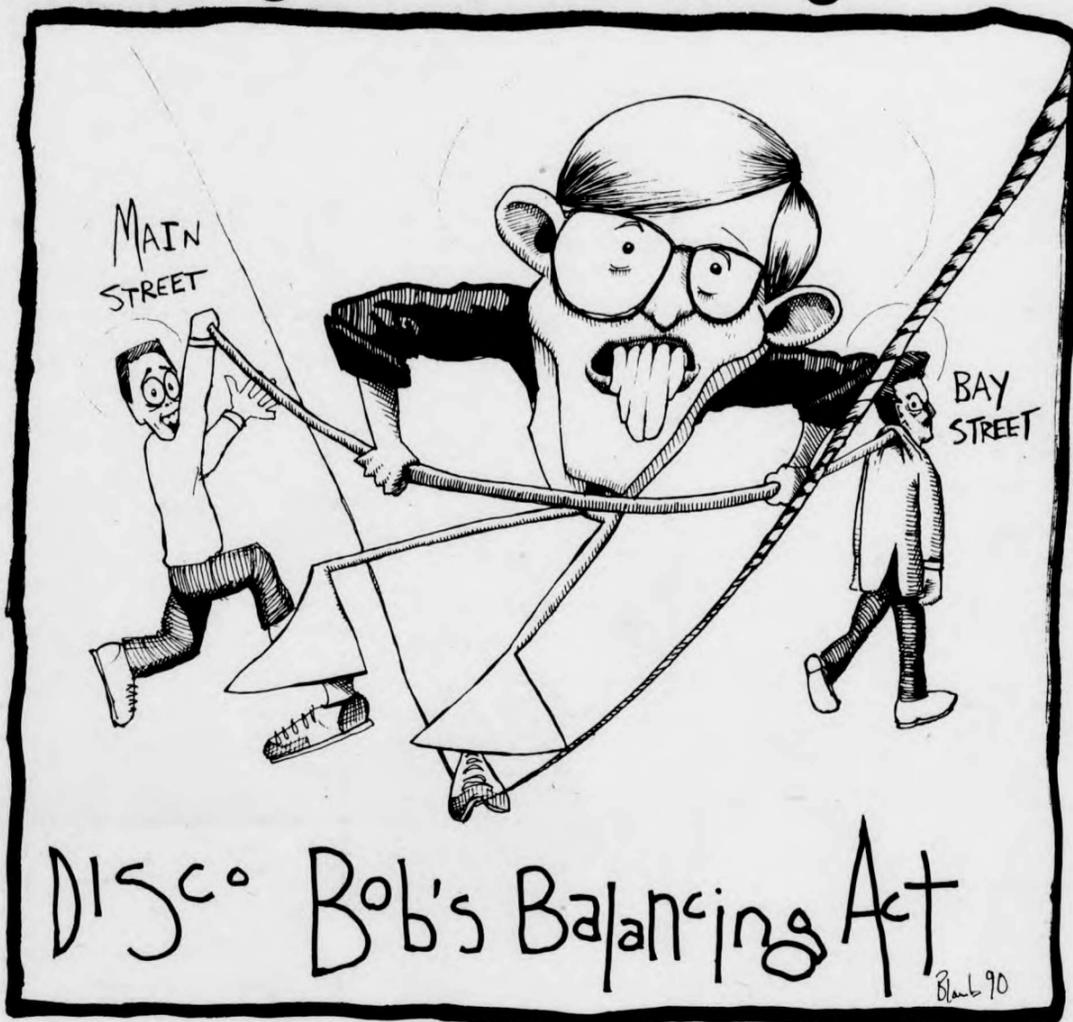
As Rae moves into Queen's Park for the next four years we can expect his first trip down the yellow brick road to include:

- redesigning and refining environmental policies
- an alternative to no-fault automobile insurance
- employment assistance for those adversely affected by the Canada/U.S. Free Trade Agreement
- a mediators role between the Western provincial bloc and a "sovereign" Quebec
- a much higher priority for women's issues
- and, inevitably, more taxes.

Peter Stathis



**Excalibur will be holding its first staff meeting on Wednesday, September 12 at 4:00 pm. That's today! Be there or beware!**



## LETTERS

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

## Strikers had no platform

To the editor,  
Re: Renegade hunger strike divides OFS (Excalibur, Aug 29, 1990)

Thanks to a discussion with YFS president Jean Ghomeshi, I am better informed as to the reason why many student leaders and the Ontario Federation of Students were opposed to this event. Although I appreciate the fact that it is necessary for universities and colleges to agree to a basic agenda for action in order to present a united position to politicians, I am concerned about the ramifications of what I see as a bureaucratic approach to student activism.

As I understand it, OFS and other opposition to the hunger strike stemmed largely from the fact that the strikers had no platform to present to the provincial leaders had they attended; that the propriety of using a hunger strike to draw attention to underfunding was questioned; and that it was done in an elitist and secretive way — elitist because participation was not extended to all, secretive because OFS was not made aware of the strikers' intentions. The fact that the participants presented themselves as representatives of their institutions was also problematic; had they staged the event, not as student leaders but as individuals, there would not have been a

problem.

Well, I have a problem. Specifically, I am worried about what I interpret as a "consultation is necessary before any action can be taken" attitude on the part of the OFS. If every single action requires OFS approval, especially if student leaders wish to represent themselves as such and especially if there's a chance that the position presented differs from that of official OFS policy, then I think it is time OFS rethinks its approach. Not every student leader (or student, for that matter) is going to agree with the manner in which OFS handles a particular issue, and they ought to be able to actively dissent within their capacity as student leaders, and not just as individuals. In short one bureaucracy may not necessarily be the way to get our needs met.

Equally important is the fact that students need to know that our leaders are willing and able to address our concerns. If there's a chance that their hands may be tied by "policy," then where does that leave us? Most students don't need another reason to question our leaders' ability to change things. The OFS may be presenting one.

The Ontario Federation of Students does not, and should not, have a monopoly on student activism. I hope that York students will receive a great deal more information on how OFS operates, since we are considering rejoining it.

Sincerely,  
Valerie Connell

## Negotiation not sanctions against Iraq

To the editor,

I believe the present policy regarding Iraq, i.e. sanctions until it withdraws from Kuwait, and containment of further expansion, is correct. But these sanctions carry a danger of suffering among innocent people, such as foreign hostages in Iraq as well as Kuwaiti nationals. Moreover there is a risk of a major war breaking out, which will kill thousands of people on both sides. So it would be much better if a negotiated settlement could be obtained.

President Hussein stated, soon after his invasion of Kuwait, that he would withdraw from that country if Israel would withdraw from the occupied Palestinian territories. It is understandable that this offer was rejected by the Israelis and their allies, as it would probably soon place hostile Arab armies on the borders of Israel. But I believe that with some extra conditions it could be a basis for settlement. That is, the Israeli army of occupation should be replaced by an equally strong United Nations Force, not including Arab nationals, and the Palestinians should be forbidden to form their own army or invite any others in (except the U.N. force).

J.M. McNamee

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

The distinct opinions and articles appearing in Excalibur constitute our collective voice. However, they belong first and foremost to the individual writers and are not necessarily shared by any other Excalibur staff or board member.

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LETTERS

**TTC, health plan should be priorities**

To the editor,

After being a graduate student here for a year, and after talking to a number of other students at York, both graduate and undergraduate, I feel that there are a few things I would like to see "those in power" consider.

First of all, I would like to know why none of the banking machines in Central Square have Interac, or the equivalent? Is this an attempt by the T.D. Bank to coerce new students into taking out an account with their bank? I have good dealings with my bank, and no interest in changing. It is impossible to use other bank cards in the T.D. or Credit Union machines, making the prospect of needing money on campus very uncomfortable. Is there any way to change this strange state of controlled banking to make it generally useful to the student body? (ed. Central Square banking machines do have Interac.)

I'm also curious to find out what YFS (or others) are doing to promote the extension of the subway line to Steeles W. via York University. I realize that there was a gathering at the corner of Steeles and Keele for just that purpose, but I wasn't able to attend, so I didn't get the chance to see if York was throwing in their support. It would definitely be a plus for future students of York if the subway did indeed have a stop here.

My last difficulty (so far) is the new health plan. I think that it's great, and indeed, the last three universities I've attended have already had similar plans in operation. I was quite surprised that York didn't have one. At the other universities, however, the fees were combined with the regular registration fees so that everything got paid at once, saving the students from running about to find someone open to take another check. Also, the information I received said that everyone had to enroll in the plan, unless they could provide another health plan. The same letter stated that anyone who had not paid by a set date became ineligible until next year. In other words, the graduate health plan is completely voluntary, and you only have to register if you want to. Perhaps those organizing this can improve on these idiosyncrasies in the future.

Here's hoping for a good year for everyone,

H.P. White  
Graduate Physics

**Atkinson needs study space**

To the editor,  
[Professor John Parkinson,  
Associate Dean]

I am deeply disturbed that the 12 study carrels stored at present in the Crowe's Nest Lounge, (which were originally situated in the second floor study room) are now being offered to York constituents.

We are still in negotiations

concerning available study space for students in Atkinson College. To the best of my knowledge, the issue has not yet been resolved, therefore, I think it is premature that the carrels are being given away without offering them to, or prior consultation with ACSA (Atkinson College Students Association).

As I have indicated in my letter of July 20, 1990, we are now convinced that student needs are no longer the priority of this Atkinson Administration. ACSA, which represents 7,000 plus students, is not regarded as a vital body of Atkinson College.

We regret that the Atkinson Administration continues to approach this issue in a paternalistic and autocratic manner. In order for ACSA to continue to support the College in good faith, we would like you to show your good will in settling the study space problem.

Sincerely,  
Anna Segal,  
President  
ACSA

OPINIONS

**Nuclear, biological and chemical warfare and their inevitable big bang**

by Clive Holloway

At the height of the First World War in Europe, a German Nobel Prize winner, Fritz Haber, personally supervised the release of chlorine gas against the trench defenses of the opposing forces. The effect was more devastating than anticipated by either side, and the German high command failed to take advantage of the disarray. This event was quickly followed by retaliation and the development of more effective agents. Haber is quoted as describing poison gas as a "higher form of killing." Higher than what, one could well ask. Perhaps the world is lucky that Haber was not permitted by his Nazi rulers to participate in World War 2.

By 1939 the stocks of poison gas had expanded to include a variety of blister and choking

agents, and unknown to the allies, the new nerve gasses. At this point the term gasses becomes rather incorrect since all of the new materials were in fact liquids which could be dispersed in aerosol form. Within the next few years, Canada became a world centre for the manufacture and testing of chemical and biological warfare agents, involving such well known figures as Banting, and well known institutions

*Haber is quoted as describing poison gas as a "higher form of killing."*

such as Western Ontario, University of Toronto, Queens, McGill and the National Research Council. All of this is told in a fascinating book by John Bryden

called *Deadly Allies, Canada's Secret War* (York Library, sc: UG 447 B79 1989). York also has a considerable collection of other books and documents on nuclear, biological, chemical (NBC) warfare in the various libraries around campus.

Today, Canada's role in NBC warfare is strictly defensive; that is, the development of protective gear, and other prophylactic measures, the development of detection techniques and the development of effective medical treatments. This is reinforced by basic and advanced level training in NBC defensive tactics by the armed forces. Many of the evasive tactics used under nuclear, biological or chemical attack are the same, hence the designation "NBC" for the training procedures. The basic steps include donning of a suit and mask prior



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## OPINIONS

# The uneasy reality of newly developed NBC weapons

to the attack, and finally the clean-up procedures after an attack.

It would be reasonable to say that Canada is a leader in the development of effective prophylactic and medical treatments for NBCW. The use of an acronym, or initials, usually distances one from the ultimate horror of the experience. Needless to say, these developments must be tested against real agents, which need to be manufactured in small quantities as required. This clearly poses a moral dilemma to a nation that has decreed the manufacture and stockpiling of such agents as indefensible. At this point, one either has to abandon testing procedures or rely on the operation of various checks and measures to ensure that objectionable materials are produced, used and subsequently destroyed under the strictest conditions. In this case, one must ultimately also rely on the good faith of all the personnel and organizations involved. The alternative is eventual inability to defend oneself from a NBC attack.

What constitutes NBCW offensive research is more difficult to define. For example, the development of new pesticides could lead to an unexpectedly toxic agent against mammals. Conversely, the mustard gas develop-

*"... a chemical-biological war would, by default, very rapidly escalate to a nuclear war."*

ments have since led to effective antineoplastic agents against cancer. Studies of aerosol formation which help to assess the impact of pollutants in the atmosphere (not unlike studies going on at York) can easily be adapted to develop new delivery systems for chemical and biological agents. The development of vaccines against diseases such as AIDS could also be turned around to produce even more deadly versions that might even be viable outside the body for months. Pity the poor official charged with determining if this or that project could be used for evil purposes.

The advantages of chemical, and to a lesser extent, biological weapons to the user are several. The first is the ease and cheapness of production. The second is the ease of concealing one's intentions from international scrutiny. A kitchen blender can be used for making puree or mixing the ingredients of a chemical process to produce a poisonous material. A relatively common chemical substance might be the precursor to a medicament or to a

nerve gas. A third advantage is the ease of delivery behind enemy lines using conventional weapons such as long range artillery. If funds are available, ballistic missiles or air bombardment are also options. Hand delivery is also not out of the question.

Perhaps the most significant advantage, however, is that just the threat of delivery can greatly reduce an opponent's ability to manoeuvre because of the precautions that become necessary. Hampered by an impervious suit and mask, even the simplest manipulation such as firing a rifle becomes a major effort. Getting in and out of vehicles becomes awkward, and communication between two heads completely enclosed in rubber and perspex becomes almost impossible. A land army thus quickly becomes bogged down in a mass of rubber.

Even under the mildest of weather conditions there is a limit as to how long the human body can tolerate such an enclosure. At sea the problem might seem simpler since the hatches can be

battered and the ship surrounded by a protective spray of sea water. But sailors locked below decks are no longer an effective fighting force. The artificial rain-storm becomes a beacon for radar-guided missiles, as anyone who watches weather reports on TV can readily appreciate. This leaves only an already airborne force alert, but eventually it will have nowhere to land.

A well-trained soldier can go to full NBCW alert status in an incredibly short time. However, this status can only be maintained for a reasonable time. In conditions of extreme heat this time is very short, less than an hour. Once exposed to a contaminating agent the soldier cannot safely exit from the protective clothing without going through decontamination procedures. This normally requires some assistance and takes time. There might not be enough hours in a day to safely decontaminate a whole brigade. In the meantime one cannot expect the enemy to sit and wait. Contaminated clothing must also be dumped, and replacement clothing issued after each attack. Thus the limitation is not how fast a soldier can become combat ready, but how fast he or she can become decontaminated and ready for the next dose.

In my view, what this means is

that given the availability of nuclear weapons, a chemical-biological war would, by default, very rapidly escalate to a nuclear one. In many respects it would be swifter, cleaner and more humane. The clean-up procedures are essentially the same, and nuclear waste has definite advantages over chemical or biological waste. It has a calculable lifetime which is unaffected by any other environmental conditions, and it is incapable of reproducing itself or of metabolizing to produce even worse toxins.

*"BCW can only be a brief intermediate phase before the big bang."*

This all sharpens into terrible focus when one considers the current situation in the Middle East. Here we have a country which has already used nuclear weapons facing a country known to have, and to have used in very recent times, a selection of the most modern chemical weapons. There can be almost no doubt that a chemical strike by the one side would be countered by a series of "surgical" nuclear strikes by the other. Since high temperature incineration is about the only generally acceptable way of destroying poison gas stockpiles in compliance with international agreements, one can almost anticipate the justifications that might follow. It is even more chilling to have heard a Soviet spokesperson on a recent *60 minutes* programme indicate that such a response would be entirely understandable.

In the meantime, let us not be lulled into imagining that NBCW can proceed without the big N. As nice as it might be to have all the gear, antidotes and medicants at the ready, BCW can only be a brief intermediate phase before the big bang.

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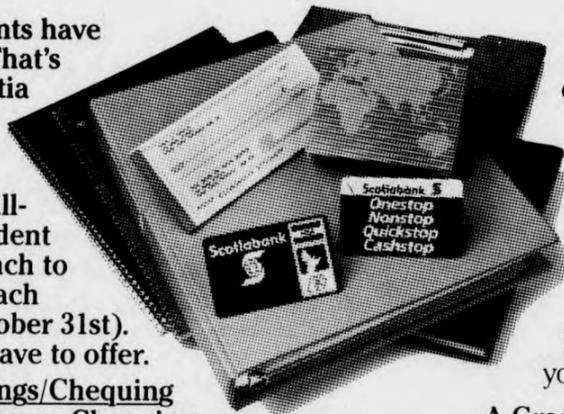
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by Brett Gellert

Just when we thought the world was going to be like the Walton's Family Christmas because those evil nasty communists finally realized that the way of life in the West may not be ideal, but it certainly has toilet paper, the crazy wacky dictators around the world started coming out of the wood work. The race being led of course by Iraq just out of an exceedingly long war with Iran, another big Middle East favorite. Don King would probably call it The Wait in Kuwait.

I'm not taking it lightly, but I want to avoid thinking about conscription. I'm not going to start talking about all that 60s stuff, about peace and wearing paisley because I think that George "Skull Crusher" Bush has things well in hand. I also think that if Canada announces conscription I'll become Swiss.

I guess I should analyze the problem for those who haven't read the newspaper, most likely because they either had a hangover that made the digestion of news impossible, or they've been imitating Brian "Mr. Invisible" Mulroney. It seems this guy named Saddam "Nut Case" Hussein decided that Iraq needed some cash. The suggestion was made to Kuwait and a slight misunderstanding occurred. Kuwait said no, which understandably hurt Iraq's feelings.

I mean, it's a custom all over the world for neighbors to borrow power saws, lawn mowers, and several trillion barrels of oil. The problem was, as Iraq tells it, that the oil was on their property, or Kuwait was at one time their property, or something like that. Anyway, they said they were allowed to take what was theirs, they had seen it on an episode of The People's Court with Judge

"Bad Attitude" Wapner. With that respectable legal advice, and Saddam's strong belief that God gave him the go-ahead, Iraq invaded, and then had the nerve to look surprised when people got upset. Go figure.

