

# "Being a political prisoner is like being a monster"

Martha Kumsa rebuilds a life and a culture after 10 years in an Ethiopian prison • Feature, p. 13

# excalibur

INSIDE

Frat boys get pissed • p.5

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excalibur

## Stephen Fienberg's corporate York

by Doug Saunders

# T

here's a battle waging to turn York into an entirely different kind of university, and a major weapon is Stephen Fienberg.

The martial metaphor is fitting, since the goal of the battle — a money-making, big-business York — will involve a major military and arms industry presence on campus and in the university's balance sheets.

Fienberg is the candidate of choice for those who see the solution to York's financial crises in the private sector. And while Canadian universities can't become entirely private, profit-driven corporations like their U.S. counterparts — where Fienberg has spent most of his academic life — they can still turn into lucrative workshops and training centres for multinationals.

For the people who see this in York's future — and they include our most prominent administrators and Board of Governors members — Stephen Fienberg is made to order. Not only does he have all the right connections, he also has an unabashedly corporatist philosophy and first-hand experience transforming a university into a military-industrial research institution.

### Man with a mission

From the moment Fienberg arrived at York to become vice president of academic affairs last summer, the campus was abuzz with rumours that he was being groomed for the presidency. Why else, after all, would a noted statistician with a deanship and a chair at a respected American university abandon everything for a suburban school in his home town?

Fienberg's decade of experience at Pittsburgh's Carnegie Mellon University (CMU) served as a dress rehearsal for the transformation of York — but at York, Fienberg would no longer be a mere under-study.

When he arrived as a professor of statistics and social science in 1980, CMU faced many of the financial difficulties York does today: operating costs were quickly increasing while many funding sources were running dry.

By 1991 the university had undergone a startling transformation. CMU had discovered a nearly endless source of funds: the U.S. military. CMU is now the sixth largest defence

continued on page 10



### PRESIDENTIAL SELECTION SUPPLEMENT •

NEXT WEEK YORK UNIVERSITY SELECTS A NEW PRESIDENT FROM 3 CANDIDATES • YOU BE THE JUDGE • STEPHEN FIENBERG

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news Students' union says program is too unspecific and dated

# African studies needs improvement

Canadian University Press

MONTREAL — Although African Studies programs have been gaining ground at universities, educators say they need improvement.

McGill, York and U of T all offer programs, although none of the universities have granted African Studies departmental status. Each of the programs offer courses spread out through departments of history, anthropology, economics, political science and sociology.

Course content often focuses on Africa, which makes the program dated, some critics say.

"The African Studies program at McGill lacks political curriculum, it lacks any politics of today," said Christine Archer, an African-Canadian political science student at McGill.

## NDP freezes tuition in BC

by Martin Chester  
Canadian University Press

VANCOUVER — The British Columbia government has made good on its election promise to freeze tuition fees.

In the NDP government's first budget speech on Mar. 26, finance minister Glen Clark announced a 4.3 percent increase in funding for colleges and universities, and a one-year tuition fee freeze.

Over the last 10 years, fees have increased 190 per cent at universities and 254 per cent at colleges. In the same period, inflation rose 77.5 per cent. B.C. students pay about \$1800 in tuition fees each year.

Post-secondary education minister Tom Perry said the freeze will take effect in September. The province will also examine the barriers to colleges and universities, he added.

"We feel good about this," Perry said. "We're fulfilling a campaign promise we made and, given the difficulty students have had with the Canada Student Loans and our inability to change things on a federal level, I think this will help students."

The Ontario NDP government sparked outrage among students by hiking fees in 1991, despite their pre-election promise to freeze them.

Jacque Best, chair-elect of the B.C. wing of the Canadian Federation of Students, said the B.C. announcement is a victory for students.

"We were concerned a couple of months ago because it didn't look like it was going to happen, but there was a rallying around the issue, and we forced the government to keep its promise," she said.

CFS organized a post-card writing campaign which influenced the government, Best said.

"Given the increases we were going to have, there are students who will be able to attend colleges and universities who otherwise would not have been able to," Best said.

Perry said the government will increase the number of spaces available in universities and colleges by up to 3,000.

Best said CFS is still concerned about the 10,000 students who were turned away from colleges and universities last year.

The budget pledges a two per cent funding hike to cover inflation, and an additional two per cent to make up for the revenue loss of the tuition freeze.

Opposition education critic David Mitchell could not be reached for a comment.

dian political science student at McGill.

"There is nothing that deals with ideologies specific to Black people," she said.

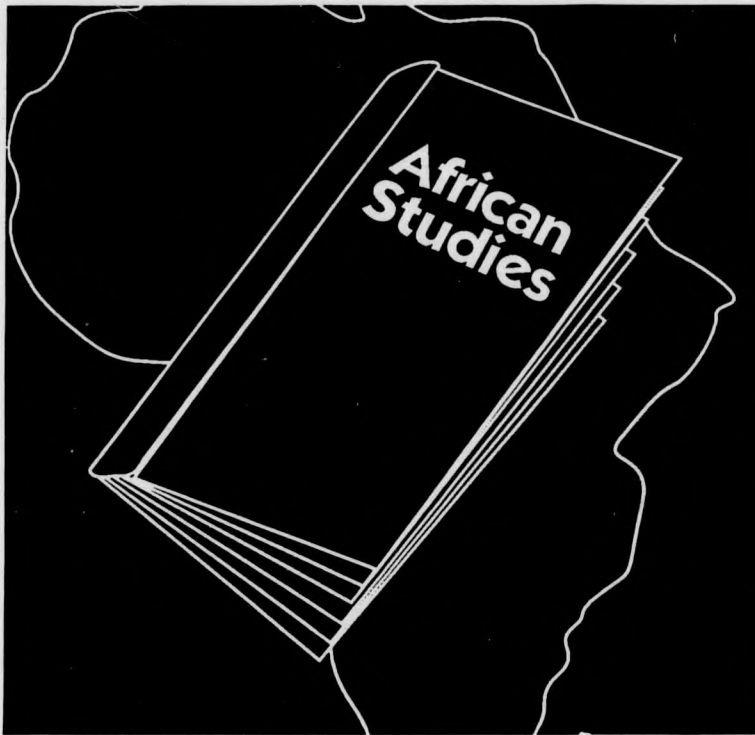
Archer said the program at McGill lacks direction.

"It's just a series of courses from different faculties thrown together under the heading of African Studies," she said.

"The courses we do have in African Studies are not broadly enough based," said McGill sociology student Sogie Omoruyi. "If they do focus on Africa, it's on the continent, not on the Africans."

Dixon Eyoh, African Studies co-ordinator at York, said the program at his institution is plagued by problems of its own.

"Insufficient numbers of potential faculty in the area of Toronto is an obstacle to the program's future growth," he said. "But student inter-



est in African Studies has been growing steadily over the past few years."

York's interdisciplinary program is taught by three Black full-time faculty, and although it focuses on Africa, it offers a history course on slavery in Africa and the Americas.

"The program's inception 15 years ago was free of resistance," said Eyoh. "It started out as an agglomeration of courses with African content already in existence and was not seen as threatening."

Bernard Moitt, director of African Studies at U of T, said he is optimistic about the program's future.

"We are making some progress, but it's slow and it's taken a good struggle," he said. "The university seems to be more receptive to change now than previously."

But the African Students' Union's request for departmental status for African Studies was rejected in 1990.



## YORK UNIVERSITY INTRODUCES RECYCLING PROGRAMME

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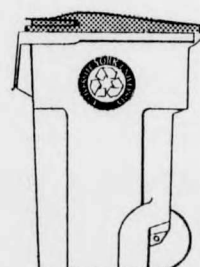


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This project was made possible in part with funding from the Industrial Waste Diversion Program, Ontario Ministry of the Environment, and the Community Action Waste reduction Grants Program, Metro Toronto Works Department.



# Glendon's new prep school called a money-making scheme

by Rob Gibson

Glendon College's new preparatory summer course for incoming university students has been called elitist and unnecessary.

Chris Lawson, spokesperson for

the Ontario Federation of Students, said the program is more a money making scheme rather than a service to provide real help to students.

"My suspicion is that it is going to be a summer camp for those who have been groomed for university all

their lives rather than making it legitimately accessible to students who would really benefit." Lawson said.

The week long preparatory course cost \$625 including room and board and is open to 30 incoming university students with a minimum aver-

age of 70.

The program consists of academic workshops covering essay writing and research techniques to effective note-taking.

Glendon College principal Roseanne Runte said the course will

help better prepare students to handle the stress and work load of first year.

"Educators have been complaining that first-year students simply don't know how to study properly," said Runte.

According to Lawson, studies show that students who drop out after first year are usually faced with financial difficulties. Students coming from a low to middle income background are excluded from the program because of lack of economic resources, Lawson argued.

Runte admits that the programme is in a trial period, "to test the waters and see what interest lies out there for such a program." If there is a good response, Runte said, scholarships would be offered in the future.

But according to Lawson, "There are a lot of [more accessible] ways of dealing with the problem of the lack of skills high school students face.... counselling, and tutoring to provide students with the information and skills they need to successfully undertake university level courses."

# Kosher restaurant may leave York

by Doug Saunders

Canada's only on-campus kosher eatery may have to leave York if the university doesn't help out, its owner says.

"We'd like to stay on campus, but I don't know if we can do enough business. It all depends on the deal we strike with York," says Jack Ponte, owner of L'Echaim Deli in Winters college.

The small diner is a Glatt kosher facility, which guarantees a high precautionary degree in kosher food. Ponte also operates a North York-based kosher catering service.

Ponte says L'Echaim has not been drawing enough customers to cover costs. "When I began this thing, I knew I wasn't going to be a millionaire, but I wanted to do more than pay the bills," he says.

He has asked Norman Crandles, York's director of food and housing services, for the university to underwrite the restaurant's losses in the future. Crandles says he has brought the matter before the university food services committee, which may have a response by the end of April.

But both Crandles and Ponte acknowledge that York may not have the funds available.

Crandles links L'Echaim's poor receipts to increased competition from the Student Centre and the York Lanes shopping mall. Ponte says most of his customers are from the approximately 2 per cent of Jewish students and faculty who eat kosher.

"But I'm trying to do things to get other students, residence students, to come out and eat here. I'm working on more advertising and I'm putting a sign outside."

Ponte also complains that L'Echaim is not getting enough support from the Jewish Student Federation.

"They've done a couple functions with us, but nothing substantial. They're just not here very often."

JSF spokesperson Menachem Neuer says Ponte's accusation is unfair. "I think his attacking us is unproductive. Most Jewish students don't place value in being kosher."