Now the surprising thing is that almost everyone agreed with the Americans about what to do. The Americans sent ships, the British backed the blockade, and the French surrendered (old habits die hard). Now there's more tonnage sitting in the Persian Gulf than in Roseanne Barr's bath tub (even I think that's a cheap joke, I'm starting to sound like Bob Hope).

Hussein has said that he will beat the Americans in a war without much problem. That may seem funny because one American ship, let's say the Eisenhower, has more firepower than Canada as a country. The Americans like to feel safe, that's why people in Detroit sleep with bazookas under their pillows.

Yet, I think I can see Saddam's angle. The Americans don't have any big time movie stars to win the war for them this time. It is a well known fact that without Errol Flynn they would have lost WW1, without John Wayne they would have lost WW2, and without Sly Stallone they would have lost Viet. . . whoops. You get my drift. I think they are going to have to recruit someone tough, someone who isn't worried about his hair getting dirty, maybe Jack Nicholson. I just hope it isn't someone like Patrick Swayze. I can see it now. Patrick Swayze dancing his way through the enemy lines doing pirouettes over land mines.

Wait a minute. Ronald Reagan was an actor, maybe there's some hope. As long as he doesn't forget who he's fighting. "Well . . . didn't we hate those pesky Iranians a few years ago?"

# Question Engine

by Lewis Berman  
and Patricia Holabeyon

1. Did you see any clowns at this year's Registration Fair?

2. Do you support the natives' actions in fighting for their rights?



Dave Suttaby  
4th Year Political Science

1. I'm crushed! How come UofT has clowns and we don't?  
2. No. Canada is the nicest country in the world to its aboriginal peoples. Everyone down the line screwed up: the government, the Quebec police and the Mohawks, but we shouldn't negotiate at gun point. The army are the only people who handled this well (and the woman on the four-wheeler too).



Carla Villalta  
2nd Year Arts

1. No!  
2. Yes I do, because I think they are finally sticking up for their rights. I'm behind them 100 per cent.



Shannon Sloan  
3rd Year Science

1. No, though clowns might have made it more interesting and enduring.  
2. I support peace and understanding.



Chris Naylor  
1st Year Business Admin

1. Not any real clowns, except maybe YFS VP (External).  
2. Yes. They've been taken advantage of for too long now. They may have taken it too far, but they should stand up for what they believe in.

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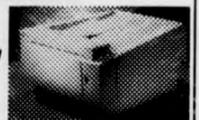
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# If you need help to The Stalkyard

## YFS Organizational Chart

Who are they?

What do they do?

How are they connected to us in this great web we call student life?

by Salman A. Nensi

### A. YFS Student Representatives (11)

Each constituency has two representatives on the YFS. Reps are elected, at large, by their home constituency and receive no honoraria. Full members fund the YFS with a direct levy taken from all York undergraduates.

A1. Full Member: Calumet College

*Diamond Tobin-West, David Conrad*

A2. Full Member: Founders College

*Helen Sue, Irshad Jamal*

A3. Full Member: McLaughlin College

*Maria Xekarfotos, Mike Marsh*

A4. Full Member: Norman Bethune College

*Marco Casale, Keith Quiddon*

A5. Full Member: Stong College

*Don Leo Belkosky, Sherri Sherk*

A6. Full Member: Vanier College

*Kate Collins, Robert Pratt*

A7. Full Member: Winters College

*Bonnie Waterhouse, Ziad Hafez*

A8. Full Member: Faculty of Education Student Association

*Mary Tsilka*

A9. Associate Member: Atkinson College

*Bruce Lognon, Doug Soulliere*

(Associate members each have separate deals with YFS for representation.

A10. Associate Member: Glendon College

*No representation*

A11. Associate Member: Osgoode Hall

*No representation*

### B. Executive (5)

Elected at large, each executive is responsible for a specific portfolio. The President receives a salary of \$17,500. Each Vice President receives a salary of \$13,000.

B1. President — *Jean Ghomeshi*

Supervises and directs the implementation of policy and general administration of YFS. The President may sit on York's Board of Governors, the Senate, the Student Centre Board of Directors and the Council of Masters. In addition, the President is directly responsible for the staff, VPs, and the Equality Commissioner and holds ex-officio status on all YFS committees.

B3. Vice President (Internal) — *Caroline Winship*

Chairs the Constituency Committee, represents YFS to the administration, sits on the Programmes Standing Committee and is responsible for the Academic Commissioner.

B2. Vice President (Finance) — *Brad Abrams*

Has YFS signing authority, chairs the Finance Standing Committee, monitors the actions of the Business Manager and is responsible for the Clubs Commissioner.

B4. Vice President (External) — *Mitch Blass*

Chairs the External Standing Committee, represents YFS at external functions and to the OFS and CFS. He is responsible for the Clubs Commissioner.

B5. Vice President (Programmes) —

*George Sanghera*

Chairs the Orientation Committee, administers all services and social functions initiated or administered by YFS, also sits on CHRY's Board of Directors and the Board of Publications.

### C. YFS President Jean Ghomeshi

A mere representative of the student movement/government.

### D. Commissioners (5)

Appointed by the Executive. Tied to a specific Executive portfolio to act as aide to that portfolio. \$250 honoraria each per month (approximately eight months).

D1. Equality Commissioner — (not appointed at this time)

Attached to the Presidential portfolio. The EqC has a vote on the Race Relations and Women's Issues Standing Committee. The EqC will deal with all forms of inequality: gender, race, religion, sexual orientation.

D2. Academic Commissioner — (not appointed at this time)

Attached to the VP (Internal) portfolio. The AC sits on the York Senate. The AC will assist students with academic matters.

D3. Clubs Commissioner — *Ziad Hafez*

Attached to the VP (Finance) portfolio. The CC has a vote on the Financial and Programmes Standing Committee. The CC will assist clubs in the running of their organizations.

D4. External Commissioner — *Diamond Tobin-West*

Attached to the VP (External) portfolio. The ExC has a vote on the External Standing Committee. The ExC will assist the VP in representing YFS externally.

D5. Programmes Commissioner —

# Feels so good to volunteer

by Ilanna Yuditsky

**A**s coordinator of the Office for Students with Disabilities (OSD), every year I find myself telling new volunteers how rewarding it is to develop skills, meet new people and get involved in the York community.

However, I also inform students right from the start that they really aren't helping anyone by volunteering, except perhaps themselves. Many find this shocking; I know I did when I first heard it as a volunteer. The main reason I felt so strongly about the importance and value of volunteering is because that's how I came to my work at OSD.

When I graduated with my MA from the University of California, Berkeley, I thought I was all set. Then, I hit the job market! I quickly realized that my education was only one path to a professional career. On the advice of Gail Kenyon, the coordinator of York's OSD at the time, I volunteered with some groups whose issues had been of importance in my life.

For a number of years, I had been interested in both disability-related and Jewish

community issues. I combined these interests by committing myself to a "Task Force for the Jewish Disabled" and the Transaction Coalition (a provincial coalition for accessible transportation). Through my work with these two groups, I eventually decided to seek work in a field that could encompass education, advocacy and disability-related issues.

With Karen Swartz, I train volunteers for the OSD programme "Feels Soooo Good To Volunteer." Our philosophy is to view volunteering as an educational partnership; students with various skills work together to complement each other's abilities. With this

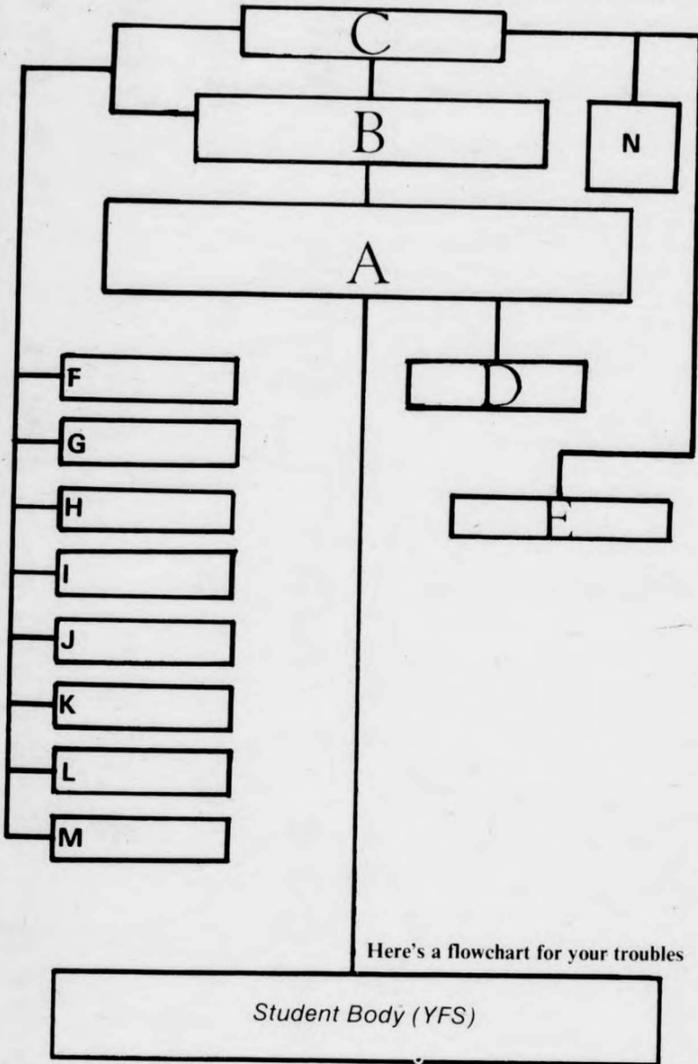
approach, our volunteers learn that having a disability does not mean they are less than others, only different, in the way that we are all different from each other.

Each year, we seek out students, staff and faculty to work with us as notetakers, readers/tapers, exam proctors and library assistants. Our door is always open, and we look forward to having you work with us at OSD.

For more information on the "Feels Sooo Good To Volunteer" programme, contact Ilanna Yuditsky or Karen Swartz at 736-5140 or drop by the Office for Students with Disabilities, 101 Behavioural Sciences Building.



# understand student government . . .



Here's a flowchart for your troubles

(not appointed at this time)  
Attached to the VP (Programmes) portfolio. The PC has a vote on the Programmes Standing Committee. The PC will assist the VP in his duties.

**E.YFS Staff (9) — Paid employees of YFS**  
E1. Recording Secretary — *Bill Macheras*  
Appointed by the Executive. Takes

minutes and prepares agenda for YFS meetings. \$7.00 per hour.  
E2. Speaker — *Andreanne Lavallee*  
A bilingual position appointed by the GAT Search Committee. Conducts YFS and GAT meetings. \$7.00 per hour.  
E3. Business Manager — *Jennifer Smith*  
Works in conjunction with VP (Finance), prepares financial statements and ensures YFS' solvency. The BM is directly responsible to the President. \$28,000 salary.  
E4. Chief Returning Officer — (not appointed at this time)  
Appointed by the Student Representatives. Responsible for the smooth running of YFS elections and referenda. \$7.00 per hour.  
E5. Executive Research Assistant — *Tammy Hassfeldt*  
Chief aide to the President. Assists in the daily running of the Presidential office. \$20,000 salary.  
E6. Student Handbook Editor(s) — *John Montesano, Karen Hill*  
Responsible for creating the student handbook (available from the YFS office). Each of this year's editors received \$200 per week for 12 weeks plus 7.5 per cent commission on all advertisements. This is financed by the handbook itself, not by YFS.  
E7. Health Care Coordinator — *David Taylor*  
Responsible for coordinating the newly-instited health care plan at York. The HCC receives a salary of \$18-20,000.  
E8. Receptionist — *Ruth Levin*  
A bilingual position, the receptionist is the first person someone comes into contact with at YFS. \$7.00 per hour.  
E9. Communications Coordinator — *Jim Hounslow*  
Responsible for the "look" of YFS publications and promotions. The

CC receives a salary of \$2,500.

**F. Standing Committee (9)**  
Created by the Executive. Each committee is tied to an executive portfolio and may be chaired by the Executive or Commissioner connected with that portfolio. The committees are set up to assist the Federation in fulfilling its responsibilities.

- F1. Standing Committee: Women's Issues
- F2. Standing Committee: Environmental Issues
- F3. Standing Committee: Race Relations
- F4. Standing Committee: Tuition Task Force
- F5. Standing Committee: Bilingualism
- F6. Standing Committee: Government Affairs Tribunal  
The President chairs only the Search Committee. Once the GAT is in place, no member of YFS may interfere with its operation. The Chair of the GAT is also the Speaker or Deputy Speaker of YFS.
- F7. Standing Committee: External  
Chaired by the VP (External) or the External Commissioner.
- F8. Standing Committee: Finance  
Chaired by the VP (Finance).
- F9. Standing Committee: Programmes  
Chaired by the VP (Programmes) or the Programmes Commissioner

**G. Board of Governors of York University — Peter Merrick, David Gillinsky**

The BOG makes decisions on all issues at York. There are two students, elected at large, who sit on the BOG, in addition to the President. BOG representatives receive no

honoraria and are elected for a two-year period.

**H. Senate of York University**

The Senate makes decisions on all academic issues at York. Student senators are elected at large and sit on the Senate in addition to the President and Academic Commissioner. Senate reps receive no honoraria.

**I. Board of Referenda**

The BOR regulates all referenda being held at York. Students are appointed by various groups. BOR reps receive no honoraria. No connection to YFS.

**J. CHRY Board of Directors**

The CHRY BOD regulates the radio station. The VP (Programmes) sits on this board.

**K. Board of Publications**

The BOP regulates all publications at York. The VP (Programmes) also sits on this board.

**L. Constituency Committee**

The President of each Full Member College Council sits on this committee in addition to the YFS President and the VP (Internal).

**M. Student Centre Board of Directors**

Four YFS reps (President, another executive and two others), three elected at large, one from the Constituency Committee, one from the Alumni Association, one from the community, one from the Graduate Students Association, and one from the Provost's office.

**N. Council of the Masters**

The Masters of each college plus the YFS President sit on this council.

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Large volunteer effort and diverse programming:

## Campus radio station

# CHRY

by Daniel Zaretsky  
CHRY Station manager and President

There are those who see their university experience as a means to future employment. Others see university as an environment where the assumptions of society are to be challenged. Still others see it as a place to further the servicing of community needs.

These disparate perspectives are in constant tension. This article, however, is not about what synthesis of these and other distinct perspectives is desirable. Rather, speaking from an avowedly adherent perspective, it is about CHRY Community Radio, the York-based 50-watt FM radio station which has tried to meld these different perspectives in a coherent framework.

CHRY 105.5FM serves as an intriguing experiment on the art of the possible. Based on the efforts of hundreds of volunteers over three short years, the station's appeal to both its participants and listeners cuts across various age and cultural variables. We have a florist, a farmer, a school-teacher and a baker — we're only waiting on a candlestick maker.

The multitudinous programming opportunities are the most obvious areas in which people can get involved. Yet, the station's 150 or so active volunteers assist in administration, computer programming, publication production, financial management, public relations, engineering, advertising, community outreach, technical production and a host of other needs like carpentry, electrical work, logo design, etc. as they arise.

CHRY's programming format exemplifies an integrated approach to radio, standing in stark contrast to the monoliths found in commercial radio. Transmitting from the top of Vanier Residence, CHRY has gradually carved out tremendous popularity throughout much of North York and elsewhere in the metropolitan area as evidenced by its annually successful on-air fund raising drives.

A *New Age* (on over-55 issues), the *Rhythm Method* (a dance music show unrelated to body cycles), *Voice of Afghanistan* (in three languages), *All About Alzheimer's*, *Rendezvous*, *Reggae in the City*, *Bread and Butter*, (daily current affairs), the *Jam Factor* (not for the epicurean) and York University sports share the same dial frequency. These programmes fill obvious listening needs among local residents.

CHRY was born as an FM broadcaster on October 13, 1987. From the beginning there was a passionate commitment to bring together the interests of surrounding communities with university energies. From the start, we believed the goal of meeting the idealistic and practical needs of students and community members alike was attainable. The definition of "community" we have worked with has emphasized groups and issues that are underre-

presented in the media and the public at large.

Examples of the former include disadvantaged socio-economic groups and minority religious, cultural or racial groups. As well, our mainstay musical and other artistic genres are staple forms for many of our listeners, like reggae or independent rock music.

Underrepresented issues germane to general listening audiences, for example, in social service areas such as education, health and housing, typify the sorts of topics that are often overlooked by mainstream media. Pollution or health-related issues are profound examples of areas where media inattention can leave us with doubts regarding media premises and participatory democracy.

This concrete, yet challenging, mandate, still remains unfulfilled. But, a quick peek backwards compared to a present-day snapshot is a fabulous measure of progress. This measure should give a sense for where CHRY is heading, and an indication as to how some of you can express your own ideas and provide input.

CHRY, at various earlier times CJ/1/KRY, was, for approximately 15 years a typical university closed-circuit station. Heard by fewer listeners than participants, it served, with a few periods of flourishing exceptions, as a plaything for both committed radiophiles and those craving ego-satisfaction. Its end product was often lacking in both the coherency of purpose and professionalism required to appeal to wider audiences.

Generally, the station lacked resolve to reach out into the community or even the University itself. Instead the volunteers enjoyed the sheltered environment to engage post-pubescent rebellion at worst, and at best a "play DeeJay" version of our childhood "play doctor" game.

This is not to minimize the past, but it does reflect on the potential left unrealized, indeed, unrecognized.

The York University radio experience was largely typical of that found elsewhere in Canadian universities. This all changed when CHRY embarked on a grand challenge in two significant ways. First, its application proposed a shift from its closed-circuit state, where it could be heard, if at all, only in select locations on York's main campus, to an FM signal, receivable through large parts of Metropolitan Toronto. Secondly, a format was proposed to the Canadian Radio-television and Telecommunications Commission (CRTC), whose distinctiveness was sufficient to override the Commission's reluctance to license a third campus-based radio station in the city.