Neuer says L'Echaim will have to improve itself if it wants more business.

"The atmosphere is not the most

inviting, and [Ponte's] marketing is almost nil. It's easy to blame the JSF, but he's got to run a better business."

Ponte argues that the JSF simply takes the facility for granted. "The people at the JSF have an attitude that it's like God's word, it's got to be here. The fact is that it's the university's word, that the university is just going to close the doors."

Kosher food first came to York seven years ago through an initiative begun by Crandles. Two other kosher restaurants, Marky's and Deena's Pantry, have operated out of the same location and subsequently left because

# Professors' organization supports Rushton

by Krishna Rau  
Canadian University Press

TORONTO — A newly-formed group of Ontario professors says policies combatting sexual harassment and racism are damaging academic freedom.

But critics say the Society for Academic Freedom and Scholarship is perpetuating discrimination.

The society — incorporated in Ontario in February as a non-profit corporation — was created by professors at the University of Western Ontario. It now claims a membership of 40 including professors at U of T, York, Waterloo, Ottawa, Carleton and Brock.

According to York's psychology professor Irwin Silverman, a member of the board of directors, "our primary mission is to provide an open forum for such issues, and time will tell whether the York community has need for such a forum."

The group also says it supports Phillippe Rushton's right to research, but it does not necessarily agree with his theory. Rushton is a UWO psychology professor who caused an uproar in 1989 when he released a theory which linked race to intelligence.

"We're concerned about a number of issues relating to the traditional role of the faculty scholar," said UWO psychology professor Douglas Jackson, the treasurer-secretary of SAFS.

Jackson said the Rushton case played a role in the formation of the group, and its decision to support freedom of research. However, U of T psychology professor John Furedy, a board member, said the group was not "a sort of Rushton defence league."

But a March, 1990 letter to a social science faculty appeal committee written by Davison Ankney, a UWO zoology professor and SAFS member, defended Rushton's research.

"The data that he has compiled are far more extensive, convincing and genetically-based than are those used in similar analyses of geographic races of other animals...how simple yet eloquent was his theory, i.e. why hasn't someone already thought of that?" the letter stated.

An advertisement by the group in UWO's administration newspaper, the Western News, says research should not be "curtailed as socially inappropriate or offensive."

Jackson said the group also feels race relations and sexual harassment policies can be used to prevent professors from teaching sex or race differences.

"This kind of well-meaning initiative can be carried so far as to have an effect on knowledge," he said.

But Madeline Lennon, the president of UWO's Caucus on Women's Issues and the chair of the sexual harassment policy review committee, said the group is simply using stereotypes to rally support.

"The general feeling is that the statements that are made seem to perpetuate exaggerations and myths about what employment equity and policies on sexual harassment are about."

Carol Agocs, the chair of UWO's employment equity committee, said the group is actually hurting academic freedom.

"My hope is that the prospective members recognize that academic freedom and quality will be strengthened where there is equality for groups that are underrepresented and poorly served by the university," she said.



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**York federation of students**

# Frat boys come to their own defense

Dear Editor,

In response to your editorial "Dunderhead Democraphiles" appearing in the March 11 issue of *Excalibur*, I would like to call attention to the egregious ignorance maliciously displayed by the editor with regard to the section on fraternities and sororities.

It would have been acceptable if the editor in question would formulate an opinion based on a firm understanding of fraternities and sororities, but instead it appears quite clear that the editors' opinion is founded on an unmistakable misrepresentation. Two questions come to mind: is this responsible journalism? and is it any wonder that negative stereotypes exist?

Since there is a strong probability that York Journalists will never redress their penchant for pestiferous sentiments on this subject, I feel it necessary to enlighten both the editor and the understandably disillusioned public myself on behalf of the Greek system.

Firstly, I would like to countermand the view that fraternities and sororities are "anachronistic relics" clinging to "ivy encrusted walls of older universities." The implication that fraternities are vestiges of antiquity could not be further from reality. In fact, over the last 40 years in North America, fraternities have grown more than 100% with over 100 universities opening their doors for the first time. Locally, York has witnessed the formation of three fraternities and three sororities over the last four years. All of which are enjoying progressive annual growth rates amassing more than 170 active members (alumni not included).

It is somewhat questionable that a community of this magnitude (considerably larger than most clubs at York), is consistently slandered, not to mention denied a voice. Maybe *Excalibur* feels that anachronistic organizations should not have a voice in a newspaper whose obligation is to express the views of its students democratically? Is this another example of how political correctness can harmfully silence ideas that are harmless?

Secondly, I would like to address the humorous content made by the editor that "(fraternities) are a means for more privileged students to buy their way into an exclusive elite." There are a couple of problems with this comment: firstly, fraternities and sororities

are open to anyone interested. There are no restrictions based on wealth or status; secondly, one does not "buy" his/her way into any "exclusive elite". In case one hasn't noticed, York is not exactly a bastion of snoot-nosed children of the rich and powerful. It is common knowledge that the student body of York consists of, to an unidentifiable degree, students whom represent the first persons in their respective families to attend university. Our ethnic diversity attests to this fact, in that many students are second and third generation Canadians. It is undisputable that York is a working-middle class university. Thus I could hardly accept the notions of "privileged students" and "exclusive elites".

Thirdly, the unwarranted charge that "(a) most notable feature is segregation" surely deserves a rebuttal. I'll just simply state that your perception of our society in this day and age is insulting. This is not only an indictment against fraternities it is an indictment against the society we live in. In our fraternity we can boast members whose origins are as diverse as York's. Without providing anything short of a list, I'd like to state that we have no less than 10 ethnic origins (of no particular preference). A blunt rejoinder to your equally blunt charge of segregation - yes, we do have visible minorities in our fraternity.

Fourthly, and equally insulting is your accusation that the "boys only rule" has inspired acts of misogyny, violence and rape on other campuses. Contrary to popular belief, there actually exists co-ed fraternities, and anyone is welcome to establish one here at York. As for your pernicious association of misogyny, rape and violence with fraternities, I could only interpret this as shortsightedness. Once again, the editor seems to believe that misogyny, rape and violence have disappeared from the face of the earth, remaining only in fraternities. These are social problems, not fraternity problems. Thus one cannot rightfully express disapprobation towards fraternities on this subject. To do so would imply that any act of misogyny, rape or violence perpetrated by any individual permits society to censor his affiliations. It would logically follow therefore that an engineering student guilty of rape makes all engineers rapists.

Now that your editorial has been neutralized of its vitriolic content, I

would like to proffer a few facts that most are unaware of.

It is probably unbeknownst to the general public that fraternities and sororities are very philanthropic (certainly more so than any club on campus). Notable charities whom we've been affiliated with and contribute to regularly include: Variety Club of Toronto, The Lou Gehrig Foundation, The Canadian Heart and Stroke Foundation, The Centre for Abused Children, Salvation Army, local Food Banks and Scott Mission to name but a few. Also, unlike our athletic program at York and the highly unsuccessful college system, fraternities and sororities promote school spirit and unity. It gives a student a real sense of belonging entrenched in tradition and values of brotherhood and sisterhood. They provide the opportunity for individuals to meet other people with diverse backgrounds so as to foster an environment conducive to open mindedness. Furthermore, it cultivates young, immature students into responsible adults with respect to leadership skills and social etiquette.

Moreover, fraternities and sororities offer financial assistance for those in need in the form of scholarships and awards. Remaining on a financial note, fraternities and sororities provide a more affordable form of housing in comparison to residence rates. With these economic advantages the student has much less on his or her mind. It is fairly obvious then that fraternities and sororities promote academic excellence in their membership.

To close this letter I hope that any misconception about fraternities and sororities have been dispersed and that the editor would kindly get his/her facts straight before he/she makes comments that are asinine and imbecilic on a subject he/she knows nothing about (except for what he/she has been told by equally ignorant colleagues of his/hers). Also, I would hope that the editor would print a formal apology in this or the next editorial.

Lou Fortini,

President Elect of Phi Delta Theta Fraternity at York.

Ron Studt,

Founding Member of the Phi Delta Theta Fraternity at York.

Scott A. Mayer,

Current President of Phi Delta Theta Fraternity at York.



Falling under the weight of criticism? Frat house in Alberta crumbles

Photo by Lisa Hall

excalibur april 1, 1992 drop everything

## But then again... Frat boys should quit whining

Dear Editor,

I just read the letters section and just about fell off my stool over that frat letter! The frats are still coming out with the tired old line that they are 'charitable organizations.' So what! Sasakawa donated a million bucks to York and all sorts of other universities - that doesn't mean he's not a war criminal and the 'world's biggest fascist!'

Now they've got this new angle: people at York discriminate against frats and sororities, who are a poor, helpless minority. They set themselves up as victims to gain public sympathy with claims of charity and false accusations that their letters 'never get published.' As a former college paper editor with no love of frats, I would have loved to have received letters from them! As for Finklestein's remark about 'made-up allegations,' is he referring to the 'game' pledges play in his frat and sister sorority which involves the 'grabbing' of

women's breasts and male genitalia? Or perhaps the charges of hazing against Alpha Epsilon Pi made in *Excalibur* two years ago? Doesn't he know his own history?

Fraternities are not a 'minority' and they are not groups with 'no power or influence.' They put on events in bars like the Jolly Miller, their poster campaigns smother the campus - they have power. It costs money to join a 'Greek' organization and not just any poor old shmuck can join. People are opposed to fraternities because they are elitist, power organizations (elitist? That's why you hazy the undesirables out!).

David Finklestein and the rest of his 'brothers' and 'sisters' should quit whining and come to grips with what 'Greek' organizations actually stand for. Hell, he'd make a horrible editor.

Sincerely,

Brett Lamb,

Vandoo Editor, 1989-90.

### YORK ELITE COMPUTER HACKERS

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

### THE THREE PENNY OPERA, BY BERTOLT BRECH

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

### ENVISION YORK

Final meeting of the year April 6, at 5pm, in Lumbers 3rd floor lounge. This will be the last meeting for the school year. We will be voting for the next year's executive. All those who have been active in the group are encouraged to come out, plus anyone interested in working on issues over the summer. Contact Colette Boileau, 467-8592

### NATIVE AND NON-NATIVE PEOPLE

Working together for understanding and justice. For people interested in joining a York student division of Canadian Alliance in Solidarity with the Native Peoples. Tuesday April 7, at 4pm, in room 307 Student Centre.

### GRADUATE STUDENT SYMPOSIUM ON VIOLENCE & CONFLICT RESOLUTION

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

# drop EVERYTHING

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

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

### UNITED INDIAN STUDENTS SEMI-FORMAL

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

### YORK FENCING CLUB

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

### THE WRITERS READ SERIES

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

### THE YORK DEBATING SOCIETY

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

### STUDENT CHRISTIAN MOVEMENT

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

### LESBIAN AND BISEXUAL WOMEN AT YORK

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

### VANIER GAMES ROOM

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

### WOMEN'S WEN-DO

Organizing a six-week Women's self defense course. Thursday afternoons and evenings. Free. If interested call Heidi, 736-7902 or Karen 253-2085.

### INTERESTED IN LAW?

The York Volunteer Centre is looking for people to volunteer as court workers and probation officers at a correctional institute. Gain experience working with offenders and learn about the criminal justice system. A letter of reference will be provided. For more information visit the Volunteer Centre at B449 Student Centre, 736-2100, ext. 33576.

### FIRST NATIONS STUDENTS

We want to get to know each other to share information on education and social events. We are the First Nations Law Students. Please leave your name and phone number at the Environmental Studies/Native-Canadian Relations Theme Area, 736-2100 ext. 33281.

### RIDE BOARD

Located outside the YFS Office. Need a lift? Going somewhere? Announce it and save money.

### VOLUNTEERS NEEDED

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

### LE CERCLE FRANÇAIS

Is a club designed to promote the French, Québécois and French-Canadian cultures. Future activities are: Improv night, Poetry night, French Restaurant dinner, and weekly Wednesday movie night. Any interested parties can call Louise Chaput at 736-5086, or leave message on the door at 410 Student Centre.

### YORK BY CYCLE

We're in hibernation, but there is progress. New ring posts are in the University Common, so use them and the planners will give us more. There is now also an indoor location for locking bikes. Those on our phone list will be contacted when the snow thaws for good. For information call Mel or Ed at 322-9440, or Dave at 423-0587.

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

6 **Response from  
"Radical Chic"**

Dear Editor,

Re: "Education is a commodity" (letter, Mar. 25)

Let me begin by addressing your statement of how I am not articulate for someone studying at a university level. First of all, I thought my sign was very clear and that I got right to the point. Would you have preferred that I stated something like "Make corporate taxes more progressive in order to increase leakages so that the government could increase funding to universities and colleges which in turn would enable post secondary institution administrators to decrease tuition fees?" I don't think the above statement could have fit on my sign.

You referred to education being a commodity, however, I disagree. Edu-

# Letters

cation is a right - not a commodity. By stating that education is commodity, you are not being clear enough. Should education have a market price from kindergarten up to and including post secondary education? You stated that if there were no tuition fees, education would collapse. I tend to disagree. Even if we had a zero tuition, other entry barriers, such as a 78% average to enter York would limit the number of students. At least then, universities would be accessible to people of all income levels.

Employment and Immigration Canada estimates that almost two-thirds of jobs created between now and the year 2000 will require some post-secondary school education. Is it fair to pay for something that is clearly a necessity for employment?

As for corporations, maybe they could start by actually paying taxes. In 1987, 118,162 profitable corporations did not pay taxes. In 1988, the corporate tax rate was lowered from 34% to 28%. An average factory worker earning \$30,000 income pays 5% less compared to a corporate executive making ten times as much. This is unjust. At the same time "a system which solidifies a small elite's monopoly on power by giving only the wealthy access to higher education is an unjust one." - Chris Lawson, OFS.

Maria Frangos  
"Radical Chic"

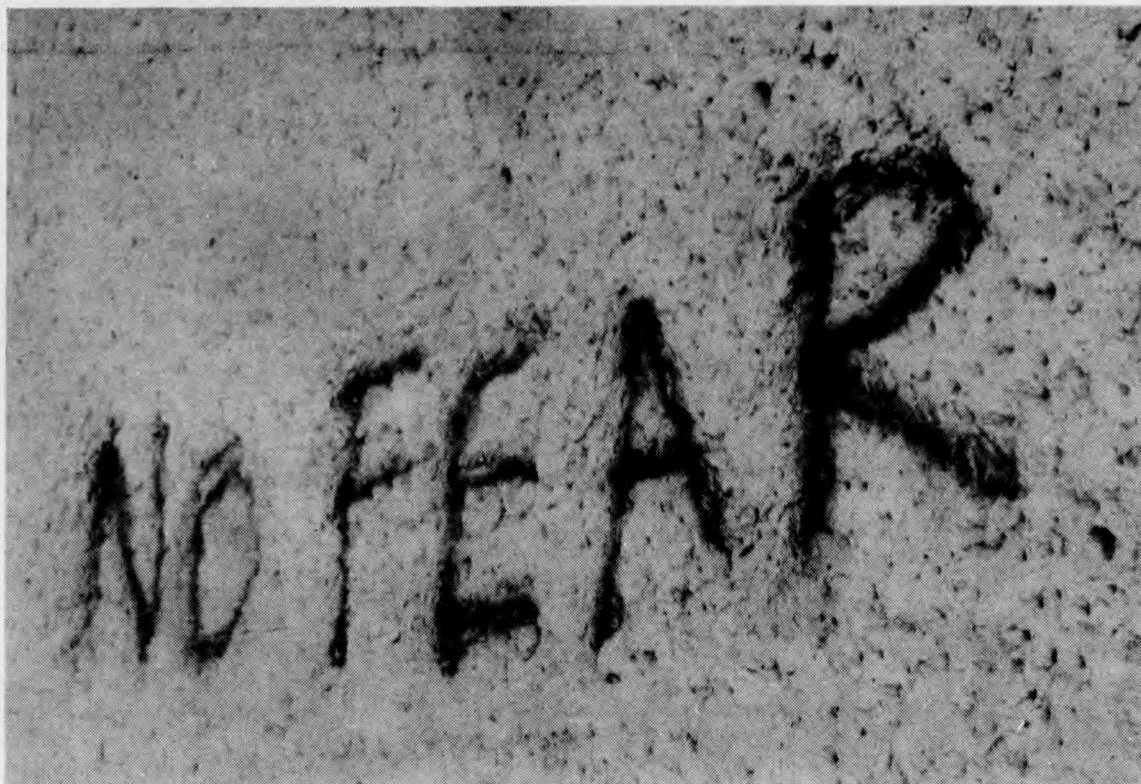
## Student's needs ignored

Dear Editor,

It is a curiosity that at York University, which prides itself as a bastion of liberalism, intolerance and injustice are alive and well. I don't mean the obvious ethnic, racial and religious intolerance; rather, I am speaking of a more insidious form, individually orchestrated, administratively supported, and emotionally rather than intellectually fuelled.

Case in point: A senior student with a history of Traumatic Brain Injury is slower than normal to learn (encode) and slower to recall (retrieve) and takes longer to write. He also fatigues more quickly. His rehabilitation specialists encourage his reintegration into the community and request special consideration at school regarding course projects and examinations. However, at the course level, certain professors deem these disabilities to be a form of malinger.

One requires tests which are exceedingly long and the student expresses his discontent. The next professor in the same course, for no clear reason, refuses to teach the student and bans him from all lectures and labs. He tells him some students are "destined for failure." His vehemence is tested when the stu-



dent, feeling his rights are being violated, continues to attend classes. Lectures are cancelled for all the students in the course.

The Office of Student Affairs supports the professor and calls in a literal army of university security staff, backed up by Metro Toronto police on several occasions, to oust the student from class and protect the professor from god-only-knows-what. After many heads are brought together, unsuitable accommodations are made and the class ban becomes a new "Act of University Common Law."

The whole affair has disrupted the student's emotional balance and he has become vocally aggressive in his own defence. Other students are oblivious to the back ground of this snowflake-snowball-avalanche affair. Rather than encouraging re-integration into peer group society, this matter has alienated and isolated a disabled person who is already having serious problems with self-image and rendered him dysfunctional, so that he is now performing less well in all of his courses.

Many questions must be raised. Why were the special testing accommodations not honoured? Why was the student not allowed to attend the classes in which he was duly registered? Why did the university administration take such a militant stance? Why did the administration drag its heels in dealing with the situation, and why did it not try to defuse it rather than inflame it? Why does a single professor wield so much power without any accountability? Why does the university employ a professor who is incapable of teaching all students, regardless of his perceptions of them?

Surely this is an act of intolerance. Certainly, it is unjust.

John D. Stewart, MD FRCPC

## Stop fucking in the aisles!

Dear Editor,

As a philosophy student, I am appalled by the abominable state of Scott library. I'm fed up with dealing with photocopiers that don't work, books strewn everywhere and often not on the shelves even though the computer says they should be, noise and confusion, etc. etc. Students use the library as a cafeteria, bringing in food, drinks, and so on. I've even heard (and seen) people having sex in one of the study carrels. When I asked the couple what the hell they thought they were doing, the male answered, "We're fucking, what does it look like, asshole?" This level of cynicism is incredible. Why doesn't the library have someone specifically assigned to enforce the rules? In such an environment, the study of Plato is difficult, to say the least.

John Thompson (and his staff) don't seem to know how to improve the lousy quality of service because everything's

being run for 'cost effectiveness,' not for the sake of the students, who are being ripped off by a heartless administration. I didn't spend \$2800.00 to put up with this garbage!

Sincerely,  
Paul Wilkinson

## Excal confronts and exposes

Dear Editor,

Re: "Articles not educational" (letter, March 18)

I applaud your honesty, Alexandre Sévigny. You have let it be known that not only don't you know how racism can be combated (because you are not a victim), but also that you have no idea what racism is.

You say that *Excalibur* articles have not been educational because they are confrontational (are the two necessarily

mutually exclusive?). I wish to ask you: what was your reaction to the Oka stand-off in the summer of 1990? Was it not confrontational? Was it not educational? And hasn't positive results been achieved? How about the acquiescence of York administrators to fire racist security? Was the saga not educational (and confrontational)? See the *Excalibur* of last week in case you missed the action.

So tell me where peaceful and serene logic and persuasion has succeeded in alleviating oppression. Even the French-Canadians whom you claim are victims of racism (I totally disagree with you. There is no race called French!) are very confrontational. And what did you go to do in confrontational equality rallies anyway? How many whites are racist and how many are not? Do you know the number?

To ask the oppressed people to stop being confrontational is to deny them the only right they still possess: the right to protest. Take away this right and the oppressed become extinct. The

white race has exterminated entire peoples of the Amerindian origin. Where are the Arawaks and the Caribs, the indigenous inhabitants of the Caribbean islands? Christopher Columbus found 15 million of them living peacefully in total harmony with their environment. Within a short span of 50 years of European contact, only 60,000 of them were still alive. Canadian Indians would become extinct if they do not go on fighting. Africans would not have survived white slave-owners' brutality if they were not tough and rebellious. Today in the streets of Toronto, the white cops and other security guards are armed to the teeth for the sole purpose of slugging Blacks and other minorities.