The precedent-setting CRTC decision to give CHRY a spot on the FM dial expressly recognized aspects of our application which ring ironic in light of its more recent, and hotly-disputed decision to license a country music station over a black or dance music station. The Commission stated in its decision that it was taking into account that CHRY "would be the only station in its service area

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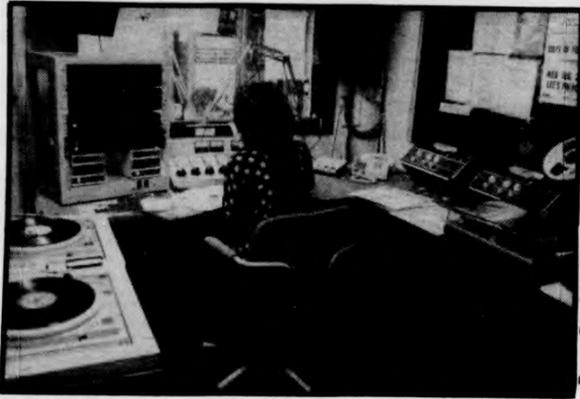
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FEATURES

# reaches out to North York



Peter Stathis photo

that devotes considerable amounts of its music programming to black music and folk music from different parts of the world" and "was impressed with the innovative community and educational programming proposals" and "numerous interventions in support."

This shaped the station's evolution in a way that has since seen it drawn further and further from the humble origins which continue to characterize campus-based radio elsewhere in the country.

If CHRY was measured by purely corporate standards it would stand up admirably. The university administration which once fought the push for an FM radio station, no doubt advised by the sour experiences found elsewhere in Canadian universities, is gradually recognizing it hosts a financially stable independent broadcasting corporation.

CHRY has had balanced budgets, being virtually debt free with annual unqualified audits, on perhaps the lowest student levy fee for a campus FM station in the country. CHRY's operation and mandate have met the strict threshold requirements for financial support by external bureaucracies like the Secretary of State, the Ministry of Employment and Immigration, the Ontario Women's Directorate and North York City Hall.

All of this is merely a backdrop to our primary focus. First, a commitment to expose information in the underrepresented areas described above. Secondly, where possible and applicable, directing the listener in how to express discontent or approval, or actually get involved actively in shaping the future of our environment, our educational system, our health care, our race relations, and a range of other issues. Listeners are exposed to avenues of participation in another way: getting involved in radio itself through joining CHRY.

The programming areas in which CHRY is currently active include its music, news, current affairs, and sports departments. Its proactive element is managed by its volunteer and production departments.

Music forms the core of our 142 hour programming

week. Leading the nation in its popular reggae and calypso shows, CHRY also was the first in the city to establish dance music as a staple element of its musical sound. Yet the station's schedule still manages to cover a gamut of musical tastes best captured by the accompanying graphic. Classical and jazz share space with rap, heavy metal, calypso and garage.

Our library, supplied almost entirely free of charge through heavy use of record industry contacts and regular publication of our music charts (including our Hit List in *Excalibur*), contains over 15,000 albums and a growing collection of cassettes and compact discs. We continuously co-sponsor concerts in a host of our musical specialties working closely with a variety of local promoters.

Our news department covers happenings in, or which impact on, our listening area. Its focus consistently addresses issues that receive little or no attention in the mainstream media, for example lack of decent and affordable housing, institutional racism and various other prejudices, growing violence and drug abuse in schools.

Although still too reliant on mainstream news sources and resources, alternatives including electronic mail communication with local organizations and foreign news suppliers like United Nations Radio will enable it in the future to provide true alternative programming.

CHRY's current affairs department concentrates entirely on bringing in community members and organizations to express views or present research on chronic problems in society mixed in with profiles highlighting the many good works taking place. At last count, 31 organizations were actively involved, including the Native Women's Resource Centre of Toronto, the African Relief Committee in Canada, the Jane-Finch Concerned Citizen's Organization, the Office for Students with Disabilities at York University and Jane Finch Community Legal Services.

In the past year, along with live broadcast remotes on Career Expo '90, the Driftwood Community Centre Festival and the Caribana Parade, we programmed a panel discussion to mark the anniversary of the *International Covenant Against Racial Discrimination* and marked Black History Month with interviews and short historical anecdotes throughout our February program days. Like our music department, we sponsor and publicize a variety of local events typically organized by non-profit organizations. Our actual current affairs programming covers topics like "The quality of life in the Jane/Finch community," "Abused women and the court system" and "The female foreign student experience".

Our sports department has also been active in reaching out to off campus amateur and professional athletics. Along with its thorough coverage of York University sports, CHRY's 40 annual broadcasts treat high school and other amateur sports, as well as North York Rockets soccer.

The station is now second only to CJCL 1430 AM in sports broadcasts among the entire AM/FM broadcast spectrum in Metropolitan Toronto. Our orientation assists in publicizing those sports that are often excluded because of the lack of advertising marketability that commercial stations depend on.

As for its proactive element, the station's volunteer recruitment department has a systematic programme in place which facilitates incoming volunteers into the radio station. Applicants apply in writing, are interviewed and are screened to determine where in the station's operations they can best fit. This department also administers the various co-operative work programmes the station has been involved in such as the high school "World At Work" and federal government "Work Orientation Workshop" programmes.

We have received many certificates for our work with several local school boards and local community organizations like the Jamaican Canadian Association. The volunteer department also canvassed some 1300 York University professors for their availability to give interviews on their subjects of expertise, another form of volunteer service. These efforts are intimately related to the workings of our production department.

Production is the key to being able to interview, read and produce material for on-air broadcast. Our original conception emphasized simplicity and ease of equipment use. Of the hundreds of people we have trained in production, very few came with a natural affinity, and fewer still with experience. Every volunteer in the station is trained to operate all our equipment, giving us depth in this area along with the phone answering, clean-up and coffee-making detail that make up the co-operative environment critical to our performance.

It is difficult to capture in print the working environment and primarily auditory end-product that is CHRY. We encourage you to come by for a visit, to look around and ask questions. We urge those of you with ideas and special interests, criticisms and energy to bring these forth. There is much more information about our operation available in print: various programme guides, departmental manuals, our recent successful application to the CRTC for a five year licence renewal, our annual audit, etc.

September is a time for renewal throughout the university. For CHRY and its annual fund-raising campaign (Sept. 26 through Oct. 7), it is time to reach out and solicit input, interest and income from our thousands of supporters.

Great experience, in an environment prepared to challenge society's assumptions, where energy is committed to community service: a simple view practiced, however imperfectly at CHRY Community Radio. The product of this environment is broadcast every day of the year on 105.5 FM.

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## ARTS



V

## Hopper's *Hot* direction aids Johnson vehicle

by Jim Russell

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produced by Orion Pictures

Smooth and easy are the two things you'll notice first about *The Hot Spot*.

Based on the novel *Hell Hath No Fury* by Charles Williams, *The Hot Spot* is set in a small backroad Texas town. It's a classic tale of adultery and blackmail in which the outcome is never in doubt; yet, the script is so well structured, the metaphors so expertly woven and the dialogue so highly polished that you can't help but follow the story with fascination.

Harry Madox, played by Don Johnson, is a smooth talking pawn, a man who advocates "seizing opportunities," but whose good looks and inability to keep his pants on doom him to being the "opportunity" that is seized by others. This time it is Dolly Harshaw (Virginia Madsen), his boss' wife, who latches on to his life.

Although Harry initially shrugs her off as another sleazy woman in another hick town, Dolly turns out instead to be a very ambitious woman who, by her own admission, always gets what she wants. And, she wants Harry.

With her husband George (Jerry Hardin) off hunting big game, Dolly turns to fishing. From



*The Hot Spot*, starring Don Johnson and Virginia Madsen (sharing a moment above), is smooth and easy. Directing doesn't get much better.

the first "welcome to my lair" scene, we know that Harry never had a chance. Still, Dolly spins her web so thoroughly we can't help but watch in morbid awe.

Madsen is terrific. Sensuous and sinister, she uses her considerable physical charms to overcome Harry's reluctance. There is a lot of nudity and sex in this film, but it is never exploited; therefore,

it is never objectionable.

Contrasting Madsen's character is Gloria (Jennifer Connelly), who represents the innocence and good that Harry can never have, the life he will never live. Eventually, it is her dark secret that drives Harry to murder and thus seals his fate.

Not being a Don Johnson fan, I nevertheless have to admit that he

did a hell of a job with his character. You could see the desperation in his every move, as Dolly's sheer force of will drew him closer and closer to his doom. You almost felt sorry for him, a man imprisoned by his sexual greed.

The director of photography, Ueli Steiger, (*Promised Land* and *Some Girls*) lit *The Hot Spot* with skill and patience, then let the

story, the cast and the haunting soundtrack carry the film. No artsy pans, no convoluted angles, just solid photography.

The making of *The Hot Spot* was, quite obviously, a labour of love for director Dennis Hopper, who came onto the film scene in the 60s with a bang, directing co-writing and starring in the now classic *Easy Rider*. Hopper has appeared in thirteen films in the last five years, among them *Flashback*, *Chattahoochie*, and *Hoosiers*, a much underrated film, in which he co-starred with another versatile actor, Gene Hackman.

The 1988 L.A. gang movie *Colours* got him restarted into directing full time. To Hopper's credit, I don't think directing gets much better than this. A couple of times he indulges himself and slips into a bit of "camp," but the overall excellence of the film makes these spots hardly noticeable.

The script for *The Hot Spot*, by Nona Tyson and Charles Williams, came to the attention of Producer Paul Lewis more than 20 years ago. At that time, he saw it as a vehicle for Robert Mitchum and his son Jim. So, when Hopper approached him with a revised version, he was presold.

*The Hot Spot* deserved a shot at the brass ring.

I give it a 10 out of 10.



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ARTS

# White Hunter, black movie

by Joanne White

*White Hunter, Black Heart* directed by Clint Eastwood produced by Warner Brothers

Action? Well, it may not be what you expect from Clint Eastwood, but *White Hunter, Black Heart* won't bore you.

The story is of a film director with a definite attitude problem who goes to Africa to shoot a film, but is sidetracked by the allure of the safari. His obsession with killing an elephant becomes apparent near the beginning of the film and slowly overshadows his directing artistry.

Clint Eastwood assumes the role of the main character, John Wilson, who is loosely based on the famous director John Huston. The film is a fictitious account of John Huston's visit to Africa to film *The African Queen* (starring Humphrey Bogart and Katherine Hepburn).

*White Hunter, Black Heart* is based on Peter Viertel's novel of the same name. Like the book, the film focuses not on the making of a movie, but on one man's lust to commit the ultimate sin (killing an elephant).

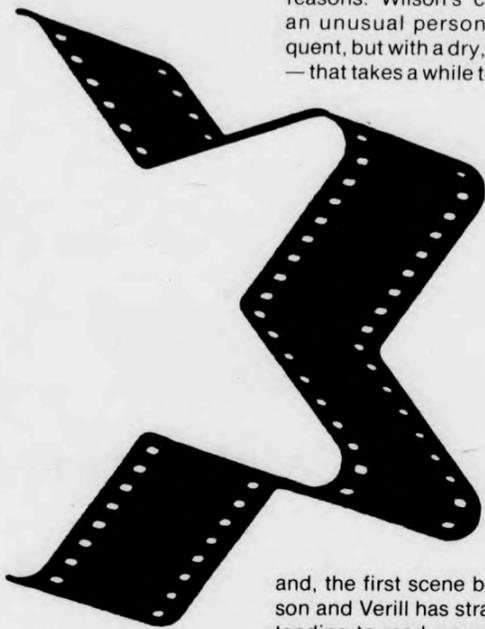
Peter Verill (a character based on Peter Viertel) is portrayed by Jeff Fahey, an "up and coming young actor" (although where

he's going I'm not quite sure). Fahey's most notable credits include the movie *Impulse* and the daytime drama *One Life To Live*.

Fahey does an excellent job co-starring with Eastwood, even though his role is noticeably smaller; but, to me, he does not exude the essence of a star.

Eastwood's first appearance in the film seems to be rough for two

reasons: Wilson's character has an unusual personality — eloquent, but with a dry, cynical edge — that takes a while to get used to;



and, the first scene between Wilson and Verill has strange timing, tending to read more like a stage play than a screen play. But, after a while, you get used to Wilson's character, and Eastwood doesn't seem to be reading half-observed cue cards anymore.

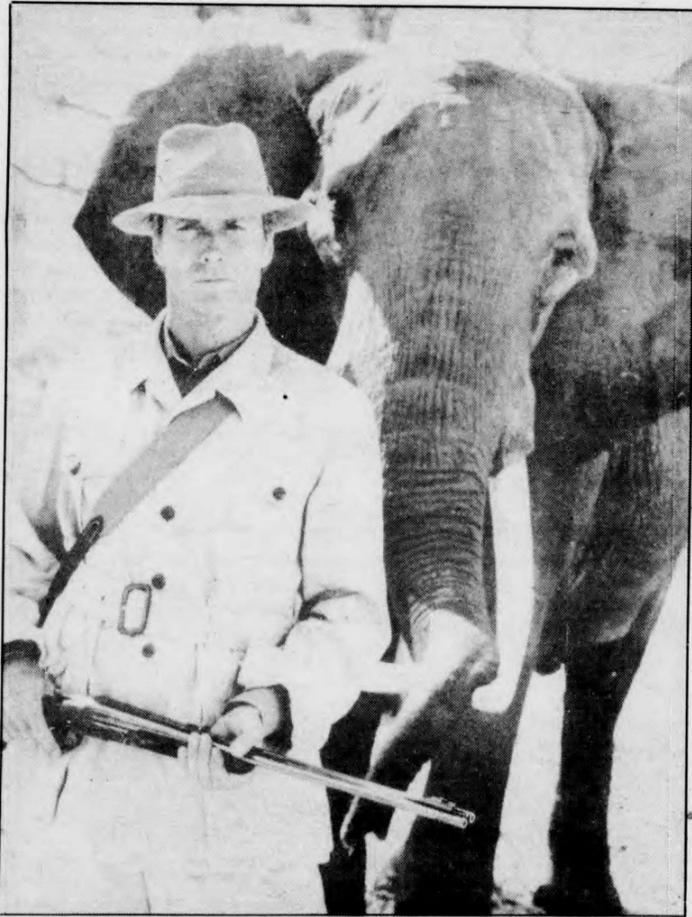
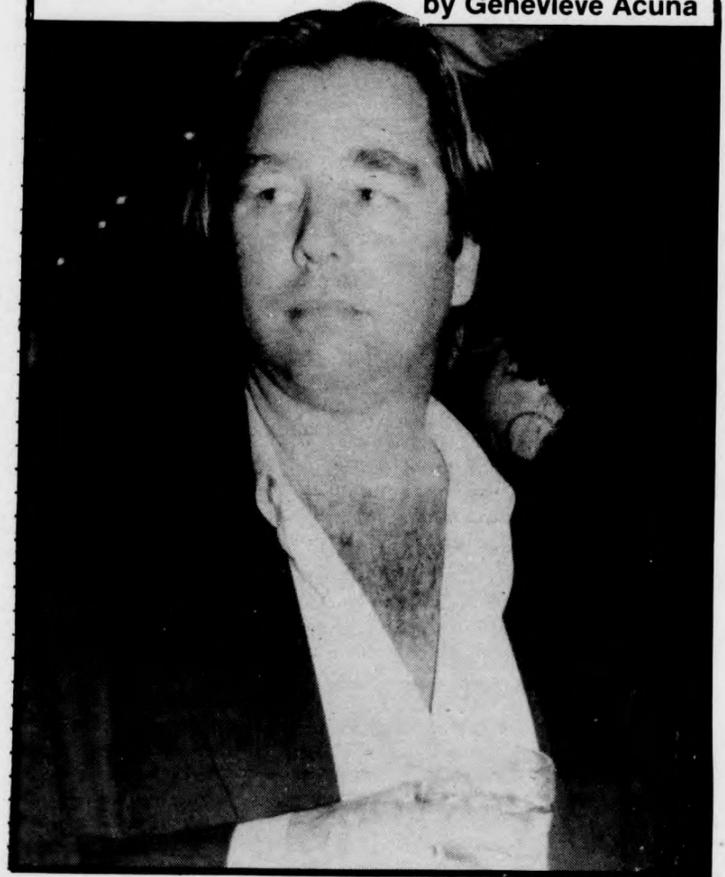
It is at this point the true mastery of Eastwood's direction comes to the forefront, seeping into the visuals and soaking into an already fluid script. Some of the lines are "new classics," and the black edged humour that paints the dialogue is worth hearing.

*White Hunter, Black Heart* appears at the Festival of Festivals. Watch for two performances in particular: Catherine Wilson, who plays Eastwood's girlfriend Irene; and, Alun Armstrong, who appears as Eastwood's nemesis, Ralph Lockheart. Not much action; but, great photography, story and acting make this film one you shouldn't miss.



Above: revellers at a Festival of Festivals party share a moment, as well as the latest gossip about Beau Bridges. Below: Beau Bridges ignores the people sharing a moment at his expense.

by Genevieve Acuna



Clint Eastwood's *White Hunter, Black Hunter* may not have the kind of action you expect, but it won't bore you. Above, Eastwood shares a moment with a member of the cast which he is determined to kill.

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**Next issue:**

- Mister Johnson
  - Interrogation
  - Daddy Nostalgie
- and more

# Don't tell me it's another Guttenberg pic

by Mark Dillon

*Don't Tell Her It's Me* directed by Malcolm Mowbray produced by Hemdale Film Corporation

The most interesting thing about *Don't Tell Her It's Me*, a new romantic comedy directed by Malcolm Mowbray, is its cast.

The film is about cartoonist Gus Kubicek (Steve Guttenberg), who has recently recovered from a radiation-related disease that has left him bald and shy around women. Shelley Long plays his sister, a busy-body who writes cheap romance novels under the name "Viveca Lamoureux."

Long tries to set Guttenberg up with Emily, a beautiful journalist played by Jamie Gertz (*Less Than Zero* and *The Lost Boys*). Unfortunately, Emily has the hots for Trout, her sleazy boss played by Kyle MacLachlan (of David Lynch's *Blue Velvet* and *Twin Peaks*).

According to the press release, the makers of *Don't Tell Her It's Me* were aiming for something "in the tradition of some of our most popular, classic comedies." What they have is something not far from the low comedy of the *Police Academy* films that made Guttenberg a star.

Imagine screenwriter Sarah Bird and director Mowbray thinking we would find funny such moments as Viveca's infant daughter sticking her tongue in a

wall socket (off camera), or putting an oil-covered bolt in her mouth, or biting a cockroach in two (on camera). Oh, yeah: there's also a mysterious Japanese salad that moves.

Don't blame Steve Guttenberg for how the film came out. He actually gives a pretty good account of himself in his continual search to lose that *Police Academy* stigma. For my money, Guttenberg came closest with the 1987 Hitchcock-like thriller *The Bedroom Window*.

The role of Gus was not an undemanding one. Guttenberg must go through the first half of the movie hairless, fat and sluggish; then, when his hair has grown back, he is transformed into a tough, leather-clad biker who speaks with an Australian accent. That is how Viveca convinces him Emily will want him. (If the producers of the *Mad Max* series find Mel Gibson too expensive these days, they might consider giving Steve a call for the sequel.)

The makers of *Don't Tell Her It's Me* seem to have had little idea of what direction to take. For example, it is stressed at the beginning that Gus is a comic artist — the film even has a cartoon credit sequence — but, that aspect is almost completely dropped. What we do get is some insight into Viveca's profession in a mildly satirical scene at a "Loveboree," a convention of Harlequin romance-type writers.

Be that as it may, Emily eventually falls for Gus after his miracle transformation, never suspecting that it is the same pathetic soul she met several months before at a disastrous dinner party (disastrously unfunny, that is). What results is a dual identity farce that leads to a predictable, though not entirely convincing resolution.

By the way, it would appear

that this film is the latest example of corporate sponsorship in the cinema: the viewer is lead to believe that riding a Harley Davidson will have the babes swooning.

It's mostly Guttenberg's show. As for the rest of the cast: Gertz looks great and Long is as annoying as ever. The only film in which her pretentious persona worked

was the 1987 hit *Outrageous Fortune*.

As for everybody's Special Agent Cooper (MacLachlan), there's too little for him to do in this movie to tell where his career outside of the weird world of David Lynch may be headed. Perhaps he should heed the advice Long didn't and hang on to his day job.



by Andrew Kyprianou

*Dead Pit* directed by Brett Leonard produced by Imperial Entertainment Corp.

Have we all had just about enough of the infamous zombie flick? Apparently not, for every year a dozen — if not more — of these wonderfully directed pieces of cinematic art are made for the big and small screen (not necessarily in that order).

One recent addition to the horror section of the video shelf is *Dead Pit*. The premise: a self-professed brilliant doctor, portrayed effortlessly by talentless actor Danny Gochner, uses his mentally ill patients for diabolical experiments. The doctor's devilish deeds are found out, he is shot in the head by a colleague, Doctor Swan (Jeremy Slate), and buried beneath the mental institution; hence, the dead pit.

All of this information was jotted down at annoying ten second intervals between the four hour scroll of credits at the beginning of the film. But, if that isn't enough to keep you on the edge of your

couch, perhaps the easy flowing script by Gimel Everett and Brett Leonard's direction will intrigue you. Fasten your seatbelts, cuz you're in for a bumpy ride.

Twenty years later, a lovely buxom young woman (Cheryl Lawson), known only as Jane Doe due to a case of amnesia, is admitted into the same mental institution where all these terrible incidents occurred. How surprising!

Throughout, the dialogue is snappy: "Damn it Ramzi!" pleads Doctor Swan, "I don't even know you any more!" In addition, Leonard's artsy direction is illuminated by a close up of Ramzi's cold blue eyes, prompting us to open ours and await the symbolic words: "You never knew me, Swan."

Is this suspense, or what?

But, wait; there's more. The scene with the dignified Dr. Swan pathetically begging for his life is particularly interesting. His exact words? "Please . . . don't cut my brain!" Now, that's writing!

Unlike most films of its type, *Dead Pit* makes no attempt whatsoever to add witty lines or a hum-

orous story. Instead, the viewer is given the impression that this is meant to be taken as a "serious" picture that should not be lumped together with films like *The Plant People* and *Night of the Living Dead*.

The long and short of it is simply that this type of movie is not serious; no matter what the director tries to accomplish, he is fighting an uphill battle. Can a movie be taken seriously when its video box has beady little green eyes that flash on and off when you press the zombie's hand?

And, what about the special effects? Well, there are hardly any, and what there is is blatantly cheap. The old throwing-the-holy-water-on-the-zombie trick is used, sending the dead beat into a wailing frenzy of pain as his flesh is eaten away by the blessed liquid. Lovely.

By the end of the film, many questions remained unanswered ("Why?" being one of the more obvious ones). Like its title, *Dead Pit* deserves to be placed in a pit — a very deep one.



Steve Guttenberg, Jami Gertz and Shelley Long share a moment in *Don't Tell Her It's Me*. Don't tell anybody you saw this movie.

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## Welcome to new and returning students!

York University is in the midst of a massive campus development program. Our aim is not only to create new space for classrooms, faculty and staff offices and student housing, but to build facilities that will enhance the academic, cultural and social life of the University and improve the convenience, safety and attractiveness of the campus.

This newsletter provides a brief description of building projects currently underway.

September 1990



## PROJECT UPDATES

### Student Centre

The Student Centre is located east of the Behavioural Sciences Building (you can't miss the prominent skylights) and is designed to create additional space for student activities. The Centre will accommodate a variety of facilities including a food court, restaurant/pub, student club space, student government offices, child care facility, art gallery and a used bookstore. The Student Centre will be independently managed by the Student Centre Corporation.

### York Lanes

Located directly east of the Student Centre, the York Lanes project will consist of new offices and retail facilities. The York Lanes project will also house a upgraded and expanded bookstore - comparable to some of the best university bookstores in Canada and the United States.

### Vari Hall

Currently under construction in front of the Ross Building, Vari Hall will incorporate new instructional facilities as well as faculty and staff offices for selected academic departments. The formal entry pavilion to the building will become the main focus for the campus.

### Calumet College and Residence

Located at the west side of the York campus near Stong and Bethune colleges, the project will provide a new home for Calumet students. The building will combine college administrative offices and space for student activities with a 264-bed residence for undergraduate students.

### Niagara Boulevard Widening

To alleviate traffic congestion at the south side of the campus, Niagara Boulevard was widened to four lanes (from Murray Ross Parkway to Fraser Drive) over the summer.

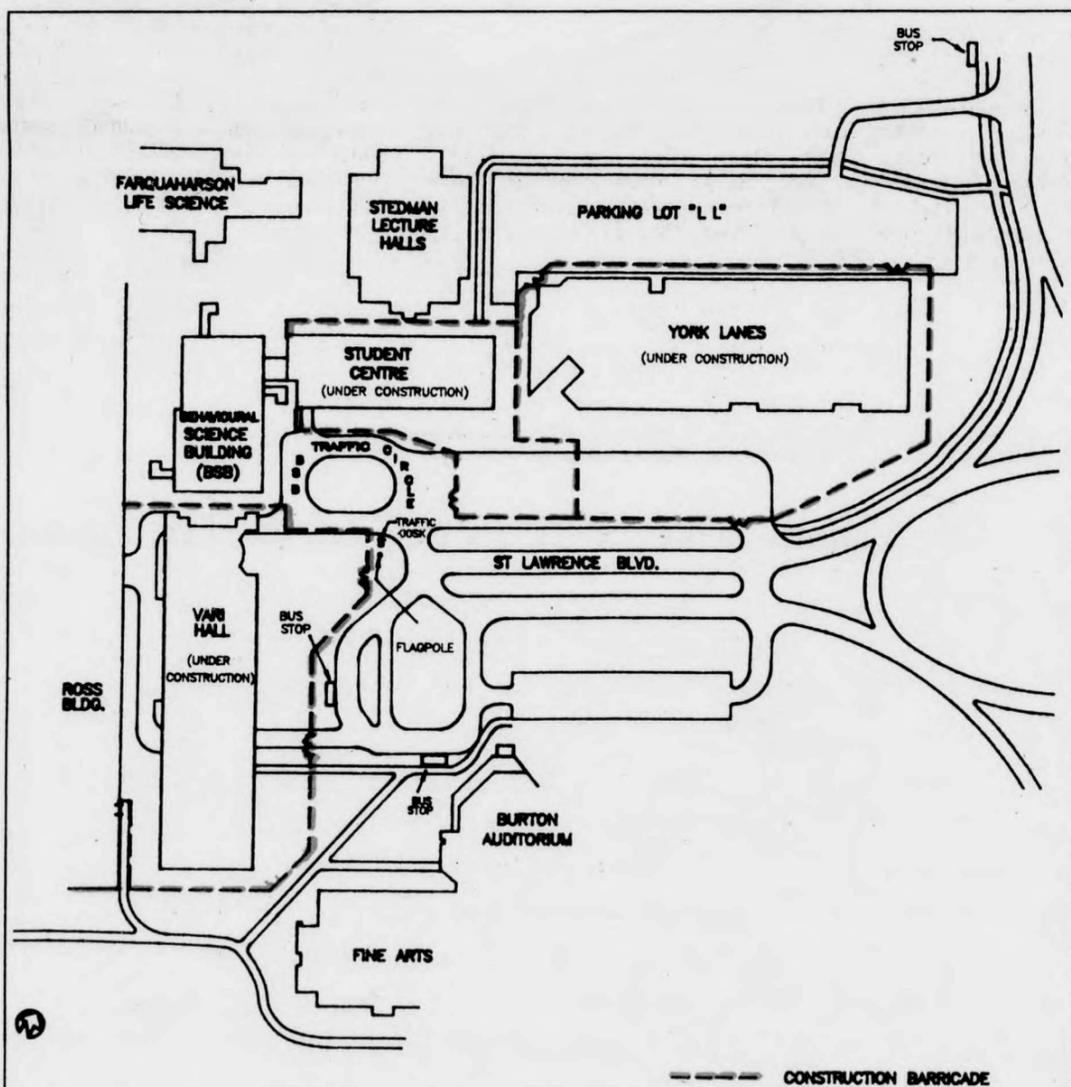
### Crosswalk Upgrades

Activities are under-way to upgrade some of our campus crosswalks to new and safer standards. A pushbutton device will activate overhead flashing amber beacons so that drivers have advanced warning of pedestrians crossing. New standards at all crosswalks around Fraser Drive are expected to be operational this Fall. Please take time to read the following "Six Steps to Crossover Safety", supplied by the Municipality of Metropolitan Toronto:

- 1. Stop and look.** When you approach the crossover, come to a complete stop. And dismount if you are riding a bicycle. Look in both directions for a reasonable and safe gap in traffic.
- 2. Push the button.** Find the button that activates the lights and push it. Make sure the button lights up, then you know the overhead amber lights are flashing.
- 3. Look. Look.** Be sure to look in both directions down the street. Make sure all approaching drivers have seen the flashing lights and are slowing down.
- 4. Point.** Extend your arm and point in the direction that you intend to walk using the crossover. Make eye contact with all drivers to make sure they are following your movements.
- 5. Wait.** Stand and wait safely on the side of the road where you can be seen until the traffic in the closest lanes comes to a complete stop.
- 6. Walk.** Start to move into the road only when you are certain traffic in the lanes in front of you has come to a complete stop. Then walk carefully into the crossover and wait for all traffic going in the opposite direction to stop. Then finish crossing the street.

### Parking Lot 9A

For the convenience of all members of the community, a "temporary overflow" parking lot has been created at the southeast corner of the campus (near HH Lot). The lot will accommodate close to 750 additional vehicles and, we hope, will bring much needed relief to the parking situation on campus during the start of the new academic year.



### ACCESS DISRUPTION

With the on-going construction of the Student Centre, York Lanes and Vari Hall, construction activities will be more intense at the central core of the campus. Safe and convenient alternatives are being planned to minimize impact on pedestrian and vehicular traffic. Directional signage will be plentiful to assist members of the community in travelling around construction zones.

The map illustrates the location of construction barricades for active projects near the central core and routes to travel around the sites. Orange lines indicate construction barricades for Vari Hall, Student Centre and York Lanes near the Central core of the campus.

### HOW CAN YOU HELP?

While some disruption and inconvenience will be inevitable during the construction programme, you can help us help you by:

- identifying problem areas/unsafe conditions by calling the Construction Hotline at 736-5445.
- observing signage
- keeping yourself informed of access changes/disruptions reported in the *York Builds* newsletter and the *York Bulletin*.

# Yo! Spike's got a new joint!

by Azed Majeed

HEY! HEY! HEY! HEY! HEY!!!!  
LISTEN UP, Y'ALL: SPIKE'S GOT A NEW JOINT.

IS IT COOL? yep.  
IS IT FUNKY? yep.  
IS IT FUN? yep.  
IS IT FULL OF NEAT-O FILM SHIT  
LIKE DISJUNCTIVE EDITING AND  
EXTENSIVE USE OF A LOUMA CRANE??  
yep.

IS A GREAT FILM?? well . . .  
If there's one person an aspiring filmmaker can look up to, it's good ol' Spike Lee. The man has proven that through hard work, perseverance and smarts anyone can get a film made.

Anybody out there entertaining the notion of becoming a filmmaker must first read *Spike's Gotta Have It*, the companion book to his first independent feature, *She's Gotta Have It*. After constantly hearing that filmmaking is an almost impossible enterprise, I became jittery, wiggly and dizzy when I read this eye-opening book. (Interestingly enough, I felt the same sensations after watching an episode of *Who's the Boss*.)

"Please, baby, please baby, baby, baby please."

Spike is not just a man who makes films; he is a barometer for what is hip-hop, down, nasty, bustin' and straight out cool. I should know. On a recent trip to Nueva York, me, my friend Peter (also a film student) and my girlfriend Tina (not a film student, but a valid person in her own right) braved the NYC subway system to get from safe, Woody Allenesque Manhattan to violent, race riot torn Spikelynesque Brooklyn.

Why?? That's what we asked ourselves on the steamy, expectorated upon subway platform. We were on a pilgrimage that all of Spike's fans must one day make to the new temple of groovy, Spike's Joint. For those of you squares who have not been educated to the fact, this is a store recently opened by the man himself to sell artifacts, relics and, most importantly, t-shirts associated with his films.

Upon arriving, I went into a frenzy: "Holy shit, look at the sign! Coolschool, mon . . . nice store . . . nice neighbourhood . . . wow! Authentic *Do the Right Thing* t-shirt . . . how much? . . . who cares? Grab as many as we can carry . . . books, buttons, posters . . . hey, how do I look in this Forty Acres and a Mule baseball cap? . . . I'll take it . . . final bill . . . gulp! . . . oh, well, forget about that fifth course this year. This is indicative



Spike Lee's *Mo' Better Blues* doesn't truly capture what makes jazz musicians great artists, but, chill out — Lee is still an amazing filmmaker. Denzel Washington shares a moment with his trumpet (above).

of how one behaves around anything associated with Spike Lee.

Spike is no ordinary filmmaker. He has singlehandedly inspired an appreciation of cinema among the masses, formerly an area reserved exclusively for overweight film critics. It is to his credit that Spike's films deal with heavy subjects without alienating certain factions within society.

Spike is no poseur. He doesn't attack with an intellectual hammer; his ideas are conveyed viscerally. From the beginning of his career, Spike has maintained a level of wisdom which, presented in a colloquial manner, reflects the essence of reality accurately, if not conventionally.

Spike's first film, *She's Gotta Have It*, told the story of Nola Darling, a free-willed woman who alternately slept with three different men. As in all his films, Spike upset the viewer's expectations in many ways. For example, Nola's character would fit into the "slut" stereotype, but Spike effectively and subtly presents her as well-adjusted and misunderstood, especially by you male dogs. Ya dig? Perhaps the most remarkable aspect of this film is that Spike produced, directed, wrote and starred in it, and that his budget was \$175,000. Peanuts, mon.

Spike's second film, *School Daze*, while flawed, contained some interesting ideas on Black pride and unity. Also, the ending was a killer. WAKE UP!!! I love that ending. I could have done without some of the musical numbers, but, hey . . .

*Do the Right Thing*, Spike's greatest Joint to date, confronted the issue of racism without trivializing it. The film did not give any easy solutions . . . 'cos there ain't any. The film's strength lay in its ambiguity. For chrissakes, the audience has to do some work, ya know. Additional strong points: the usual shenanigan from Spike and the gang (despite the serious subject, this is one funny film), the usual amazing cinematography by Ernest Dickerson, and the unusually awesome soundtrack . . . FIGHT THE POWER!

Now, Spike has released *Mo' Better Blues*. The film focusses on jazz musician Bleek Gilliam (Denzel Washington), his

relationships with two women, his rivalry with the sax player in his band and his lifelong friendship with Giant, his band's diminutive manager, played by Spike Lee.

The plot is not altogether original; in fact, it is very reminiscent of *Prince's Purple Rain*. Don't get the wrong idea; this film is much better than *Purple Rain* — I mean, I like Prince, but he ain't no Bobby De Niro.

Still, *Mo' Better Blues* fails to portray the jazz lifestyle convincingly. These jazz players don't indulge in drugs, they live in huge, beautiful apartments and they play to a packed house every night. This would be news to Charlie Parker, Billie Holiday, Mingus, Monk or countless others who were not strangers to the horrors of drug addiction, poverty and racism.

As usual, Spike is attempting to subvert a stereotype; in this case, it is the stereotype of the tragic black musician as portrayed in such films as *Bird* and *Round Midnight*. However, this reversal doesn't work for this particular story.

By making Bleek fit into the "I'm just a regular guy" mold, he works against the character's unique genius. Part of what made *Bird* such a great film was the constant focus on how enigmatic Charlie Parker was. We regular chumps do not see the world through the same eyes as people like *Bird*.

Oh, one mo' thing: the ending is pretty lame.