Discrimination is painful and harmful. You fight pain with pain - Sévigny, you can't believe it because you do not know!

I stand by my position that the article "Forty acres and a mule ain't enough, Jack" was educational. Only those who are afraid of the truth want to suppress it. Secondly, I insist that it is futile to waste public funds in race-relation classes, tutorials, seminars and what have you. If a racist cannot be sensitized by the brutality and apparent hate in our midst, a racist won't learn - not in a thousand years. The only language a racist understands is the language of confrontation and exposure which *Excalibur* has done superbly well this academic year.

Omond Obanda

## The horror...the horror on CKCU

Dear Editor,

Re: "Campus radio under attack" (Mar. 25)

Just a brief correction to Doug Saunder's otherwise excellent article. He refers to CKCU as originating from the University of Ottawa. The horror... the horror. As a Carleton University alumnus and long time diehard fan of CKCU (I mean, you gotta keep a soft spot for the first radio station to bring you bands like

## Submissions to the Task Force on Writing Instruction

The Task Force on Writing was formed by the Senate Academic Policy and Planning Committee to study and make recommendations concerning the delivery of writing instruction at York.

Anyone who would like to comment on the ways in which the University offers opportunity for writing instruction or to recommend changes in current levels and/or forms of support, is welcome to address the committee in writing or in person.

Written submissions should be sent to:

Leslie Sanders, Chair of the Task Force on Writing Instruction  
Coordinator  
Atkinson Writing Programmes  
140 Atkinson College

**The deadline for submissions is April 20, 1992.**

As well, the Task Force will make itself available to meet with members of the York community in an open session on Tuesday, April 14 from 10:00 a.m. to noon in the Harry Crowe Room 109 Atkinson College.

**Persons wishing to appear before the Task Force should notify Lorna Houston; she can be reached by telephone at 736-5396 or L.Houston@YORKVM2.**

We look forward to hearing from you.

**Members of the Task Force:**  
Keith Aldridge, Pure and Applied Science; Susan Cohen, Arts; Jack Ellis, Environmental Studies; Judy Hunter, Glendon; Jan Rehner, Arts; Ross Rudolph, Associate Vice-President (Faculties); Leslie Sanders, Atkinson College

The Sex Pistols and Talking Heads and programs like Saturday afternoon's Reggae in the Fields, I must point out that the landmark station is ours, not theirs. In fairness, however, it should be noted that students of both universities (and much of the listening public in Ottawa generally) were consistently generous during the station's annual fundraisers. Long live campus radio.

Jeff Keay

## Library is not a laughing matter

Dear Editor,

We are taking this opportunity to unleash our anger at the farcical manner in which the Scott Library is operated. There is nothing (we repeat - nothing!) more aggravating than to stand in that infinite line in the photocopying room, with only three photocopiers in full operation! When we are lucky enough to catch a glimpse of these almost extinct attendants and bring the matter to their attention, we are always told the same thing - someone will soon come along and fix it. Well, what we'd like to know (and we believe every other member of the student body would too) is when?! The same thing happens every day. Doesn't the library staff realize that students have classes to rush to, essays to write and tests to study for? Or do they think we just love to photocopy in our spare time and have nothing else better to do? We are even more disgusted by that ridiculous line-up at the circulation desk. There are over 50,000 students who attend this educational institution and only three (if we're lucky four) employees working a shift! Someone please explain this to us! We also cannot seem to grasp how long it takes for a book to be put back on the shelf after it has been charged out. We've been waiting one week for a book and there is still no sign of it on the shelf! Come on guys, finish your coffee break and get serious! As things stand now, Scott Library isn't an efficient, post-secondary and academic library... it's a joke.

Lisa Ranieri, and Pat Stefanuto

Two angry second year students

## Croatia should learn from Irish

Dear Editor,

The United Nations will hopefully soon be involved in keeping the peace in Croatia and perhaps other places where ethnic rivalries run red-hot.

In doing so it should bear in mind the principle of self-determination. This means that the wishes of the actual inhabitants of a given area should decide which country their district should belong to, and not some remote historical claim.

So for example the Croats have every right to set up an independent state, but by the same token the Serbs who have lived for many years in parts of "Croatia" have a right to their own independence, or to join Serbia if they wish.

A precedent exists in the case of Ireland: in 1922, Ireland was given its independence from Britain, but the inhabitants of Northern Ireland wished to remain part of the United Kingdom, and this wish was granted, quite rightly. But the principle of self-determination was not taken far enough, for many areas were forcibly incorporated into "Northern Ireland" whose inhabitants wished to become part of the Free State (Southern Ireland). It was from this mistake that many of the present troubles stem.

Yours sincerely, J. M. McNamee.

## Be wary of evil tenured profs

Dear Editor,

Thank you for Gerry Tomany's Bearpit column (Mar. 18). His analysis of David McNally's letter (Jan. 29) was bang on. While Tomany's piece escaped the ire of another marginalized group of the York University community: namely, the students. My intention is to partially correct the oversight.

As Tomany points out, it is interesting to see how McNally twisted an anti-establishment leftist viewpoint (to which many students subscribe), into a rationalization for maintaining his own personal privileges, and those of the established intellectual class, at the expense of not only his pseudo-colleagues but also the university as a whole, and thus, the students. The notion that faculty unionism has anything to do with the fight against the traditional political structures is insidious and offensive. As professors are required to teach less and less, are granted such benefits as having their children attend tuition-free the university at which the professors are tenured, have institution-supported consulting businesses as a sideline, complain about "burn-out" after having been teaching for too long, are given monetary incentives to retire after the age of 65, and still attempt to maintain the facade of marching shoulder to shoulder with the working class on the road to Karl-Marx-Stadt, students should be wary of anyone who seems not to realize that universities exist for students, even if he does bash Brian Mulroney. The measure of a person in the university community is not his leftist or rightist rhetoric. Rather, it is what the person does to help in the education of the students.

In almost every issue of *Excilbur*, we are shown examples of the administration's abandonment of this ideal (eg. allowing security officers to harass students for no reason, wasting money on spying on parking lot attendants, not allowing students to use Vari Hall as anything more than a passageway). While I am heartened by the recent student activism against the fascist actions of the security department, I fear that the newspaper and all students must widen their scope of vigilance. Even professors cloaked in a shroud of leftism or political correctness can have forgotten the rightful supremacy in a university of educating students.

Sincerely, Hans Christian Connor

# Messiahs and democracy

By Sam Putinja

Despite all the talk about "democracy" how much of it do we actually have and how much do we need?

Since the collapse of communism in Europe the media has gone to great lengths to explain how nations around the world are turning to democratic forms of government.

According to the Western media machine it is Western liberal democracy that is now in vogue. The overdue revolutions and revolts in the former Soviet bloc and elsewhere are seen as vindications of this.

How ironic that just when the rest of the world looks to the liberal democratic system, that very system seems to be on increasingly shaky foundations in the very countries it first took root.

Can it be said that the Western model is now the only viable alternative for the world? Do we not have crises that are shaking the foundations of our political and social structures?

The West in fact is in economic and political crisis. The West has been in a period of economic uncertainty for the last twenty years. Unemployment rates have been steadily increasing despite the alleged "expansions" that took place in between the "recessions." Governments have been unable to find cures for economic stagnation.

Propaganda to the contrary, the policies of Reagan, Thatcher *et al.* have exacerbated the crisis instead of providing a way out.

Inequalities in income and social rights have sharpened as have conflicts between different groups. Apathy and pessimism have increased. Political leaders formerly popular have seen their popularity vanish.

Bush, Mitterrand, Kohl and Mulroney are falling into disfavor as the economic and social conditions in their respective countries deteriorate. New figures pop up claiming they will set things back on track.

Thus we see people like Jean-Marie Le Pen, David Duke, Patrick Buchanan and Preston Manning coming forth with "New Visions" for their respective countries.

Unfortunately, the "New Visions" are nothing more than baggage from the past which toss democracy to the wayside.

The politics of these figures are based on exclusion. They set out to scapegoat certain groups as being the causes of trouble and misfortune.

Welfare recipients and the unemployed are blamed for burgeoning government deficits. Trade unions are blamed for plant shut-downs. Japan and Quebec are labeled as trouble-makers. Women and ethnic minorities are singled out as special groups who get favoured treatment from the government because they have the nerve to complain.

In other words, there is a feeling that too many people are getting privileged access to government and this is throwing the government off track from what it should really be doing - whatever that might be and who it may be for. The argument here is that there seems to be too much democracy. Too many people are getting a piece of an ever smaller pie.

In actuality, however, there has not been enough democracy.

We allow leaders to decide our future with only vaguely articulated platforms and conceptions of whose interests they will serve.

In the 1988 election the Conservatives received 43 percent of the popular vote, yet govern with a majority of the seats in parliament. Is this democratic?

The massive social and economic disruptions that free trade and other policies of the government have caused have played into the hands of politicians such as Preston

Manning.

What will Manning do if he is elected? Will he bring forth the agenda of the people? Will he introduce more popular participation into government policy making? Has the NDP in Ontario done so?

Is it not time to ask ourselves what about our system allows politicians to ignore the wishes of the people once in office and then lie to us to be re-elected?

The fact that governments are unable to deal with economic decline does not mean that democracy is not working or that democracy is an impediment to "restructuring."

If anything our economic decline shows the need for more democracy. It shows a need for more direct participation.

Having the right to vote once every four or five years alone can hardly be the basis for democracy.

The problem at this late stage is that people tend to be impatient for change - yet passive. We believe messiahs

# bearpit

like Manning will take us back to the promised land. This was the case with Mulroney in 1984. He promised everything but in the end disappointed most everyone except the corporate business lobby which pushed for Free Trade with the United States.

Some of those disappointed by the Conservatives have moved on to the new high lords of the church of politics. Many others, I fear, have lost faith in the political process much the same as has half the American population which will not cast a vote in the election this November.

The feeling that democracy is not working is a dangerous one. It is this type of apathy which leads to the rise of figures with personality cults: the Yeltsins, the Buchanans and the Louis Bonapartes.

We must extend democracy to as-yet-untried areas. Democratic control of economic structures and decision-making should be on the agenda.

Why is our government secretly negotiating a North American Free Trade deal? Was this part of their platform during the last election? Let's open up the important economic decisions of this country to a democratic process.