NOW, FOR SOME POSITIVE REMARKS: *Mo' Better Blues* is highly entertaining. The film is beautiful to look at, thanks in no small part to Spike's main man cameraman Ernest Dickerson. ERNEST, YES!!! There are also some brilliantly edited sequences, and, as with all of Spike's Joints, there is a generous dose of humour.

You can't get this on TV, SO GET THE HELL OUT THERE AND SEE THIS MOVIE!! You'll laugh, you'll cry, you'll eat a large bag of popcorn with some synthetic butter substitute and hate yourself for it, and, sho-nuff, you'll like this movie, ya dig?

Oh, by the way, who the hell is this Darkman, anyway?



Excalibur film reviewer Azed Majeed and his friend Peter share an attitude outside Spike Lee Mecca, Spike's Joint.

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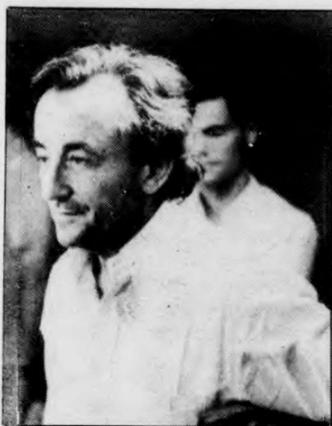
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# Malle's *May Fools* is hauntingly graceful



Louis Malle, director of *May Fools*, doesn't feel like sharing anything with anybody at the moment.

by Azed Majeed

*May Fools* directed by Louis Malle produced by Nouvelles Editions de Films

I first heard of Louis Malle in 1977 with the release of his pedophilic Brooke Shields vehicle *Pretty Baby*. I think everyone would agree that that was one strange film, except for maybe Lewis Carroll and/or Jimmy Swaggart. This is not to say that the film is bad, NO, NO, I DIDN'T MEAN THAT!!! THERE YOU GO AGAIN, JUMPING TO CONCLUSIONS... HEY, MAN I LIKED LOUIS MALLE'S FILM'S WHEN YOU WERE STILL WATCHING HAPPY DAYS... but, why be defensive?

Malle followed *Pretty Baby* with the hauntingly graceful (I lifted these adjectives from a review by Gene Siskel) *Atlantic City*. This film does not have a

strange scene in it (to fully understand what I consider strange mix one part Lynch's *Blue Velvet* and add a dash of *Valley of the Dolls*).

What I am getting at is that Malle has two distinct styles of filmmaking: 1) The french new wave influenced weird type, as with *My Dinner with Andre*, and 2) The french pre-new wave influenced less wierd type, as with *Au Revoir Les Enfants*. This is the wonderful, beautiful, crazy paradoxical world of Louis Malle. Malle's latest film, *May Fools*, falls into the second, or "hauntingly graceful," category.

*May Fools* tells the tale of Milou (Michel Piccoli), a 60 year-old man with the lifestyle of a little boy. Milou lives on a large villa in the southwest of France, with his aged mother and the sexy "oh la la" maid, Adele. Milou's life is the very picture of pastoral decadence, that is until his Ma dies; she's gone, she's outta there, she's history... anyway I'm sure you get the idea. The sudden death of the matriarch brings the whole family back to upset the utopian dream. This whole tale is set in the context of the May 1968 student demonstrations, which was as close to the sixties youth sub-culture revolution in America (and Canada... remember Yorkville... Joni Mitchell, Neil Young... draft dodgers... Steppenwolfe... Jesus, I'm getting misty) that France ever got.

The beautiful thing about *May Fools* is the subtle way Malle and scriptwriter Jean-Claude Carriere present the parallels between the seemingly unrelated contexts. The classic french attitude towards the bourgeoisie has

almost always been one of contempt and/or ridicule. Malle and Carriere, however, present the members of this bourgeois family in a very sympathetic and glorified way.

*May Fools* is closer to Renoir's *Rules of the Game* than to Godard's *Tout va Bein*, although it is influenced by both; Malle, as with Renoir, is interested in showing the human side of bourgeois life. Milou's life is easy and privileged, however this allows for many positive connections, for example, the time to read books and appreciate art, as well as the time to truly commune with nature.

## *May Fools* is full of great performances by great French actors

The parallel between this life and the May '68 strike lies in the transience of both. The May '68 uprising was a time of freedom and solidarity in Paris. It was also a time of great hope for change in the country. History, however, has pointed out how fleeting idealistic notions of life can be. There are neither any more student demonstrations nor any more bourgeoisie in France — they have both melded together into one compromised ball of goo.

*May Fools* is full of great performances by great French actors; Miou-Miou, Michel Duchaussoy, Dominique Blanc and one of the greatest performances by Michel Piccoli. The look and the mood of the film is impressionistic and quiet. The characters are all a little eccentric and

greedy, but hey, who among us has not sinned, huh?

In the end, *May Fools* is a nostalgic look at a time forever gone and a way of life that could not last. I think Jerry Lewis said it best at the end of his recent MS telethon upon receiving word that they had raised \$42 million,

and I'm paraphrasing here, "... we should go down to the Persian Gulf and say, 'Hey, Mr. Arab and Mr. Isreali if we can come together on this thing so can you.' Love, man. We all want it, and we all give it"

No wonder the French consider him a genius.



*The Two Jakes*, Jack Nicholson's sequel to Roman Polanski's *Chinatown*, is a disappointment. Above, Nicholson and Harvey Keitel share a cigarette.

# Two Jakes too many

by Ira Nayman

*The Two Jakes* directed by Jack Nicholson produced by Paramount Pictures

Going into *The Two Jakes*, the sequel to the phenomenal Roman Polanski film *Chinatown*, the average viewer might have a couple of questions. How bad can Jack Nicholson's direction be? How good can Robert Towne's script be? And, what's with those dumb radio commercials?

These are probably the wrong questions. Nicholson's direction is better than you might expect; Towne's script isn't as good. As for the commercials, well, they're more like parsley than onion rings.

*The Two Jakes* takes place 10 years after *Chinatown*. Jake Gittes (Nicholson) is still investigating infidelities, although World War Two has been good to him; Gittes is a successful, respected member of his community, with a big suite of offices, smart clothes and membership in the local golf club.

Gittes is hired by Jake Berman (Harvey Keitel — the other title character) to help him walk in on his wife and her lover to get evidence for a divorce. When Berman shoots the lover, Gittes must find out whether or not the killing was premeditated; but, even this becomes secondary when the case is connected with Gittes' past.

Towne's script does little things well. The parallels between the two Jakes are various and fascinating. The plot is intricate, the dialogue is largely adult. And, he takes his customary care to give his characters depth and conviction.

Unfortunately, the script does important things poorly. The story is a virtual clone of *Chinatown*, from the greater social canvas (revolving, this time, around oil) to the scene with the threatening thug (Reuben Blades, sticking an ice pick in a wall, unable to match Polanski's menace in the original). Even a slight variance in the established form would have been enough to add some suspense to the film.

But, there is none. Revelations are revealed with a dull thud instead of a bang. The pace of the movie (at two hours and 20 minutes) is far too leisurely. More to the point, there are scenes which do not hold the viewer's attention.

Nicholson must share much of the blame for this; as director, he could have tightened the film up, could have made things move faster. This slower pace may reflect his idea of a kinder, gentler Jake Gittes, but it is a disservice to filmgoers.

On the other hand, except for an occasional lapse (say, a slow motion tumble through the air), Nicholson avoids the temptation to use showy directing techniques. His camera is fluid, some of his compositions are stunning and he has gotten excellent performances out of his cast (starting with his own).

Comparisons between the parent and its offspring are inevitable. Where *Chinatown* ended with a bang, *The Two Jakes* ends with a pseudo-philosophical whimper; this is indicative of the difference between the taut drama of the first film and the looser, rambling, reflective style of the second. *Chinatown* worked well as a whole, *The Two Jakes* only works well in parts.

Taken on its own, *The Two Jakes* would be an interesting film with some things to recommend it and some problem areas. Compared to *Chinatown*, it is a disappointment.

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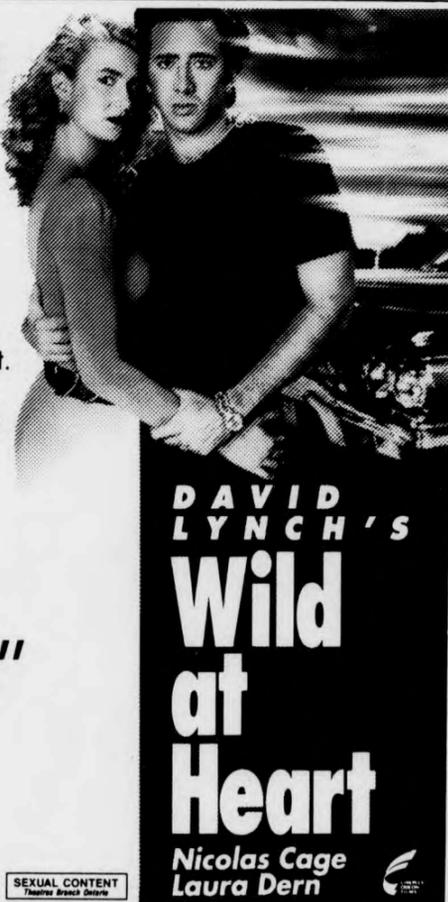
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# David Lynch's new film is *Wild At Heart* . . .

by Ira Nayman

*Wild At Heart*  
directed by David Lynch  
produced by Propaganda Films

In a scene which may be cut from the final print of David Lynch's *Wild At Heart*, two men who have just been hit by shotgun blasts blindly scramble through a pool of their blood, looking for the hand of one, which was shot clean off. "If we find it in time," one man assures the other, "it can be reattached." CUT TO: the side door of the building, where a dog, human hand in its mouth, nonchalantly trots out.

TO, we're not in Kansas any more.

*Wild At Heart* is the story of Sailor (Nicolas Cage) and Lula (Laura Dern), lovers who travel across the US trying to escape from Lula's mother, who is trying to keep them apart, and the private eyes and gangsters she enlists to help her.

The film is very culturally aware, containing references to Jean-Luc Godard (Azed disagrees with me, but I still say that traffic jam at the end looks awfully familiar . . .), Elvis Presley and *The Wizard of Oz*.

*Wild At Heart* is typical of Lynch's film work: the dialogue is stylized, often highly stilted (which, unfortunately, isn't as consistently funny as it should be) and some of the imagery is highly repellent. There isn't really that much graphic violence in the film, but there is a pervasive sense of dread, a continuous expectation that something horrible is about to happen.

(If you are a *Twin Peaks* fan, beware: Lynch's television work is related to his film work in the same way a paper cut is related to a four car pile-up. In fact, by curbing some of his worst excesses, television may be responsible for some of Lynch's best work.)

*Wild At Heart* is a flawed film.



Laura Dern and Nicolas Cage share a bizarre journey through a nightmare landscape in David Lynch's *Wild At Heart*.

## . . . and weird on top

by Azed Majeed

Okay, okay . . . now, I'm a pretty liberal fella, but after viewing a David Lynch film, I feel like a cross between Jerry Falwell and Tipper Gore. Lynch's new film, *Wild At Heart*, starring Laura Dern and Nicolas Cage, is exactly what one would expect from the guy who made *Blue Velvet* and *Twin Peaks*.

Basically, it's extremely icky.

Lynch has made a career out of stripping away the glossy surface of reality to expose the seething, visceral, subterranean dark side of existence. This continuous quest into the nasty part of humanity makes Lynch a sort of new wave Joseph Conrad. (My constant quest for all night 7-Elevens, on the other hand, has made me a new wave William Conrad.)

*Wild At Heart* tells the story of Sailor (Cage) and Lula (Dern), a pair of lusty weirdos who take to the road in order to escape from Lula's deranged Mama (Dianne Ladd). On the road, Lula and Sailor encounter a number of people who are all even weirder and sicker than themselves.

The saving grace of this film is that Sailor and Lula have found true love, and everyone knows that love conquers all. Love is the true healer, the great granddaddy of 'em all, the last stop on the road paved with despair, fear and trembling. "Love, exciting and new. Come aboard. We're expecting you."

Now, all of this is fine and kind and beautiful and touching . . . ahem, I mean, in a virile, manly sort of way. However, the film left me with a feeling of deja vu.

This is very familiar territory for Lynch — as a matter of fact, this type of film can now be termed "Lynchian." He seems obsessed with putting weirder psychopathic characters in each new film, trying to outdo himself each time out. This wouldn't be too bad if it didn't seem gratuitous and detrimental to the plot.

In *Wild At Heart*, Lynch is unable to balance the plethora of excessively evil characters and the central theme. Lynch allows the plot to fall apart in order to put more weirdos on the screen. And, believe me, there are more holes in this film than in a wedge of Swiss cheese, more than an Aero bar, more than . . .

Uhh, sorry about that. Actually, there aren't that many holes in the plot — I just hate to waste a good metaphor. Nonetheless, the film is, in the end, slightly unsatisfying, definitely not as shocking as *Blue Velvet*.

I consider *Wild At Heart* the bastard child of *Blue Velvet* and *Twin Peaks*; it's not as good as either, but you'll still need to have a shower after seeing it. Regardless of the problems with the film, Lynch can still grease it up pretty good, and the soundtrack is a mother, and Willem Dafoe — MAN! He is one oily slimeball! Triple yechs for him!

So, get out to the cinema, you couch potatoes, see this film and feel good about yourselves again. As for David Lynch, I hear that he is currently collaborating with Charles Manson on a remake of *It's a Wonderful Life*.

There are too many characters, too briefly seen and poorly drawn; the movie would have been better if there had been fewer sub-plots, if Lynch had concentrated on the main story. To get attention amid the freaks and psychos, some performan-

ces are way over the top (although Dern and Cage are wonderful).

Nevertheless, Lynch is working in territory that few other directors are willing to touch: the darkness that lurks within all of our souls, and the ultimate tragedy of

the human condition. *Wild At Heart* is a black fable which, in its own way, reaffirms the redemptive power of love.

*Wild At Heart* is "rockin' good news." You just have to be prepared to forgive it some flaws and excesses.

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The Jewish Student Federation of York University will hold its annual election for the Board of Directors on *Monday, October 1, 1990* at 7:00 pm in the Senate Chambers (9th floor, Ross Building).

No person shall be eligible for election as a Director of the Corporation unless he or she is nominated by not less than three members of the corporation, and the aforesaid nomination is submitted in writing to Claire Sookman (J.S.F. Director) not less than seven (7) days prior to the meeting at which an election of directors is to be held (J.S.F. By-Law No. 7).

Sample Nomination:

The undersigned nominate \_\_\_\_\_ for the election of Board of Directors for the October 1, 1990 Jewish Student Federation General Meeting.

- 1.
- 2.
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If there are any questions please feel free to contact Claire at the J.S.F. at 736-5179.

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## Pump Up the satire

by Simon Chung

*Pump Up the Volume*  
directed by Allan Moyle  
Produced by NewLine Cinema

Hubert Humphrey High (named after the 1968 Democratic candidate who lost to Nixon) is a virtual

ARTS



prison camp these days, complete with gestapo-like teachers marshalling the halls. Meanwhile, the students find solace every night in a raunchy pirate radio show. This is the background to the wonderfully subversive *Pump Up the Volume*.

The film centres around a shy, frustrated teenager named Mark Hunter (Christian Slater) who transforms himself at night into the rudely outrageous DJ Happy Harry Hard-on (HHH for short — like the school). The pirate show he hosts, which features Leonard Cohen songs and on-air simulated masturbation (though not at the same time), soon becomes a cult favourite at HH High.

Hunter/Hard-on's listeners, who hang on his every word, include a somewhat stereotypical array of troubled teens: the suicidal nerd, the inwardly unhappy cheerleader and so on. After listening to one of Harry's shows, the nerd commits suicide and the cheerleader blows up her pearls and blow-dryer in a microwave. Naturally, it does not take long for school authorities, the police and the Federal Communications Commission to crack down on the irreverent DJ.

Given the film's subject matter, it would have been very easy for Montreal-bred writer/director Allan Moyle (Times Square) to turn it into a two hour music video. Happily, Moyle never allows music to supersede the story.

The film suffers, however, by focusing exclusively on Hunter/Hard-on. The many teenage issues brought up by Harry's listeners serve as a backdrop to the DJ's rambling, making the film appear superficial and uninvolved. Worse still, Harry's excessive

popularity makes Moyle's vision of high school life in America improbable — who's ever seen so many discontented and troubled teens in one place at the same time (except, perhaps at Degrassi High)? Is this a high school or a reform school?

Logistics aside, the film boasts a powerful performance by Slater, whose previous credits include the cynical teenage murderer in *Heathers*. Slater is quickly becoming the quintessential high school rebel. With his deliciously Nicholson-esque mannerisms (circa *The Shining*), he provides the film with an appropriate amount of perverse sexual intensity. Admittedly, he is much more convincing as the horny DJ than as the introverted Mark Hunter.

Newcomer Samantha Mathis plays the inevitable love interest naturally, with humour.

Although *Pump Up the Volume* can be accused of being overly romantic (to the point of naivety), and even melodramatic, it should be commended for not offering pat, compromising, middle class solutions. In the final scene, the defiant hero urges his supporters to "talk hard" (does that mean we can all masturbate on the air?), proclaiming that the high school years are the worst of one's life, that the trick is to survive them intact. There is something laudable about a film dealing with high school life that repudiates high schools altogether.

I couldn't help wondering, however, how disappointed the optimistic hero will be when he discovers that the world at large is essentially no different from Hubert Humphrey High. Perhaps this will be the subject of Moyle's next film.

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# Orchard is Waterboys "lite"

by "Switch"

**Energy Orchard**  
Energy Orchard  
MCA Records

The debut album of London based Energy Orchard falls short of its potential.

The six members of the band were childhood friends in Belfast, Northern Ireland. After meeting again in London, they formed a band, and started working on one song; after 170 odd versions, they

decided they were getting nowhere. They broke up, regrouping after six months; by 1988, Energy Orchard had been playing live shows all over London, to excellent reviews.