Why are the Campeaus and Trumps of this world allowed to build debts of billions of dollars to satisfy their personal casino fetishes while industrial sectors are allowed to rust into oblivion?

Democracy must move out of parliament and into our immediate communities, workplaces, homes and universities. We must move beyond the current patriarchal form of representative democracy.

The messiahs can walk by themselves to their Promised Land. We, instead, will take the road, that until now, has been less traveled!



## TOM by MCAN



## Odyssey by PINC



Dear Editor:

I think you are some kind of Communist. Where do you get off saying sexism, racism, oppression and war are bad things?



# Hardcore racism is not a thing of the past

A few months ago the *Obiter Dicta*, the Osgoode Hall law school newspaper, received a vile and racist letter which claimed Osgoode was becoming a "national joke" because too many Black students were being admitted. Misplaced intentions and poor judgement caused the editors of the paper to print the letter in hopes of alerting students to the level and degree of racism on this campus.

Although I don't agree with the publishing of the letter I do understand what the editors must have felt upon receiving it.

This year I was the first Black female editor of *Excalibur*. With that came a lot of reactionary criticism. I was accused of making the *Excalibur* into a "Black paper;" I received numerous letters accusing me of being racist against white people and of being "Black-centric"

These letters I could stand; in fact I expected them. I knew when I began as editor that my particular bias, which I don't apologize for, is not usually expressed in mainstream media. As a Black woman the stories I felt were most important and the way I felt things should be edited was very different even from some of the people I work with.

Because the mainstream press is dominated by people of European decent — and, in the decision-making positions, particularly men — their bias is the one you are used to seeing. I know for some people a change from what they are used to can be very threatening.

However, the quantity and blatant nature of racist letters to the editor that appeared on my desk was particularly disturbing in light of the fact that there is an underlying assumption by many

people at this school that racism exists only in the most subtle form.

Sometimes I too was tempted to print the racist letters I received, just to make people aware of the real level of hatred circulating among our fellow students and, for all I know, staff and faculty (most of the letters came unsigned). But it is not my job or my intention to provide a forum for this kind of garbage.

Last week one of the most disturbing letters arrived under my door. The anonymous note made a reference to the Ku Klux Klan and advocated killing Black people — in other words me, my family and my friends.

Too often people on this campus, particularly people who have had very little personal experience with racism, direct their attention full-force against fighting "systemic racism" — struggling for courses more reflective of ethnic diversity or demanding more tenured professors of colour.

Undoubtedly the effect of the curriculum and faculty at this university on perpetuating oppressive attitudes cannot be underestimated. But as important as these struggles are, sometimes they overshadow the very basic fact that Black people, Asian people, Indian people, First Nations people, anyone who 'looks different' and women from all races are still subject to the most basic and violent forms of hatred.

Not only are there people out there who want us out of the university, there are people out there who want us dead.

J. A.



*So long, Harry.  
Thanks for the memories!*

## excalibur

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

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## EXCALENDAR

### Thursday April 2

Important Staff Meeting at 5:00 pm  
(Last one of the term. Party!)

### Friday April 3

Gone Fishin'

**"Terrorism is the  
surgical strike of the  
oppressed"**

- Slacker guy



# Harry & Nikki go head to head

What follows is a bitter exchange between York president Harry Arthurs and York Federation of Students vice president Nikki Gershbain.

In January, Arthurs surprised the York community by announcing dramatic amendments to Presidential Regulation No. 2, the university's bylaw on student conduct and disciplinary procedures. The amendments, entitled "emergency orders," give Vice President Elizabeth Hopkins wide-ranging powers to discipline students at her own discretion.

In an accompanying letter, Arthurs explains that the amendments are temporary (lasting until April 30), and are intended to deal with "the problem of the highly disruptive, potentially or actually violent student."

This shocked many students, who foresaw the amendments being used against student activists or outspoken critics of the university. The orders soon became known as "the war measures act," since their punitive intent and broad scope gave Hopkins full authority to circumvent the usual tribunal process and act as a one-person judiciary body.

In fact, the amendments were Arthurs' response to a single student, a repeat sexual offender who allegedly was an immediate threat to the safety of many female students.

During her (successful) bid for the YFS presidency, Gershbain described the amendments as an abuse of Arthurs' power in an *Excalibur* interview.

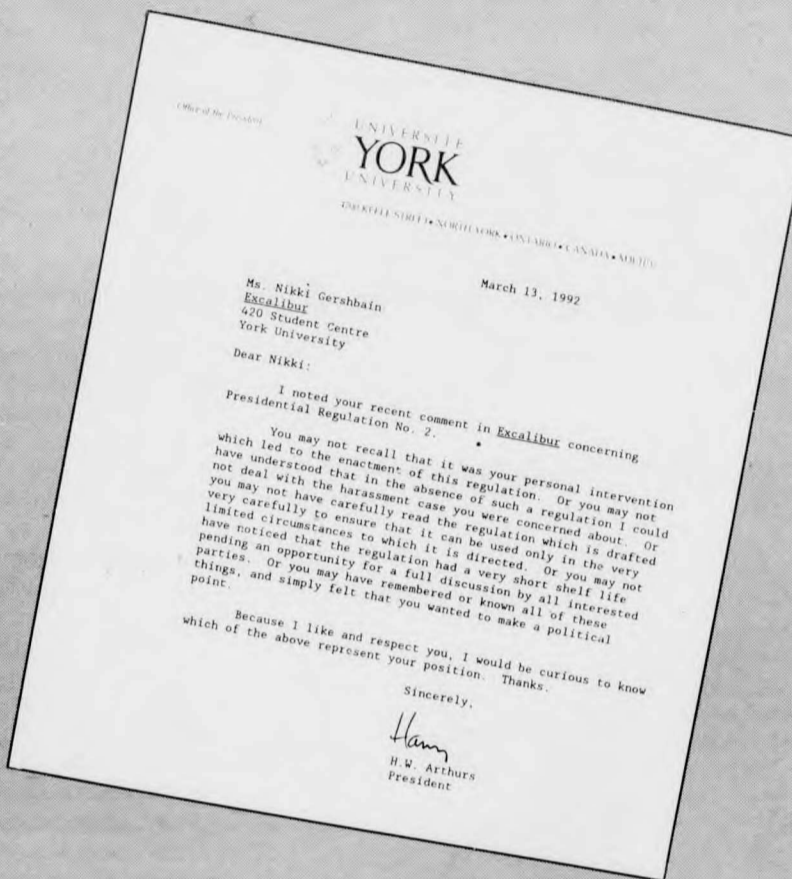
Arthurs' response to Gershbain appears in the letter below, which he addressed to *Excalibur*'s offices. In it

he infers that it was Gershbain who originally drew his attention to the harassment case and requested the amendments be made.

Gershbain acknowledges that it was the YFS who alerted Arthurs' office to the harassment case last year. But she claims the amendment is an unnecessarily draconian response, since Arthurs has always had the

power to impose unilaterally any disciplinary act he wishes. She claims he made the amendment to "shift the onus away from [him]self" and onto Hopkins.

And, according to Gershbain, the amendment has not yet been used, since Arthurs ended up using his presidential powers to deal with the harassment case.



President Harry Arthurs  
c/o *Excalibur*  
420 Student Centre  
York University

March 25, 1992

Dear Harry,

Surprised as I may have been to discover a personal letter written to me addressed to the offices of *Excalibur*, I am responding in the same fashion because I assume that it is this forum within which you prefer our exchanges be aired.

In an misguided attempt to avoid taking responsibility for your actions, Harry, your letter completely misrepresents the controversy surrounding your recent amendment to Presidential Regulation Number Two.

You were curious to know which of the reasons, that you presented, reflect my position. None do.

Your claim that it was my personal intervention that led to the enactment of the amendment is completely false. You know as well as I that prior to the enactment, you were already vested with the power to remove students from campus. Yet in a strategically brilliant, albeit back-handed attempt, to shift the onus away from yourself, you passed that power onto one of your Vice-Presidents. That failed, and in a desperate attempt to avoid any political flack, you have decided to blame YFS, and, more specifically -- me.

I stand unapologetically by YFS's decision to apply pressure on you, in an attempt to rectify a situation that was presenting a serious physical and emotional danger to a number of women on campus. Do you recall that it was the inaction of your colleagues and you that left these women trapped in this hostile environment in the first place?

You may also recall that you wrote the amendment -- not me. More significantly, you wrote it without any community consultation, including YFS. And you wonder why students are angry and suspicious?

You obviously have a crude understanding of the political climate at York. This is evidenced by the fact that you unilaterally developed an amendment that gives the university the power to remove students from campus. While only in the most extreme of circumstances this may in fact be necessary, you developed this amendment without consulting the community, without reasonably limiting the extent of your power, and without placing the emergency regulation within any sort of relevant context (ie: an account of the nature of the specific incident that led to the amendment).

And now, Harry, you have the gall to feign surprise because your amendment has led, quite legitimately, to the perception that your goal is to silence political activists on campus. In response to your question, therefore, my position is straightforward: I can neither be held responsible for the foolishness of your actions, nor for this valid perception.

Should you require further clarification of my position, beyond that which YFS has already articulated on your Presidential Task Force On Non-Academic Disciplinary Procedures, I would be more than willing to pursue this matter with you further.

Sincerely,

*Nikki*

Nikki Gershbain  
VP Internal/President-Elect

York Federation of Students/Fédération des étudiants de York  
336 Student Centre, Université York University, 4700 Keele Street, North York, Ontario, M3J 1P3, (416) 736-5324

# A not so fond farewell to Osgoode

For the past two years the Pan Afrikan Law Society has been an outspoken and controversial critic of the organization and curriculum of Osgoode Hall law school. Here one of the founding members of PALS offers a not-so-fond farewell to Osgoode and a summary of his observations and experiences as a student there.

by Livingston Wedderburn

It is with apprehension that I write what promises to be my last article for the York student press. It seems like I just arrived at Osgoode Hall law School. I am not lamenting the fact that this is hopefully my final year; instead, my sadness comes from the experience which I have had as an African law student.

When I started at Osgoode in September 1989, I did so with all the enthusiasm which most of us feel at being admitted to such a reputable institution. I recall putting on my application something to the effect of wanting to study law for the purpose of enhancing the cause of justice in our society. I was generally naive enough to believe that all one had to do was be a "good lawyer" or "honest judge" to further the cause of justice.