The album is a worthwhile endeavour musically. Unfortunately, Energy Orchard seems to have run out of energy lyrically, tending to repeat their less than brilliant choruses to excess. The "Energy Orchard Sound" tends to remind me of a combination of a

"light" version of the Waterboys and Bryan Adams, with The Church's guitar effects and a twist of rhythm and blues.

The single "Belfast," although lyrically simple, has the components of a hit song and can stand alone on its own merits. Unfortunately, one song can't hold an album together, and the only other song of note is the band's cover of Van Morrison's "One, Two Brown Eyes," which lingers in the room long after the last note has ended.

The blend of Celtic folk, rock and rhythm and blues gives Energy Orchard a solid base to work from; they just seem, perhaps, to be victims of commercial production. The album seems to be 'made' for commercial radio, which is good if you want to make money, but bad if you want to transmit a serious message. Some



of Energy Orchard's lyrics suggest that they have definite feelings about the conflict in Ireland; other songs talk of love and conflicts in love.

My first reaction to the record as a whole was that Energy Orchard was trying to catch a ride on the coattails of an already successful band — like U2 — by imitating them. However, I hope this is not the case, because the Celtic folk

and rhythm and blues in their music takes them in another, better direction.

That sound is essence of Energy Orchard; I wish they would have gone further and done more with it. Maybe the next album will better showcase their energy. Meanwhile, take a listen to the Van Morrison cover and "Belfast;" they may be worth your time.

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10 Charlatans	The only one I know	Polygram 12"

Compiled by CHRY's Music Department from programmers' playlists over a 2-week period ending September 12, 1990. Programmers choose their own material. (C) denotes Canadian material.

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## hguaL sneaks up on you

by Stephen Perry

**hguaL**  
demo  
Burly Man Tapes

Cassettes, the life blood of the underground music scene, have a way of sneaking up on you. Most people figure that if a band isn't putting out vinyl, they themselves aren't impressed with their music, and it isn't worth listening to.

Au contraire. In hguaL's case, it seems like it was a question of money, because this tape rocks from start to finish. It doesn't let up.

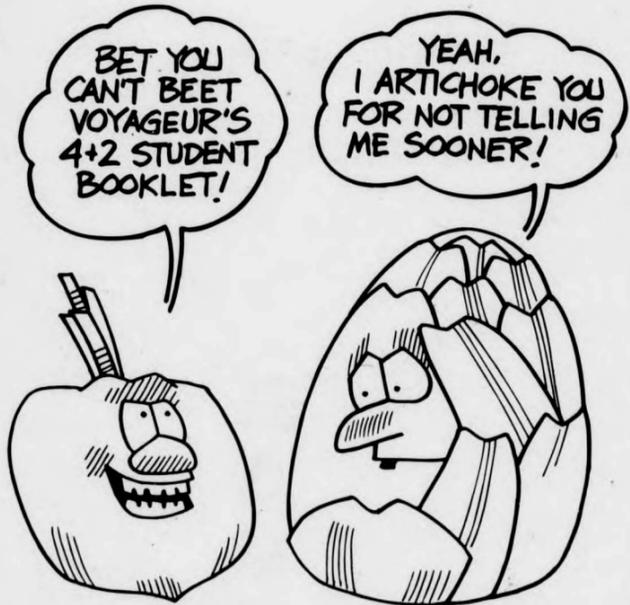
All six songs seem to be chosen for impact, as they show off a new side of what this band is capable of. For instance, "Stroll" demonstrates an eclectic blues core style that made Beefeater a legend.

"Fault" has a catchy melodic rock that *Scream* is famous for, complete with vocal harmonies. And "Girly Man" gives off an aura of good time reminiscent of party jam songs, like "Kick out the Jam."

Overall, I would lump them in the power pop category of hardcore. The unmistakable ringing guitar sound that has made *emo-core* an entity drives their music.

The drums and bass fill out the sound which make comparisons to Verbal Assault unavoidable. hguaL's distinction lies in the singers' vocal style. When John gets going he sounds an awful lot like Tomas Squip of Fidelity Jones. This gives the band a dual persona that has them bordering on Beefeater's sound. With Verbal Assault and Beefeater being my two favourite bands I consider that quite a compliment. And, so, for fans of either band, this cassette is a must.

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## Cockburn's *Live* hitless

by Howard Kaman

**Bruce Cockburn**  
*Live*  
True North Records

You've got to give Bruce Cockburn credit. The guy's got a lot of nerve releasing a live album with so few hit songs on it.

I was at the concert recorded for *Live*. Sure enough, he played it all — from "If I Had A Rocket Launcher" to "If A Tree Falls." The concert was a wonderful summary of an illustrious career, complete with lesser known songs like "After The Rain," and the title track from his 1985 album, *World Of Wonders*.

To cap it all off, Cockburn sang

an impromptu rendition of Eric Idle's "Always Look On The Bright Side Of Life," straight out of Monty Python. After a series of deeply searching songs with titles like "Stolen Land," and "Tibetan Side of Town," it was a delicious bit of irony, lightening an evening that easily could have easily been too serious.

On *Live*, he has replicated that concert without many of the hits. The only well known pieces on the fourteen song compilation are "Silver Wheels," "Rumours Of Glory," the obligatory "Wondering Where The Lions Are," and "Call It Democracy." Everything else ranges from the minor hit "See How I Miss You," to "Stolen Land,"

from 1986's *Waiting For A Miracle: The Singles*.

While some listeners may cry for the lack of "Rocket Launcher" and other hits, I applaud Cockburn's decision to release his more obscure work. In fact, "Stolen Land," a track lost amid the hits of *Waiting For A Miracle*, is a highlight when Cockburn strips it to its basics and plays nothing but a goat-skinned bodhran.

Yet, despite this, the record ultimately falls short. Like fellow Canadian musicians Rush, Cockburn has broken his career into sections, punctuating each of them with a live record. Just as Rush used *Exit... Stage Left* and *All The World's A Stage* to repres-



ent their earlier periods, Cockburn had a record called *High Winds, White Sky*. And just as Rush contained the 80s on its *Show of Hands*, Cockburn has released *Live*.

While this may boost sales of Cockburn's recent back catalogue, it presents an inaccurate view of his repertoire. As such, *Live* is best listened to in conjunction with his earlier live set.

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ARTS

# Baerwald is barren

by Jason Nolan

**David Baerwald**  
*Bedtime Stories*  
A&M Records

The new release by David Baerwald entitled *Bedtime Stories* gives a fair taste of what the mainstream music industry thinks whitebread North America, in culture if not genetic makeup, is prepared to listen to in the 90s. It's angry, it's meaty, it's full of those intellectual twists and conundrums just right for those who have finally understood how to run their VCRs.

Who knows? David Baerwald may indeed be a man of the 90s; time will tell. But, if he is, I'm not.

Baerwald, or whoever is pulling the strings, is living proof that, though our world hangs by ecological and political threads, some folks can still reminisce about the ignorance and stupidity which made them what they are. For example, on the tune "Good Times" he sings,

I'm as guilty as afraid  
About decisions that I've made  
Ideas that I've left behind  
Friends that I've betrayed . . .  
And these are the good times.

Where does this leave us? Perhaps this credit card nihilism is an attempt to equal "we educated and disaffected youth of academia" in indulgence, ignoring the troubled world around us.

A&M's obvious targeting of the pseudo-intellectual in us all with this packaged product betrays the industry's own decay, not ours. The fact that almost all the tunes on this 'product' were published in 1990 suggests nothing less than the superficial arrangements, lyrics and presentation deliver. With the backing of ex-Zappaite Vinnie Colaiuta on drums, Alejandro Acuna on per-



cussion, Steve Berlin and even Joni Mitchell (they must have caught her sleeping), Baerwald has the flash of corporate cash.

When Joni sings "Liberty Lies," an unfocused triad/fable about conflict, a feeling arises that she was brought in to sing the line "cause baby I've been crawling," totally unaware of the context of the song. She merely gives it a real anti-Vietnam feeling, just like Tom Cruise in *Born on the Fourth of July*. In this tune (or should we call it "product?"), Baerwald's own vocalizations waver between obvious Bob Dylan and Sass Jordan impersonations.

Want more? The publishing company responsible for this work is called Zen of Iniquity. I think that someone has spent too many hours in record company offices and at industry functions for their own sanity to remain intact.

Music, shall we talk about music? Baerwald's a competent vocalist. Perhaps his forte and fame may be found in beer commercials. There are overtones of any singer you care not to think of.

Quality and listenability, however, depend on the aesthetics of an extensive layering of digital

keyboard tracks and fills with some upfront processed guitar work, a bass following charts, and so on. This is tied together with some good ol' boy posturings of the Steve Earle variety (not to denigrate him) and a couple of E-Street shuffles.

One of the perks of reviewing music is that it gets you a lot of free music for a little work. In this case, let's call it a public service announcement. In fact, anyone who would still want this tape should see Ira at the *Excal* office — he'll be happy to let you take it off his hands.



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# Propaganda doesn't live up to its name

by "Switch"

**Propaganda**  
1234  
Virgin Records

If you're looking for something new in music, Propaganda's 1234 is not going to give it to you. It is a newly released album, but the word new can't be used as a description in any further sense. Actually, if you're inclined to listen to light pop or new age style music (not to be confused with new wave) you might find something in 1234 that satisfies you. For me, 1234 does nothing more than elicit memories of other people's music that I consider good for atmosphere and/or music to study by.

Let me elaborate: music to study by is, under my definition, music that is there to blot out all other noise in the room that might distract you, but that you don't have to pay any attention to. I guess the concept is much like that of elevator music, but in a different class.

Only two tracks even attempt to demand attention, (and if I were a DJ on a top 40 station, I might give it to them), "Vicious Circle" and "Only One Word."

David Gilmour plays lead guitar on the latter, achieving an interesting sound that is overworked in a song the over-production bug kills dead. "Vicious Circle" opens up with the peaceful sound of crickets chirping and twists up into a pop tune that has great potential as a dance floor hit, but, again, another can of Raid is required.

Howard Jones appears as the co writer of two songs, "Heaven Give Me Words" and "Your Wildlife," but as far as I can see — or hear, for that matter — does more damage than good. Neither of these songs are memorable. Jones sings backup on "Heaven Give Me Words," but is lost in the muddled layers of sound. Certainly there are no comparisons to be drawn between 1234 and Jones' *Human's Lib*.

Betsi Miller, the lead singer of Propaganda does have a pleasant voice. With the exception of "Vicious Circle," however she really doesn't do anything very interesting with it. Propaganda end up sounding like Kim Wilde or Swing Out Sister on one of their weaker days. Too bad, too, because what Miller plays with on "Vicious Circle" is reminiscent of earlier attempts, and does have

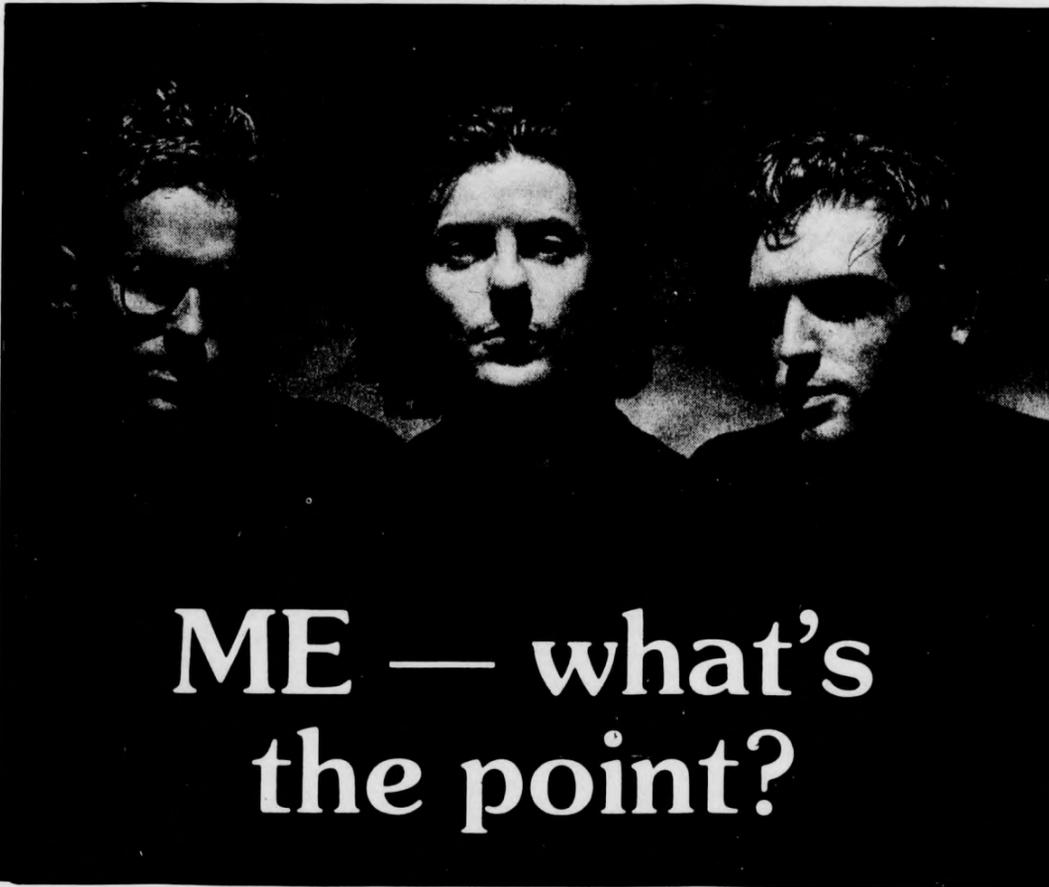
the potential to get her somewhere.

The high point of the album is the instrumental sound of Propaganda. When they stop trying to sell their lyrics and their record they achieve greatness. The

instrumental reprise of "Vicious Circle" is ethereal and new ageish. I left wondering if they would be more suited to doing all instrumental music. And, I would like to advise them in this day and age not to brag about using a

Fairlight synthesizer, especially in the way they use it. For the most part, anything with a few microchips and some keys would do them fine.

My final words . . . don't buy 1234 unless you have to!



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by Ira Nayman

**Modern English**  
*Pillow Lips*  
TVT Records

I mean, what's the point?  
Modern English has rerecorded

its mid-eighties hit "I Melt With You" for its latest album, *Pillow Lips*. The original version was pretty good, I guess, but the new version does absolutely nothing creative, original or the least bit worthwhile with it.

So, like, what's the point?  
"I Melt With You" is the first single off the album.

No, really, what's the point?  
The rest of the album contains uninspired synth-pop that tends to ask for little imagination from the listener (ie — it all sounds the same). You would think that ME (as the band narcissistically likes to be called) would realize that its

music, not much to listen to in the first place, has been supplanted by rap and heavy duty funk on the dance floors of the nation.

*Pillow Lips* is pleasant enough, but, what's the point?

I mean, here is an album with a blue flower on the cover and a red flower on the sleeve. Am I supposed to be offended by the sexual suggestiveness of these pictures, or what? And, what about the band's obsession with one particular portion of female anatomy? Is ME lost in a morass of adolescent sexual fantasy, or . . . Just what is the point, anyway? Damned if I know.

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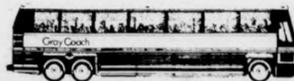
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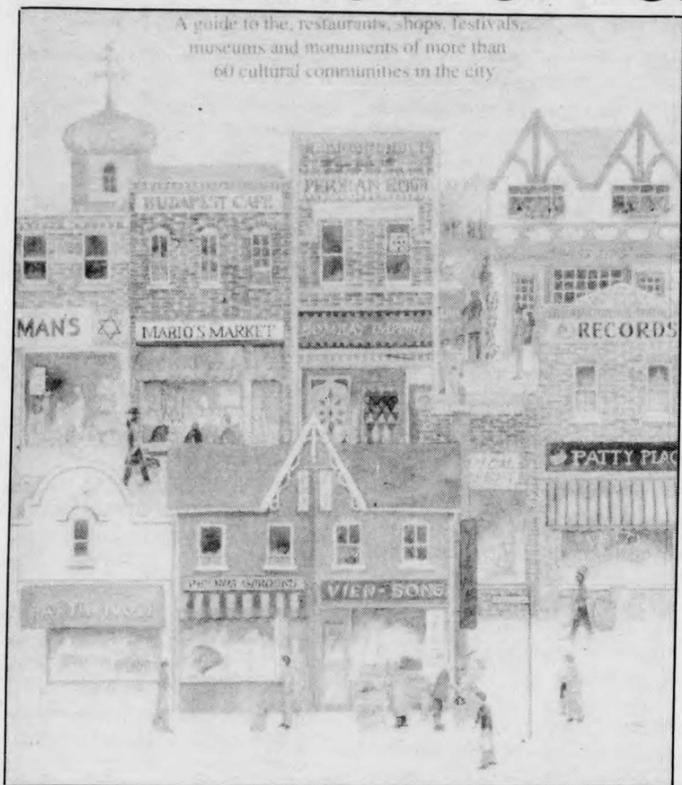
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# A tour of Toronto's ethnic communities



by Howard Kaman

*Toronto's Many Faces*  
by Tony Ruprecht  
Whitecap Books

More than almost any city I know, Toronto has to work to attract the attention of its own population. As a result, landmarks such as the Skydome and Ontario Place have been built as "tourist" areas, yet promoted to attract the Torontonians. Commercials for the Dome appear on television, hailing it as the "World's Greatest Entertainment Centre," and we are urged to join the "Tour of the Universe" at the base of the CN Tower.

In the midst of all this, it is easy to forget what really makes our city great; the vitality and diversity of its people. Indeed, with so many groups visible in Toronto, there have been relatively few

books devoted to the subject. Why have people come from so many countries to Toronto? Certainly not to see the Jays at the Dome.

Into this void arrives *Toronto's Many Faces*. Tony Ruprecht's book is an admirable attempt to encompass the variety of Toronto's ethnic make-up in one convenient reference manual. Each chapter covers a different group, from the Afghans to the Welsh, and lists local religious institutions, restaurants and monuments. There are also brief histories of how the groups came to Toronto and a listing of holidays and celebrations.