While a student here I have not only learned the law but I have learned about the law. That is to say, aside from learning what *stare decisis* or *ratio decidendi* is, or how to skillfully

shift the onus, I have also come to the conclusion that law, as it is, is an instrument designed to further the aims of the traditionally advantaged in society.

Before you raise the question as to whether it ever serves the disadvantaged, I will answer by saying that my assertion is from a holistic perspective and I will answer, holistically no! That is to say that aside from token cases, when you look at the full picture, it does not.

It is not the *sentiments* of law but its *substance* which is the instrument of partiality. I will illustrate my point by bringing to mind the American Declaration of Independence, which bequeathed "equality" to all "men" during the days of enslavement.

Before anyone reacts by saying that that was then and we have grown up since then, let us reflect on the Charter of Rights in Canada's constitution and the enormous human rights transgressions that are still taking place right now, against any group which falls outside that same categorical clique of "men" which the Declaration of Independence declared equal to each other. By this, for those of you who do not get the point, I am referring to the law's systemic partiality to White men.

The law no longer discriminates overtly. Nowadays it's blind. That is to say that we can all go to court for justice if we want, or if we can afford to, or if

the judge and/or the jury are not racist or sexist or ethnocentric. Everyone now has the right to a lawyer if they can afford one or if their legal aid certificate is granted and if the inexperienced lawyer they get can stand up to the other side. The law can be conveniently blind or comfortably dumb, whichever will further the cause of those who control it.

The issue of "affirmative action" has also come to the fore. Let me begin by saying that affirmative action is as old as racism and was not devised to eradicate but to implement it. What we now call "affirmative action" is an insidious racist scheme which is devised to frustrate and confuse the hard won gains by the victims of oppression, and make the deserving benefactors of these gains feel guilty and thankful to the oppressor.

When we think "affirmative action" we are supposed to think of a scheme that did not exist before, that is a benign instrument devised to help the "disadvantaged." The fact is that affirmative action has always been inextricably linked to all institutions based on discrimination. These institutions are by their very nature selective of a "certain kind" of people and have a corresponding policy of exclusion.

Admitting "minorities" in order to change an institution's image and give it a liberal make-up job, is not going to end systemic discrimination based on race or gender or

any other criterion. If upon admittance the institution does not change anything of its traditional racist infrastructure, then it is an added insult to those "minorities" who are allowed in, to be assaulted daily with the dogma of racism.

What is needed is for affirmative action to be done away with and for some anti-racist and anti-discrimination action to be taken. Institutions such as Osgoode have yet to take up this challenge.

As a member of the Pan Afrikan Law Society I have used some of my political energy to assist in influencing changes at the school which would better equip Africans and so-called "minorities" to understand our position in relation to the law. One of the causes which the Society has fought for is for the curriculum to be more truthfully representative of the development of law by including the contributions and relationship of those who have suffered from it and changed it through resistance.

I am still amazed by the fact that 400 years of "slave law," for example, are by omission deemed irrelevant by the administration. To me this is paralleled only by the fact that the piece of real estate that you are sitting on is "stolen property" and its owners have been murdered in the process -- and this is also treated as

trivial. These things must be taught -- and not in exclusion of the mainstream curriculum so that they are isolated from most students, or presented as if they were not intrinsically linked to all areas of law.

One of the most important lessons I have learned from Osgoode is that the fight against systemic injustices entails penalties and persecution. Depending on how far you are willing to go, it could mean that you do not get a particular job or that you don't make it to the bar or that your career opportunities are limited. There is also the exacting price of peer pressure and isolation.

I think that if more people would transcend their cowardice they would find out that the price is well worth it.

On a final note, I would like to close by saying thank you to those who inspired me and stood with me and helped me cope with the oppressiveness at Osgoode. They are my peers from whom I learned courage, drew strength and who fired my imagination and enhanced my understanding. I would also like to thank the Ancestors for accompanying me here. In particular I would like to thank all those who have participated in the Pan Afrikan Law Society. Your support will be a lingering reminder that we ourselves are our greatest assets, the source of all that we are, and that which we will be.

# How Fienberg fits into York's arms ambition

*"So having said that I'm for sharing of data and goodness and*

*truth and ethics and morality, let me also say that I believe*

*that industrial funding in a university setting is not immoral,*

*or even counter to the culture of a university in general — in*

*particular, to York."*

**-Fienberg, address to symposium, March 5**

*continued from front page*

contractor among American universities. More of its funding comes from military research than from tuition, even at around \$15,000 per student.

One of the richest sources of funds arrived in 1985 when CMU signed a \$100+ million contract with the Department of Defence for the construction and operation of the Software Engineering Institute (SEI). Directly funded and regulated by the Department of Defence, SEI develops software for the military's most advanced weapons projects, including the F-16 fighter, the B-1B bomber, the ultra-secret Advanced Tactical Fighter and the SDI ("Star Wars") megaproject.

SEI works directly with some of the largest U.S. defense contractors: General Dynamics, Lockheed, Martin Marietta, Raytheon, Rockwell and others. The Department of Defense has the right to mandate a certain percentage of the projects that will be researched at SEI and to determine what is or is not classified research.

But corporate research wasn't merely dropped onto an otherwise undisturbed campus: the whole university had to be restructured and transformed into an efficient, profit-maximizing corporation. This meant the elimination of unprofitable departments like Fine Arts and the trimming of faculty and swelling of class sizes in other non-revenue-producing areas.

Fienberg was appointed Dean of Humanities and Social Sciences during this period and was instrumental in transforming the faculty into a highly streamlined, businesslike operation. Professors there say they remember his "highly intrusive management style" and his "heartless approach to budgeting."

The management principles he developed there are the same ones he advocates for York: a preference for research — particularly contract research — over teaching; the 'normalization' of departments by eliminating small classes and basing budget cuts on the 'cost-effectiveness' of departments; and, most importantly, close ties with the business community.

Fienberg also has a direct tie with SEI: he has been a member of the advisory board to SEI's Software Process Program since 1988, and apparently still is. Although he takes great pains to downplay the importance of this position, he does not hide his admiration for SEI. At a symposium last month on the role of private sector research in universities, he described SEI as a shining example of university-industry collaboration and a model for York to follow.

## York goes to war

York in the 1990s may well mirror Carnegie Mellon in the 1980s, and parts of that reflection are already clearly visible. Most notably, York is currently trying to get its own version of SEI.

Earlier this year York quietly entered a bid to become the \$40 million home to the International Space University (ISU). York stands a good chance for a number of reasons, not the least of which is the presence of the Institute for Space and Terrestrial Science on campus.

If York wins the ISU contract, North America's leading military contractors will have a comfortable place on this campus. The ISU is a spin-off of the Massachusetts Institute of Technology, America's top academic defence contractor, and Draper Laboratories, which performs defence-related research including the design of inertial guidance systems for missiles.



## How we got from Harry to here

**May 15, 1991:** Harry Arthurs announces he will resign as of June 30, 1992 — two years short of his ten-year term.

"A number of personal and professional considerations brought me to the brink of this decision," he writes. Later he tells *Excilibur* he wants to resume teaching law.

**June 27:** The York senate votes to go ahead with the presidential selection process, in spite of bitter opposition from many senators.

Senators say the process — where the Senate votes to endorse candidates to the Board, which has the final decision — is undemocratic and prone to bias.

History professor and outspoken senator A. Kanya-Forstner angrily condemns the voting procedure, where senators can vote to "endorse" or "accept" but not to reject candidates.

"There is a side of me that would dearly like to say to those who were responsible for drafting such a provision: 'Fuck you'," he tells the Senate, "though

I would never say such words in Senate."

He urges senators to abstain during the vote on the selection process.

Senate Chair John Crozier, audibly upset, urges the dissident senators to shut up and asks senators to hold their complaints until after the president is selected.

The motion passes with 22 votes in favour and 18 abstentions.

**September:** The selection committee begins meeting. It contains six representatives from York's Board of Governors

and five from the Senate — only one of them a student. In previous years selection committees have contained up to one third students.

**November 13:** The committee holds open forums so they can hear what faculty, staff and students want to see in a new president. None of the Board of Governors representatives attend.

The committee tells the small audience they have hired Landmark Consulting, a 'headhunting' firm, to seek candidates from other universities and from the business community.

It has received funding from many leading defence contractors.

The ISU board of directors includes directors of such weapons giants as General Electric, Boeing, McDonnell Douglas and Lockheed. Larry Clarke, president of arms contractor Spar Aerospace, sits on both the ISU board and the York University Board of Governors. Even without ISU, York ranks third among Canadian universities in income from military research contracts — which include several contracts funded by the Strategic Defense Initiative.

But the ISU would provide a major and permanent conduit for defence industry dollars to enter the university. These dollars, virtually unfettered by the ending of the cold war, must look tempting as York's other revenue sources (direct government funding, the real estate industry) become increasingly paltry.

It is in this context that the York administration hand-selected Stephen Fienberg for the presidency. His contacts, philosophies, management style and first-hand experience would enable York to wring maximum value out of the university-industry marriage.

### The big picture

Perhaps more importantly, a president like Fienberg would aid York's grand project: the conversion of the university from a humanities-oriented undergraduate school into an industry-oriented campus with a strong emphasis on contract research, applied science, industrial technology and business administration.

These are among the areas targeted by Ontario governments — both Liberal and NDP — as the key places to direct university funding. During the 1980s Ontario stopped funding universities through lump-sum payments and began using a corridor-financing system to channel funds into specific program areas.