Of course, the problem with a directory, Ruprecht admits in his introduction, is that it "runs the risk of being outdated the day it goes to press." By admitting this fault, and offering his address to

readers, Ruprecht shows his desire to create as complete and accurate book as possible. Any corrections or additions, he promises, will be listed in the second edition.

As it exists now, *Toronto's Many Faces* is a fairly comprehensive work. Ruprecht lists over 60 groups, including Toronto's natives, supplying enough history to interest the casual reader. The listings are also quite thorough, from a variety of restaurants, to prominent Torontonians from each group.

The book is not meant as a reference, but was written, Ruprecht says, to "foster an appreciation for the diversity of cultural expression that characterizes this city." As a result, it tends to be brief, shrinking each entry into a few paragraphs. By glossing over each group, Ruprecht often simplifies matters that are not so simple. He doesn't even touch upon the conflicts that have existed between Toronto's ethnic communities, ignoring such events as the Christie Pits riot of 1929, in which Toronto Jews

were harassed by local anti-semites.

Of course, the purpose of the book is not to provide history, but only to enrich public awareness. Being a Minister in Ontario's legislature, Ruprecht has done an enormous service for the Toronto tourism industry. By acknowledging the existence of so many groups and spotlighting them in his book, he has shown what truly makes Toronto great. The only thing I was left asking for was an index to the restaurants and services listed.

## Fair Play is fair comment

by Cynthia Phillips

*Fair Play: 12 Women Speak*  
written by Judith Rudakoff and Rita Much  
published by Simon & Pierre Publishing

"There aren't a lot of risks taken with young women writers, and I think that the reason is the old boys' network. I think it's quite logical that a sports oriented male artistic director feels much more comfortable talking to a sports oriented male writer than a singularly unathletic female writer like me."

— Banuta Rubess

To be a recognized, successful Canadian playwright is an accomplishment, but to be a successful Canadian female playwright is even more significant in this male dominated world. Hundreds of plays have been written and published by women in Canada, yet few female writers achieve respect and recognition for their work.

York University Theatre Professor Judith Rudakoff and University of Toronto Professor Rita Much conceived *Fair Play: 12 Women Speak* because they discovered a lack of reliable material available to students of drama for their research of Canadian playwrights.

*Fair Play* celebrates the accomplishments of 12 Canadian female playwrights, including Linda Griffiths, Sally Clark and Carol Bolt, with conversations that give an in-depth look at their personalities, feelings and attitudes. *Fair Play* gives a clear look at who these women are and where they came from, not just what they have done.

Common topics throughout the interviews include the passion, desire and impulse that consumes each writer to write; taking chances; and, the need to break down barriers between reality and fantasy. The definition and exploration of the word "home" was also prevalent; for

many of them, like other women, it meant security, safety and identity.

The conversation/interview format was chosen because the writers are constantly changing and growing; this portrayed them at a specific moment frozen in time. This format was particularly appropriate as it gave the reader a deep understanding and respect for each writer, and writers in general, as well as insight into the difficult and sometimes painful process of writing.

Besides Griffiths, Clark and Bolt, the writers interviewed were Wendy Lill, Banuta Rubess, Judith Thompson, Joanna McClelland Glass, Anne-Marie MacDonald, Margaret Hollingsworth, Mary Walsh, Joan MacLeod and Sharon Pollock. In that group there is a vast amount of talent, which *Fair Play* clearly defined and displayed.

This book should be a large part of future conversations, essays and critical analyses of Canada's women playwrights.

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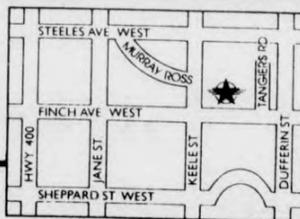
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# Coat covers Canadian

The Canadian Jewish experience has been excellent at times.

by Menahem Neuer

*A Coat of Many Colours* written by Irving Abella published by Lester & Orpen Dennys

In the biblical account in the book of Genesis, the patriarch Jacob gives his son Joseph a coat of many colours. A beautiful gift, no doubt; but, the coat brings to boil the long-simmering jealousy that Joseph' brothers feel towards him. They sell him into slavery, precipitating the drama of the enslavement of the Jews in Egypt.

*A Coat of Many Colours* is the latest offering from Glendon scholar Irving Abella; it is essentially the companion volume to the exhibition of the same name



The Byward Market, Ottawa, circa 1900. The first Jewish resident of the city appeared there only 50 years earlier.

which has been shown in Ottawa's Museum of Civilization, and will be shown in Toronto in September. While the title probably

refers to Canadian Jewry's varied contributions to the country (the "Canadian mosaic"), one cannot but be struck by the inherent irony.

In a way, the Canadian Jewish experience as described in *A Coat of Many Colours* has been excellent at times, terrifyingly bad at other times. Essentially, Abella chronicles the birth, growth and development of the Jewish community in British North America from a handful of adventurers to the approximately 330,000 souls that Canadian Jewry now numbers.

Throughout its eventful history, Canadian Jews have dealt with the internal and external pressures that both threaten and challenge it. About that history, Abella writes, "It was not easy; Jewish history never is."

The story of Canada's Jews really began with the English conquest in 1759. Although French Jews helped keep New France alive through investments of cash and supplies, Jews were barred from settling there, were considered "enemies of the Christian name" by the French Crown. The British, on the other hand, thought of Jews as potentially beneficial because of their perceived mercantile interests.

Most Jews arriving in British North America at this point were of Germanic origin. Bold, adventurous and aggressive, they were predominantly young men who felt they had nothing to gain in the Old World and nothing to lose in the New World. Many prospered and played leadership roles in the

fledgling British colonies.

Although Canada's first synagogue was erected in Montreal in 1768, by 1800 there were only 120 Jewish men out of a total population of 300,000. Furthermore, because there were few Jewish women, many converted or married native or French-Canadian women.

Early on, Abella writes, Jews had to fight for their religious and political rights. Tensions came to a head in 1807, when Ezekiel Hart, a scion of the influential Hart clan of Three Rivers, Quebec, won a seat in the Legislative Assembly of Lower Canada, the first Jew to do so.

A furor erupted when Hart took his oath of office on a Hebrew Bible, and with his head covered. Although Hart agreed to swear on The New Testament, his candidacy was refused, since, as a Jew, his swearing on the Gospels meant nothing. Although better off than their English counterparts, Jews (and, for that matter, other non-Anglicans) did not yet fully enjoy political rights in Canada.

The achievement of full religious and political rights for Jews in Canada did not come until the 1830s after a long and bitter fight, principally by other Hart family members. The Canadian Jewish community were aided by Louis-Joseph Papineau, the famed French Canadian reformer and patriot. Abella notes the theory that the Quebec reformers were anxious to undermine British-Anglican power any way it could, using the issue to chip away at colonial authority, even though there were only 2,000 Jews in Canada at the time.

The period of 1840-1880 was a

prosperous and peaceful one as Jews branched out geographically and socially. The Toronto Jewish community crystallized around 1849, and built its first synagogue in 1856. This synagogue, called Sons of Israel, later changed its name to the Holy Blossom when it moved to a Richmond Street address in January, 1876.

Although Quebec lobbied hard against Jewish immigration to Canada, Mackenzie King's wartime government needed no prodding to be cruelly dismissive of the plight of Europe's Jews. Despite intense lobbying by the Canadian Jewish Congress, the Canadian government stuck to its policy of no immigration.

Indeed, Canada has the shameful distinction of having accepted the fewest refugees of all countries in the western world. This fact alone illustrates the ridiculousness of the claim of all modern anti-semites: for all its supposed power, the organized Canadian Jewish community could not change government policy when it really counted.

Institutionalized anti-semitism did not stop there. Quotas against Jews in Canadian universities remained intact until the 1950s. It was only in the post-war years, the post-Holocaust years, that Canadian Jewry undertook to fight entrenched discrimination. Abella writes that the struggles of groups such as the Canadian Jewish Congress and B'nai B'rith helped develop the human rights laws which were codified in the 1982 Charter of Rights and Freedoms.

In the wake of the post-war economic and immigration boom, the Canadian Jewish community

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# Jewish history well

has prospered. Yet, its attitudes are still affected by the events of the 1940s. Abella notes the impact that Holocaust survivor groups have had on Canadian Jewry's



attitudes vis a vis Nazi war criminals, racism and hate propaganda. As well, the State of Israel — smaller than Quebec — occupies a priority position on the agenda of Canada's Jews. However, Abella notes that organized Canadian Zionism has become a "spectator sport" for many Canadian Jews as we head into the 1990s.

As a book that sets out to document 300 years of history in 250 pages, *A Coat of Many Colours* is conceptually a survey crash course. It is decidedly user-friendly, with wide margins and short pages, and chock full of photographs.

There are no footnotes, which may irritate those concerned with sources for sweeping statements that inevitably appear in such works. A bibliography is included, but I don't expect this to satisfy the scholarly reader. Clearly, *A Coat of Many Colours* will be gracing the coffee tables and bar mitzvah present collections of households across Canada.

Interestingly enough, more than one quarter of the funds were contributed by local Christians, and the dedication event was attended by, among others, Mayor Shaw. Although Jewish communities appeared in smaller cities such as Hamilton, Saint John and Victoria, the centre of Canadian Jewry was Montreal.

The arrival of large numbers of Russian Jewish immigrants between 1880 and 1914 irrevocably changed Canadian Jewish life. Spurred by official anti-semitism and programs, Russian Jews flocked to Canada. Many of these

new immigrants were shipped out west in order to fulfil Canada's need for farmers in the region.

For the most part, these new immigrants spoke Yiddish and tended to be more religiously observant than the already established Canadian Jewish community, and their presence created an "uptown-downtown" friction in the large Canadian cities. As well, many Russian immigrants brought with them radical socialist ideologies that were popular among the downtrodden Jewish masses of Eastern Europe.

Tragically, "as the number of Jews in the country increased, so did the opposition to their presence." Although anti-semites seemed to be popping up everywhere in Canada, nowhere were they as prevalent or as venomous as in Quebec.

In that province, xenophobic nationalism combined with Christian prejudice to produce a fearsome tide of anti-Jewish activities. Jews were portrayed as the agents of change, of disruption. "In the writings and speeches of many leading church and nationalist figures in Quebec, the Jew was commonly depicted as a parasite, a germ spreading an insidious disease that was undermining the national health."

The cure? Quarantine. The political elite of Quebec lobbied hard in Ottawa to prevent Jewish immigration to Canada, even as Hitler planned the mass destruction of Europe's Jews. On the eve of the Holocaust, the world seemed divided into two camps: countries like Germany which desired to expel its Jews, and countries like Canada which refused to have them.

While the scholarship of *A Coat of Many Colours* is compromised, Abella's intelligence and writing ability carries the day. Abella, after all, redefined Canadian history with his chilling *None is Too Many*, the book that exposed Canada's shameful complicity in the Holocaust. His clarity of style and language will bring important information home to many people.

*A Coat of Many Colours* is impressive in its breadth.



Sephardic Jewish immigrants from Morocco arrive in Montreal in 1960. The French speaking Jewish community continues to thrive there, Irving Abella writes in *A Coat of Many Colours*.

Although there are difficulties in organizing so much information (for example, Abella moves chronologically, yet sometimes organizes events thematically), Abella manages to include information on the problems experienced by anglophone Quebec Jews (as opposed to the francophone Sephardi group) and the subsequent rise of Toronto as the predominant Canadian city for Jews.

Ultimately, there are important lessons to be learned from *A Coat of Many Colours*. Against the context of Quebec's wartime anti-

semitism, who can be surprised by Quebec publishing magnate Pierre Peladeau's statement this past winter that Quebec Jews "take up too much space?" Keeping in mind the anti-Jewish riot in Toronto's Christie Pits, who can stand for the slightest sign of bigotry and racism?

Clearly, histories such as *A Coat of Many Colours* teach that communities subject to political scrutiny and harassment must fight — and, fight hard — for their rights. Bar mitzvah boys: sit up and listen!

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## Candide previews at York

by Joanne White

*Voltaire's Candide* stage adaptation by David Borenstein and Andrew Clark produced by the Grub Street Repertory

"Our last production of *Candide* [at the Samuel Beckett Theatre at York University in 1986] was financed by a horse-racing bet," said Andrew Clark, director of the newly translated version of *Voltaire's Candide*.

The story of *Candide* is, in short: the adventures and experiences of a young man who is expelled from his castle home and travels the world. David Borenstein, playwright and a student of York University, spent a great deal of time translating and adapting Francois-Marie Arouet's (Voltaire) 18th century French novel for the Toronto stage.

Borenstein and Clark wanted their own interpretation and to have a script to work from that was as close to the original as possible. A new translation also

skirts around the issue of using someone else's copyright.

Clark was drawn to Voltaire's *Candide* because he considers it to be "the greatest satiric work ever written." He also finds that many of the questions and issues dealt with in the 1746 novel that mocked Rousseau's *Best of All Worlds* are of relevance to our modern audience.

*Voltaire's Candide* is the Grub Street Repertory's first production. The cast, a young group of over 25 members, appear in full period costume. The Grub Street Repertory's future plans are to produce plays considered classics but which are rarely performed in Toronto.

*Workshop previews for Voltaire's Candide will be held September 13 and 14 at the Samuel Beckett Theatre at York University. The production will premiere at The Actors Lab Theatre on September 19 and run until October 13. (All performances will be financed by ticket sales and not by bets.)*

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## Writer's Block

by Ira Nayman

*Intuition*  
written by Daniel Cappon  
Published by Bedford House

There is a section in Dr. Daniel Cappon's *Intuition: Harnessing the Hidden Powers of the Mind* that struck a sympathetic chord with me. Cappon described how "schooling" the mind (becoming familiar with a subject) helps generate bursts of intuition, and, further, that time away from a specific problem gives the unconscious mind the opportunity to work out solutions. As a writer, I am intimately familiar with the process (which I call research and incubation), in which I frequently engage.

If Cappon's book consistently were as insightful as this section, I could recommend it without reservation. Unfortunately, *Intuition* is full of faulty logic, dubious assertions and unfulfilled promise; it is, for the most part, a disappointment.

("That's a pretty extreme statement," my intuitive side protests. "Read on," my rational side, smiling smugly, suggests.)

Cappon develops his theories using a Jungian model of personality, which is immediately problematic for those who don't believe in Jung's theories (me, for instance). It seems an unnecessary distraction, given that the process of intuition can be explained without resorting to any personality theory. (And, Cappon doesn't help his cause by telling an anecdote about Jung in which he disdains finding a physical basis for the collective unconscious.)

Cappon goes to considerable lengths to give a theoretical basis for different levels of intuition in women and men (thus justifying folk notions of "women's intuition"); but, he admits that recent tests show no appreciable differences. Although more sophisticated tests, may, in the future, find the differences Cappon is looking for, proper scientific method would suggest that he not promote his theory at present.

("What do you think of that?" my logical mind remarks, putting its feet comfortably up on the ottoman. "You always have to have your own way, don't you?" my intuition says, sulking by the fireplace.)



Cappon, a professor of environmental studies at York University, has an overall goal: to prove that the world's ills, environmental, social and other, can be cured by the application of intuitive, creative problem solving. It is a noble aim, but his argument does not hold up. Cappon admits, for instance, that intuitive reasoning can lead to evil ends just as easily as it can to good, making its use as ambiguous as rational reasoning.

Moreover, Cappon's argument assumes that solutions do not exist, whereas they mostly do. Sustainable development, for instance, though flawed, has the potential to solve the problems of environmental degradation and the needs of a growing population. What is lacking to solve the world's problems is not a new method of finding a solution, but political and moral will.

Unfortunately, no amount of intuition is going to give us that!

The book is full of debatable assertions. And, yet . . . in describing the intuitive process, Cappon writes that, to be successful, an idea must be followed by a lot of hard work. This certainly agrees with my experience, where the various thoughts about character, setting and story must be written and rewritten before they can be considered finished.

(In fact, my favourite part of writing is where the intuitive/creative bits are sent up to the conscious from the unconscious. This is the closest I ever get to the pleasure of experiencing my work for the first time.)

So close, and yet . . . *Intuition is a frustrating book.*

("Look, maybe Cappon is missing the obvious," my rational mind, in a conciliatory mood, offers. "Maybe rationality and intuition are parts of one process that cannot be dissected so easily." "You think so?" my intuition sniffs. "Yeah, sure," my rational mind says. "Now, how about a beer?")

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# SPORTS

## Gray and cold makes for sunny marathon

by Riccardo Sala

Cool and gray Sundays are about as popular with the general public as the GST or persistent telemarketers. For the runners and wheelchair athletes in the Toronto Marathon though, cool and gray was a close to perfect as the weather Sunday could be.

Close to 4,000 athletes braved the emotional turmoil of an early Sunday wakeup call to take part in the marathon and supporting events. Alberto Salazar, marathoner par excellence was there, albeit as runner in the Toronto Olympic Committee 10 km support race. After that race he chummed it up with CKFM deejay Erik Tomas for the television cameras.

One of those 4,000 was Peter Fonseca. A Toronto native, Fonseca trains in Vancouver (the definition of cool and gray) and a lot of the cheering at the Varsity Stadium finish line was for him.

Fonseca came second in the marathon behind fellow Vancouverite Carey Nelson. "The weather was fantastic," Fonseca said, noting "when I came here two weeks ago, it was in the middle of a heat-wave and I was worried (about the heat)."

The Fonseca support contingent was at its most vocal with a Toronto based Portuguese running club. As spokesperson Nellie Pedro noted, Portugal has produced more than its share of long-distance runners, including Rosa Mota and on the local scene Fonseca. Club runner Eddie Raposo finished fifth.

For Carey Nelson, the marathon was an unlikely event to win. Usually a 5000 to 10 000 metre runner, the Toronto Marathon was Nelson's first. The large (\$14,000) payoff "allows me to concentrate on training for the 1992 Olympics," Nelson said.

In the women's marathon, Lisa Presedo of London won, but had to spend an hour afterwards being treated for exhaustion and dehydration. Presedo, too, earned \$14,000 for her effort. She won by less than a second over Toronto's Laura Konantz.