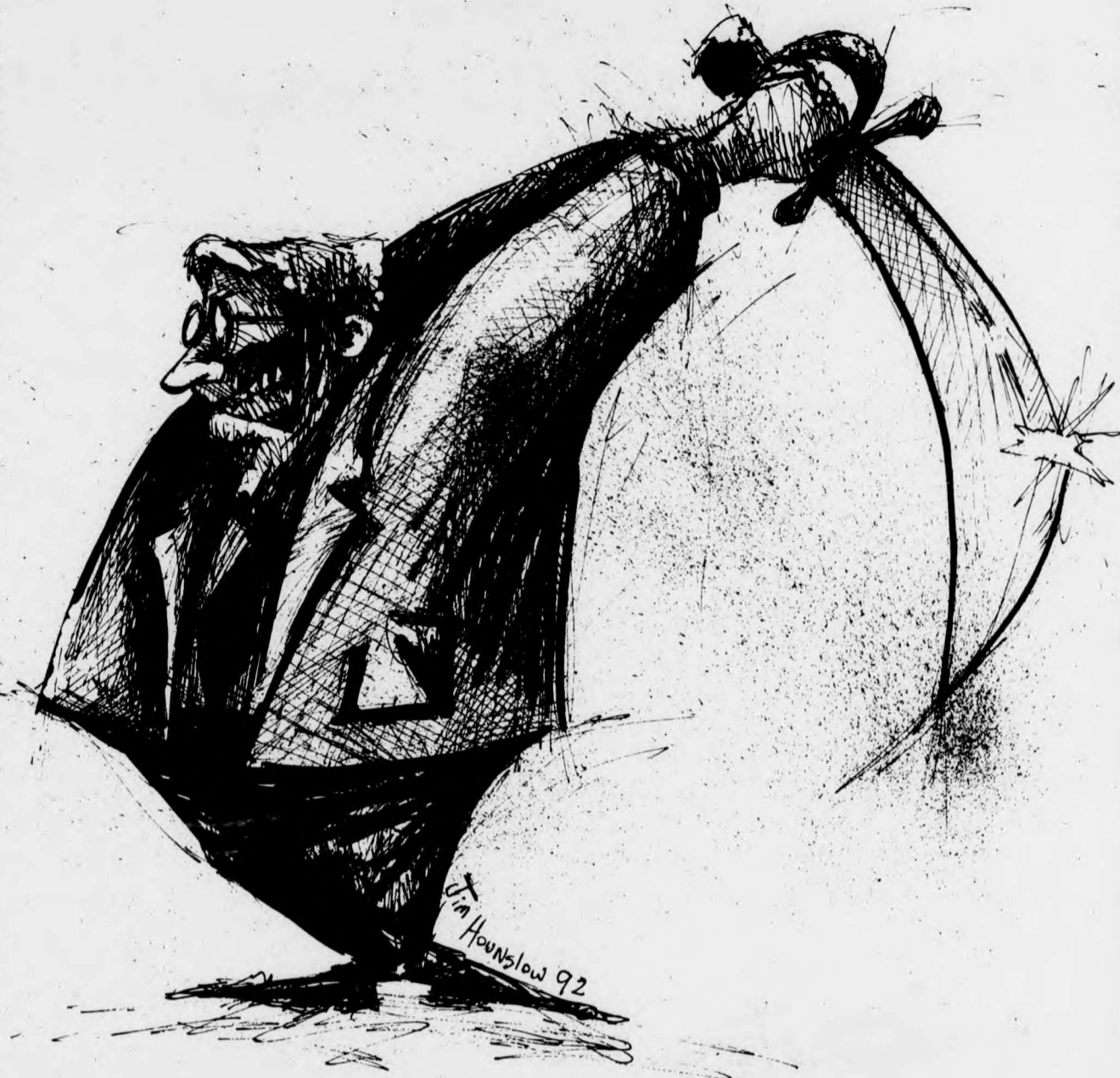
This allows the province to have a hand in the inner workings of universities — so Ontario can use universities as part of its "competitiveness"-based industrial strategy (by funding program areas directly related to 'competitive' industry) while still underfunding universities (by delivering increases in post-secondary education transfer payments below the inflation rate).

President Harry Arthurs was quick to realize the implications of this for York: as an arts and humanities school, York was missing out on the big bucks. Between the push of Ontario policies and the pull of industrial contracts, Arthurs saw a future York with less of an academic focus and more emphasis on 'real world' industry-oriented studies.

He has expressed this vision in several ways, most notably in his recent Green Paper, which outlines his model of York in the year 2020. It calls for new faculties of Medicine, Information Science and Design and Communications — a mixture custom-made to attract both private sector investment and Ontario development dollars.

But getting from here to there won't be easy. It will mean cutting back enrollment in Arts and Fine Arts faculties, limiting the budgets of unprofitable departments and turning departments into austere, businesslike operations so York can redirect its growth into the lucrative new fields. In essence, it will mean pulling resources out of the areas that made York distinctive among large universities.

And that's where Fienberg comes in. As vice president he has been responsible for implementing campus-wide budget cuts this year, and he has done so with a rigour and enthusiasm never seen before at



*"There are clearly several people at the university who have not come to trust me or understand my style, and I plan to correct this."*

-Fienberg, public screening, March 30

York. Not only does he oversee cutbacks department by department but he makes regular pronouncements on how to reshape departments to 'normalize' their operations, their class sizes, their faculty makeup, their future plans.

The logical extension of Fienberg's vision of austere restructuring is to shift York's budgets increasingly into a profit-maximizing line, assessing programs on the basis of returns on investment rather than intellectual merit.

Fienberg says he envisions York as a "work-in-progress," and it's probably the most revealing comment he has made. During his lengthy screenings on

Monday, not once did he acknowledge that there is anything distinctive about York, anything unique to preserve in the frantic rush to strike veins of finance. The political and cultural diversity of the faculty, the experimental spirit involved in our tradition of taking on daring and untried programs, the flexibility in pedagogical design, the risk of taking on projects other universities won't — Fienberg seems aware of none of this.

Instead — and it echoed in his every phrase on Monday — Fienberg sees York as a large and troubled corporation, and he will relish the opportunity to make it efficient, profitable and reputable. And he won't understand why people aren't grateful.

**November 27:** Sherry Rowley, the sole student on the search committee, tells *Excalibur* that the committee decided to look off campus because it was a "good political move" which could assist York's relations with corporations.

"A batch of letters went out to major corporations," Rowley says. "The reason why a lot of applications were done from outside the university was because they were more of a political move."

Rowley says she was the only committee member to vote against hiring Landmark Consulting.

**January 1992:** The search committee's deadline for producing a shortlist passes. Committee chair John Bankes tells the Senate they need more time to examine potential candidates. The committee has

received 75 applications and must produce a shortlist of 3-5 candidates.

**March 5:** The committee cancels a scheduled meeting with the executive committees of the senate and the board of governors. No explanation is provided.

The committee is still unwilling even to provide a date for its presentation of a shortlist. Some observers say it may take until the end of May.

**March 12:** Justin Linden, chair of the student senator caucus, writes an angry letter to Senate Chair Louise Ripley. He notes that the selection could take place during the summer, when the 31 student senators are off campus and often unable to vote. He describes this as a "massive legitimacy deficit."

**March 23:** The search committee holds an *in camera* meeting with the executive committees of the senate and the board of governors at Glendon College. Less than an hour later, they release the three-name shortlist.

**March 30:** Stephen Fienberg is grilled by professors and students at an open hearing.

**April 2:** Susan Mann will be questioned at two open hearings (9:15 am at Salon Garigue, Glendon College; 1:00 pm in the Senate Chamber, S915 Ross).

**April 3:** The public will examine Viv Nelles at two open hearings (10:00 am in Vari Hall lecture room C; 3:00 pm at Salon Garigue, Glendon College).

**April 7:** An *in camera* senate meeting will be held at 3:00. The search committee will answer questions from senators; however, rules require that there will be "no votes [on motions] and no debates."

Voting will begin immediately after the meeting. Senators can vote to "endorse" or "accept" — but not to reject — each candidate.

**April 8:** Voting will end at 1:00 pm. The search committee must keep the results secret, even from the senate.

The search committee will bring the results to the Board of Governors, who will then select a president. The board does not have to obey the senate's recommendations.

**July 1:** The new president will take office.

## Mann's approach pleases students

Susan Mann may be the big unknown among the presidential candidates, but experience has shown she can overcome expectations.

In 1982 Mann became the first (and to date the only) woman rector in the 100-year history of Catholic-dominated University of Ottawa. During the eight years she held the position, faculty members say, she pushed quietly for progressive change in a very conservative university.

Her positions on labour policy, employment equity and, especially, student relations were original and innovative and frequently ran against the grain of the male Oblates in the other rector positions.

"She has opened up the can of worms on a number of issues," says Jane Fulton, a senior professor in Ottawa's faculty of administrative studies. "She's a quiet woman, but she's enough of a strategist to make things happen."

Fulton says Mann made many advances in the status of women at Ottawa, but her politics were far from radical.

"She may be a feminist but it is hard to discern any of the rough edges of feminism. She's modest in her approach to women's issues although she believes in equality."

And on issues of funding, Mann's positions tend to support the conservative status quo, according to students who have interviewed her. She is in favour of cutting department budgets in order to balance the books during times of underfunding, and she supports some private-sector research funding for universities.

But she believes in emphasizing the liberal arts in spite of government and administration pressures to the contrary, and reportedly says she would not bolster applied science simply to attract private-sector investment.

Ottawa students report excellent relations with Mann. Patty Barrera, president of the University of Ottawa Student Union, says she is "very cool" and extremely open to students.

"I think she's very pro-student. She's very



accessible, and I think she's got more than enough experience at being an administrator," Barrera said.

Fulton warned, however, that Ottawa is a much smaller university and that Mann may have trouble adjusting to the impersonal, 'hardball' politics of York.

"She does not deal well with the male bullshit" of upper administrators, Fulton said. "She has no experience with that sort of environment, and she may have trouble dealing with the power-brokering at York."

## Nelles speaks for admin status quo

If you look at it on the surface, Henry "Viv" Nelles is the compromise candidate, the 'just right' bear, the man in the middle. That's what the search committee wants you to think.

He's the one for the senators and board members who find Stephen Fienberg's corporate austerity unpalatable but don't want the *glasnost* and bottom-up management of Susan Mann. He's the one for people who want more of the same — more of the same, but maybe even less subtly.

A veteran of York's history department, Nelles appears to have equal numbers of friends and enemies there. His friends describe him as competent, knowledgeable and well-connected in Queen's Park circles. His history department enemies, if they would talk, spoke of bitter conflicts over the department's composition.

"He's associated with a group of faculty in history... who have a more elitist definition of academe" and who regard research as much more important than teaching, said a professor in another department who wished to remain anonymous.

People who have dealt with Nelles through the Ontario Council on University Affairs — an organization which acts as an interface between Queen's Park and university administrations — say he has a tough but professional management style based more on backroom negotiations than on consensus-building.

Students who have dealt with him through OCUA, however, have been rather less impressed.

"I don't believe he is someone who has student interests anywhere on his list of priorities," said Laurie Kingston, chair of the Ontario Federation of Students. Kingston cited a number of instances where Nelles had belittled student politics or student con-

cerns at committee meetings.

Kingston also said Nelles has spoken publicly in support of drastic tuition increases.

A number of York professors, both supporters and opponents, said the combination of Nelles' backroom style and the split support he receives on campus could lead to a more closed, less accessible administration.

At least one professor said Nelles' lack of administrative experience could wreak havoc during his first year in office. Others warned that he would attempt less than even Arthurs to appease the often divergent interests of York.