The wheelchair portion of the marathon provided a slightly more diverse group of winners. Connie Hansen from Copenha-



The last stretch; an athlete heads home at last Sunday's Toronto Marathon.

gen was the winner in the women's race. Up until last year, Hansen had the fastest marathon time in the world.

The top Canadian was Chantal Petitclerc from Quebec City. The Toronto Marathon counts as the Canadian championships for wheelchair athletes, and the top Canadian time is the standard which the athletes must achieve in order to receive funding.

Petitclerc pointed out the increased pace of competition in wheelchair racing in recent years. On the national scene, she has had a friendly rivalry with Colette Bourgonje, a Saskatoon native who took the 800 m gold in the Commonwealth games in January.

On the men's side, Luke Gingras inherited the win after leader Marc Gussy went wide on the final approach to Varsity Stadium. A native of Quebec City, Gingras' first win came last year in the Detroit Free Press Marathon. Toronto marked his second win.

Behind Gingras was Ron Robillard. Echoing Fonseca's earlier

comments, Robillard stuck with a turtle-neck sweater. His chair was rusty. When he spoke he was direct, a politicians nightmare.

Robillard is not carded. "I gave up that (being part of the national team)," he said, "and couldn't handle the politics." He was referring to his stint on the national team. He does only road races now, sponsored by Team Sha-

dow, an American company that builds racing chairs.

By one o'clock, the crowds inside the stadium had dwindled and children were in the process of eviscerating the gigantic balloon that adorned the front of Varsity. Straggling marathoners pulled into the finish line even as the announcers kept calling out the names of incoming runners.

## Yeomen Football add "win" to their dictionary

by Peter Stathis

It surprised everyone including the team: the football Yeomen broke their season-long losing streak by upsetting McMaster 16-11 last weekend in exhibition play.

Coach Tom Arnott was pleased that the team worked hard for the whole game and avoided taking costly penalties. "We didn't necessarily outplay Mac, but we did out-tough them with big defensive plays." According to Arnott, the Yeomen have an even bigger challenge against Windsor, which he said is an improved team from last year. Windsor has developed a very strong quarterback as well as their receivers and have also introduced the option back into their game. "We will have to keep our defensive line back and play heads up against them [Mac]," said Arnott.

The Player of the Game for the Yeomen was defensive back George Velentzas who had three interceptions, scored two field goals and did all the punting for the game.

The Yeomen are pumped up right now after their first win in almost two years, but coach Arnott said they will have to come back to earth and continue to play hard ball for the rest of year, starting with their first regular season effort against the Windsor Lancers.

Game time is Saturday afternoon, 2:00 pm, September 16 at Esther Shiner Stadium (Bathurst and Finch).

Clive Cohen photo

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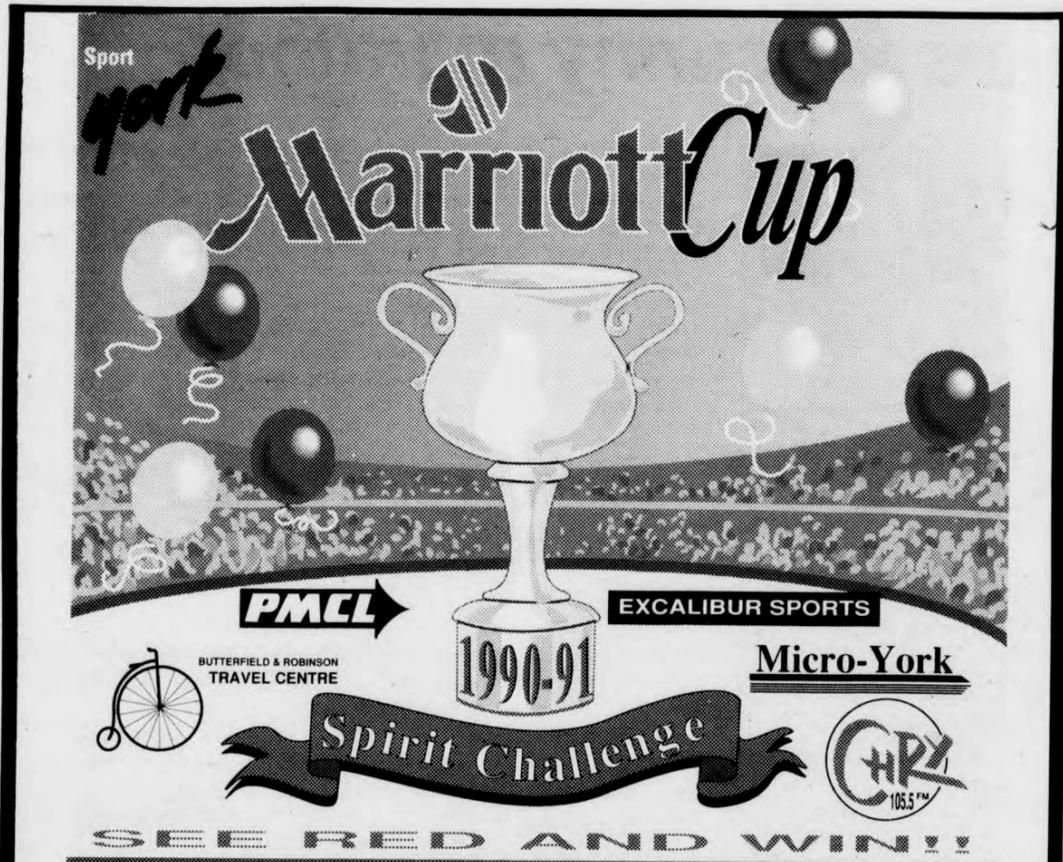
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- 10 VIP tickets to the CIAU hockey Nationals' final
- Spirit Challenge ticket giveaways

## SEE RED AND WIN!

### THE MARRIOTT CUP SPIRIT CHALLENGE CONTEST RULES:

1. To enter and be eligible to win, the contestant must be a full-time York University student with a valid York University student card and College affiliation and not an employee of the Department of Physical Education, Recreation and Athletics.
2. JUST SEE RED AND WIN! Upon admission to each of the ten MARRIOTT CUP SPIRIT CHALLENGE promotional events (excluding the Red and Blue Bowl), students must complete an official contest entry form and deposit it in the SPIRIT CHALLENGE drum.
3. From the entries completed at each SPIRIT CHALLENGE event, contestants will be chosen randomly to participate in various contests to win cash and prizes.
4. To participate, contestants must present their student identification card upon admission to the SPIRIT CHALLENGE promotional events.
5. Colleges will be awarded one point for every student present at each selected game. The College with the largest number of students in attendance will receive bonus points. Additional points will be awarded to the Colleges whose student(s) participate in the SPIRIT CHALLENGE promotional events.
6. At the completion of the MARRIOTT CUP SPIRIT CHALLENGE contest schedule, the College accumulating the greatest number of points will be declared the MARRIOTT CUP SPIRIT CHALLENGE winner and receive the MARRIOTT CUP trophy, along with a selection of prizes.
7. Grand prizes to the winning College will include, a party for 100 students from Marriott valued at \$2,500, a Sharp laptop computer valued at \$2,000 courtesy of Micro York, mystery trip giveaway courtesy of Butterfield & Robinson Travel, and a luxury bus excursion courtesy of PMCL valued at \$1,000.
8. Drawings for the grand prizes will be held at the York versus Queen's basketball doubleheader on Sunday February 10, 1991.
9. Bonus prizes at selected events include over \$2,000 in cash, SPIRIT CHALLENGE ticket giveaways worth \$1,000, 10 VIP tickets to the Vanier Cup football Championship game valued at \$100, and 10 VIP tickets to the CIAU Nationals' hockey Championship game valued at \$100.
10. Selected entrants must first correctly answer a time-limited skill testing question and sign a standard release form confirming compliance with contest rules and the acceptance of prizes as awarded.

### MARRIOTT CUP SPIRIT CHALLENGE SCHEDULE: 1990-91

Sat. Sept. 15	Yeomen Football vs Windsor
Thurs. Oct. 4	Yeomen Football vs Toronto
Sat. Oct. 13	Yeomen Football vs Laurier
Sat. Oct. 27	Yeomen Football vs Western
Thurs. Nov. 15	Yeomen Hockey vs Toronto
Tues. Nov. 27	York Volleyball vs Toronto
Tues. Jan. 15	York Basketball vs Toronto
Fri. Feb. 1	Yeomen Hockey vs UQTR
Fri. Feb. 8	York Volleyball vs Ottawa, Queen's
Sat. Feb. 9	Yeomen Hockey vs Queen's
	York Volleyball vs Carleton, RMC
Sun. Feb. 10	York Basketball vs Queen's

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Tug of War
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Serve to Score
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Buck a Puck
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Buck a Puck
Serve to Score
Challenge Finale

## Promo campaign aims to showcase York's Varsity athletes

by Riccardo Sala

After years of slogging on the sidelines, York's varsity athletes are ready to take a well-deserved spot at the centre of York's student population.

The "vehicle" for this transformation is the Marriott Cup Spirit Challenge.

In simple terms, the Cup seeks to draw York students to paid-admission varsity games. The sports involved are Yeomen football, hockey, men's and women's basketball and men's and women's volleyball. Points are awarded to colleges based on attendance. The college which has the most points at the end of the Challenge is awarded prizes.

Ten varsity events, all paid admission sports, have been chosen as games at which points will be awarded for attendance. An eleventh event is the prize-giving ceremony. As well, emphasis has been put on audience participation through contests such as "Buck-a-puck" and college tug-of-war-competitions that will happen at the games.

Rob Martellacci, York's Athletic Events Officer, is the person who helped spearhead the campaign.

"We certainly want to promote student spirit and enhance the quality of student life in the York community," Martellacci said, explaining the Marriott Cup Spirit Challenge.

"Through the Spirit Challenge we believe that we are providing students with the opportunity to participate in events that are fun and most importantly non-alcoholic."

This last point is important. In accordance with this philosophy, Molsons Breweries was this year dropped as a sponsor for York-related athletic events.

Martellacci was clearly enthusiastic about the Challenge as he outlined how this groundbreaking promotions programme finally took flight. "Based on a study that we introduced last March to determine the awareness level of sports at York, it was decided that we needed a season-long promotional campaign," he explained.

This campaign, which would later become the Spirit Challenge, evolved through an informal group known as the marketing committee. Gone are the days when Martellacci singlehandedly (well, with the help of York's mascot Yeoy), tried to spread the message of York sports throughout the campus.

This marketing committee is made up of many of the top names in York Varsity Sports. Mike Dinning, Director of Athletics and Recreation, is the market-

ing chair. Men's athletic coordinator and Yeoman volleyball coach Wally Dyba is there, as is his counterpart for Women's athletics, Mary Lyons. Vickie Croley, Sports information officer, Yeomen football coach Tom Arnott and Yeomen hockey coach Graham Wise round out the roster. Steve Dranitsaris is the department's executive officer.

Together, this "marketing committee was the organ that put Rob's ideas into action," Mike Dinning explained. The Challenge Cup "is a well conceived idea to upgrade the image of athletics at York University," he added.

"The colleges (including Glendon) have been very supportive, and hopefully if the students come out and see the games they will want to return to others," said Dinning.

Complementing the Marriott Cup Spirit Challenge is the more extensive "See Red" campaign. Again, a Martellacci idea made possible through the collective muscle of the marketing committee, the "See Red" slogan is simple and catchy. It both sums up

student participation (red is York's teams' colour) and the pursuit of York's varsity teams for glory.

The "See Red" campaign will make extensive use of several thousand free tickets distributed to all the colleges. "The first game's on us" goes the slogan, and it includes a holder with a

ticket inside for a York home game.

"Through the Spirit Challenge we will reinforce the "See Red" campaign," Martellacci said.

The Marriott Cup Spirit Challenge provides a focal point for the "See Red" campaign and provides the continuity and consistency needed from a marketing standpoint.

Martellacci points out that the "See Red" campaign and the accompanying Spirit Challenge are promotions on a scale that has rarely been equaled in Canada. For the "See Red" slogan he enlisted the help of Scott Thornley, the creator of the Hamilton Tiger Cats "Feed the Cats" publicity programme.

Perhaps the most telling aspect of both the "See Red" and the Marriott Cup Spirit Challenge is that they are needed at all. For a varsity sports programme that has chalked up the victories that it has, York student athletes are notoriously anonymous. Hopefully this promotion will help fill the stands and give York's varsity athletes the recognition they deserve.

**The "see Red" campaign and the accompanying Spirit Challenge are promotions on a scale that has rarely been equaled in Canada**

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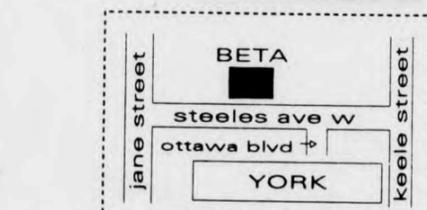
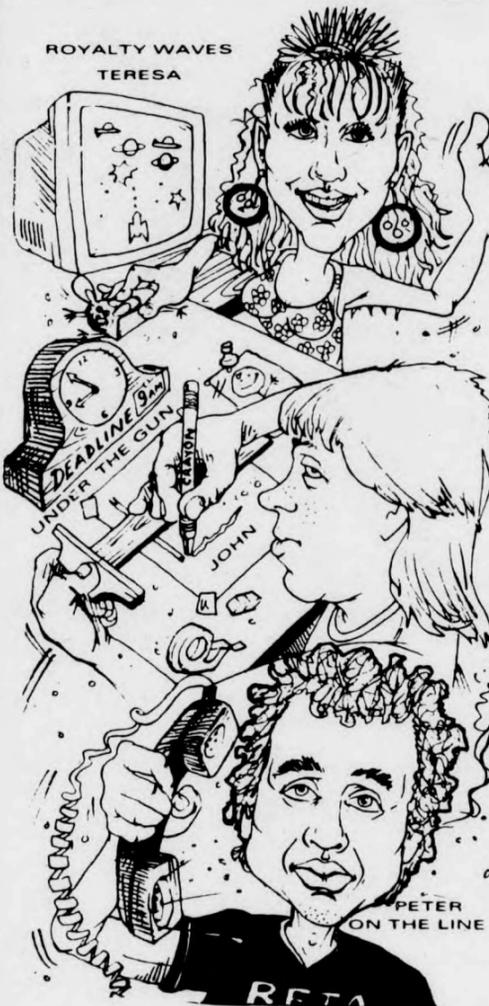
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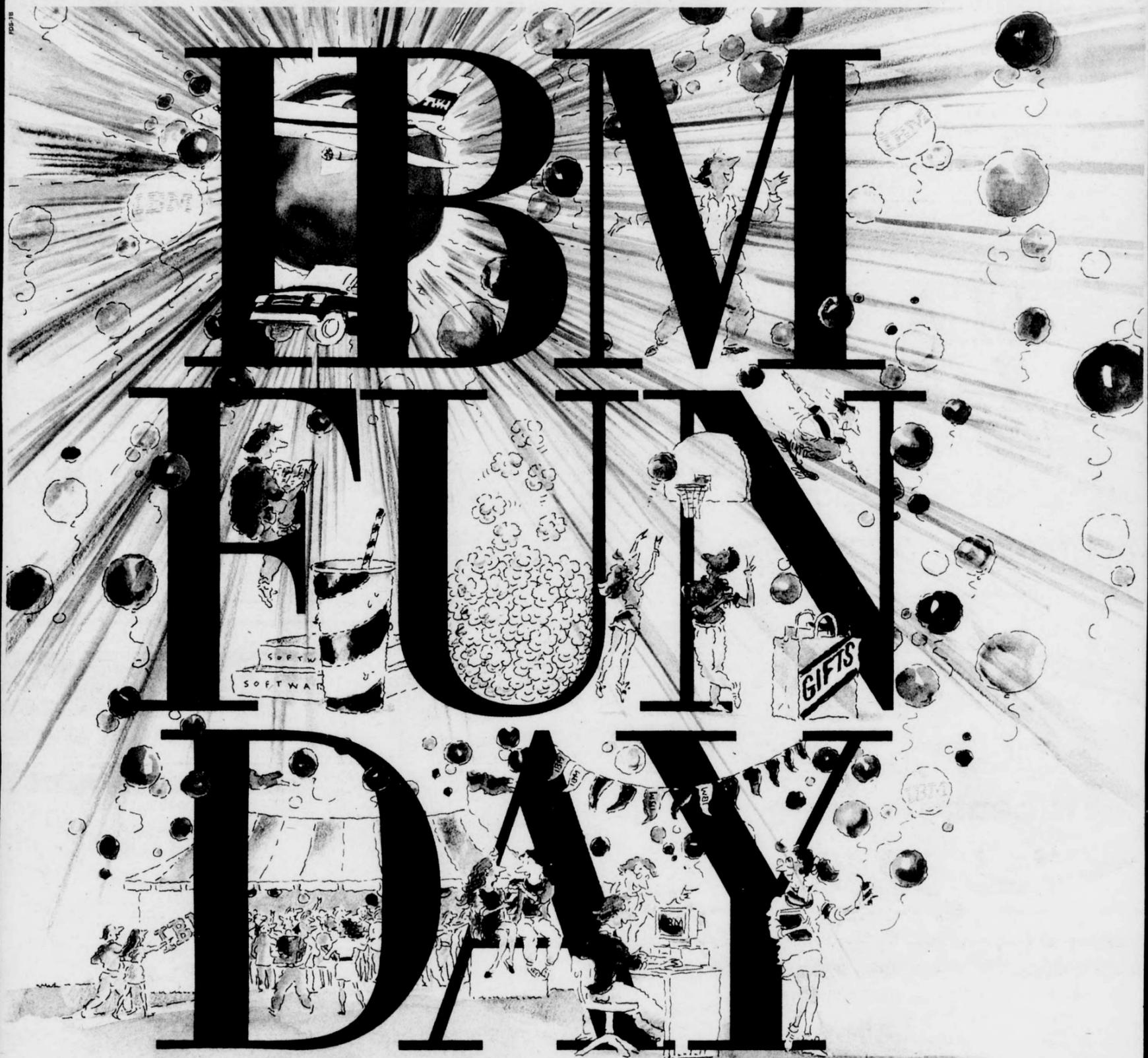
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