"He's a bright man, he's a competent man but his agenda is close at hand and it's with the government, with the administration but not with faculty or students," said another anonymity-requesting faculty member.

"He's a technocrat who probably would be working to give a hand to the big boys."



## TAX SEMINAR for INTERNATIONAL STUDENTS

Tuesday 7th April, 1992  
1:00 p.m.  
Stedman Lecture Hall A

Tax forms and tax returns will be available.

sponsored by the  
International Students Office  
105 Central Square

## YORK UNIVERSITY LIBRARIES FINES FOR OVERDUE LIBRARY MATERIALS LENDING CODE REVISIONS FOR SEPTEMBER 1992

LET'S GET MATERIALS BACK INTO THE LIBRARIES SO MORE  
PEOPLE CAN BENEFIT FROM THE COLLECTIONS

**SCENARIO:** You look up a book in Yorkline. It tells you the item is charged out until next week. You make a note of the due date and you return to the library soon after it was due to discover it has not been returned. You return a few times with the same disappointing result.

**SCENARIO:** You look up a book in Yorkline. It tells you it is charged out until next week. You go to the circulation desk to fill out a hold request to be notified when it is returned so you can charge it out. The due date comes and goes and you inquire why you have not received notification of its return. You are told it has not been returned on time by the borrower.

**SCENARIO:** You have a hold on a title and inquire why you have not received notification of its return. You are told it has not been returned by the borrower. In fact, you are informed, several other people have put holds on it after you and when it does come in you can keep it only for one week instead of two in order to meet the demand on the title.

**SCENARIO:** After repeated visits to the library and unsuccessful holds, you realize the item you need is going to be held overdue past the point that you can use it. Sometimes you find you are the victim of an item being "leased" for the whole term for the price of the maximum overdue fine.

### WHY RAISE THE FINES FOR OVERDUE MATERIALS FOR SEPTEMBER 1992?

Fines act as a deterrent to encourage users to return materials on or before the due date to allow the maximum utilization of the collections by the greatest number of people, especially at this time of shrinking resources. By raising the rate we will put in place fines for overdue materials that users will want to avoid.

By increasing the overdue fines at the York Libraries, which haven't been raised since the mid-sixties, we will bring them in line with those at both University of Toronto and Ryerson. By charging \$.50 per day per item (instead of \$.20), users will want to avoid the accumulation of fines. By charging a maximum of \$25.00 per item (instead of \$15.00), we will help prevent the "leasing" of books. By charging the maximum fine (\$25.00) plus the \$15.00 service/processing fee even if the book is returned after billed for replacement, we prevent "leasing" for the whole term.

By billing the borrower for a "lost" item 50 days after the due date (instead of the present 75), we get materials back into circulation more quickly and eliminate the production, distribution and mailing of one overdue notice out of three.

### HOW TO AVOID OVERDUE FINES


Use the PATRON SELF ENQUIRY service available on every Yorkline terminal and through remote access to check online for a list of the materials you have charged to your card with their due dates. Keep on top of the dates materials must be returned. Ask for a Patron Self Enquiry password at any circulation desk. It comes with an instruction sheet on how to use the service.

Use TELEPHONE RENEWAL within 48 of the due date to renew materials without having to come on campus. A bookmark or handout with the telephone renewal policies and procedures are available in every library.

You may return regular loan materials at any library. External book drops at the libraries allow you to return items after hours.

**REMEMBER, FINES ARE NOT FEES.  
ONLY THOSE BORROWERS WHO DO NOT HONOUR DUE  
DATES HAVE TO PAY OVERDUE FINES.**

# Behind Bars:



## 10 YEARS AS A POLITICAL PRISONER

by Moira MacDonald

**M**artha Kusma's face does not give away the formidable spirit lying behind it. Seeing her on the street you meet a slight, smooth-skinned young Black woman with an understated presence. She introduces herself in a gentle, soft-spoken voice.

Even when you ask her about her ten years in an Ethiopian prison, the infrequent visits from family and friends, the fears for the welfare of her children, the school she set up with other political prisoners to teach illiterate inmates to read, her face saddens yet the softness remains. But ask Kusma why she was there and the expression tightens, her eyes flash and her voice, filling with anger, becomes a keenly directed weapon.

Kusma is 39 years old and now lives with her three children in Toronto. In 1980 she was arrested in the Ethiopian capital of Addis Ababa while working as a journalist at a state-monitored newspaper. She was still breast-feeding her youngest child.

Although she was never formally charged, Kusma's arrest was largely due to her many years of writing and speaking out in favour of cultural and linguistic rights for her tribal people, the Oromos of western and south-eastern Ethiopia. The first year of her ten-year incarceration was spent in a detention centre where she was also tortured and the next nine in the Addis Ababa Central Prison. Kusma was finally granted amnesty in 1989 but the still-oppressive political situation forced her to flee with her children to neighbouring Kenya. Once there she was constantly under the threat of deportation. With the help of several groups — including the Canadian centre of PEN, an international writers organization which had been monitoring her case for several years — Kusma was granted asylum in Canada.

"I belong to a big nation subjugated by a small nation and that (big) nation has lost its identity," says Kusma of her Oromo roots. Oromos constitute between 40 to 55 percent of Ethiopia's population. But the pattern of Ethiopian government policies over the last century has meant continued subjugation of Oromo culture and language to the policies of powerful minorities.

"My imprisonment didn't begin that very day," says Kusma of her arrest. "It's like I inherited the problem from my parents. Being born Oromo means being conscious that your (language) is a great crime."

As a child Kusma learned to keep her national identity as inconspicuous as possible. At the state-run school she was publicly humiliated for speaking in her native tongue and even had to change her Oromo name, Kuwea, to an Amharic one in order to attend.

"I didn't want to be identified with my people. I was ashamed of being Oromo... but secretly I always wanted to speak my language," she recalls.

Both Kusma's father and grandfather had actively promoted the Oromo Protestant religion, her father spending many years in prison himself for it. But Kusma only became politicized at university where she met stu-



**"It's like I inherited the problem from my parents. Being born Oromo means being conscious that your (language) is a great crime."**

Martha Kusma

dents who "were proud of being Oromo."

"That's when I began to look at myself from a different perspective," she says, "as a full, complete human being."

Kusma was still in university when a military coup overthrew the emperor, Haile Selassie, in September 1974. A revolutionary leftist regime took power, closed down the university and sent all students to the countryside to reclaim the land from its owners and divide it amongst the peasants. An ill-conceived plan, since many of the students were killed when they met up with the angry and armed landowners. Kusma refused to go and quickly married and became pregnant in order to be granted exemption.

Kusma soon began working for the Radio Voice of Gospel station, sponsored by the Lutheran World Federation. As a producer of family programs she decided she would try to promote Oromo culture in her work since the majority of Ethiopian Christians were Oromo.

"I used to go out to the countryside. My targets were rural people, the Oromo. I did interviews, I wanted those people to have confidence in themselves. I wanted them to know they had a culture of their own, (that) they were human beings equally (and) not to be ashamed of themselves."

The programs took off. Says Kusma, "The Oromo people began writing letters asking for more air time. (But) the government was alert. They didn't want this to happen."

In 1977, threatened by the station's work, the government shut it down. "That's when

my imprisonment began for me," Kusma says.

Kusma was placed by the government as a women's column editor in an Oromo newspaper, *Barissa*. *Barissa* had previously enjoyed high circulation amongst the Oromos, but the by-then Marxist-Leninist government assumed control and circulation dropped from 20,000 to 200, consisting only of government officials assigned to monitor it. Claiming that the paper was being circulated, the government moved the copies out one door of the printing press, only to immediately return them through another door as unsold, minus 200.

"At the newspaper I was paralysed," remembers Kusma, "the journalist in me really died because I couldn't reach people." Cut off from the Oromo, Kusma decided to direct her columns to their actual audience, the government. She called on it to uphold and enforce its own policy to protect the rights of all nationalities. It was risky business for Kusma, given the political climate, but as she says, "You don't think of the consequences when you're writing, you just want to get it out... and then later worry about what people (will) say."

Kusma was arrested in February 1980 during a government sweep of Oromos suspected of wanting to join the militant Oromo Liberation Front (OLF), which had recently attacked government targets. Kusma's husband was a member of the OLF but had managed to escape the country, leaving Kusma to take care of their three children.

Originally she supported his actions, "because he was fighting my share too (and I felt) I would carry his burden from this end." She has not seen him since and now feels bitter about what he did, saying that Ethiopian men "consider children as the burden of the woman" and that her husband, "completely ignored us when we needed him most."

Kusma was taken to the Central Investigation Department, supposedly for ten minutes of questioning. She endured periodic torture during her year there but says her jailers "knew somehow that what hurt me more was when they beat those people I respected," forcing her to watch.

After she was moved to the Central Prison Kusma was finally able to receive visitors, but they came rarely, terrified of the consequences of being associated with a political prisoner. "Being a political prisoner was like being a monster," she says. "Visitors could also be implicated."

"I felt like I was cut off, that I was really abandoned by everybody. But I had no guilty conscience, I felt I was right."

"We kept very active in the prison, working day and night," Kusma recalls of the inmate community. "The guards wanted us to weep... to break... (but) as an act of defiance we smiled in the midst of the hardest times."

Besides helping to set up a prison school, Kusma kept her memoirs, smuggling them out with visitors or bribed guards to give to missionary friends going out of the country.

But after a few years of little contact with the outside world, Kusma's belief in herself began to falter. Then letters began to arrive from groups like Amnesty International and PEN, telling her she was right and restoring her confidence.

Authorizations for prison releases were often on the same list as death sentences. Such a list, she recalls, "for some was the shadow of death, for others it was the bell of freedom ringing from afar." The "lists" could come at any time which is why Kusma says she never slept more than two hours a night, for fear of being executed in her sleep.

Kusma's own release came arbitrarily as part of a general amnesty annually announced by the government on the anniversary of the 1974 revolution. She says it wasn't until the main prison gates were opened and the released prisoners saw the waiting television cameras on the other side that they really knew they were free. "It's only when something good happens that the cameras arrive," she remarks wryly.

After almost one year in Canada Kusma still feels uncertain about her future. Depression keeps her from writing more about her experiences. "The only thing that is keeping me going is the happiness of my kids. I don't see my future here. Back home it's a very important time, the conflict (of the Oromo) there is heading for a climax... I want to be dying their deaths, suffering their pain."

But what frustrates Kusma as much as her own feeling of ineffectiveness is the unwillingness of foreign governments to speak out against the oppression of the Oromos. Sadly, says Kusma, "(the Oromos) don't have any economic interests, any political interests for them — it's not Kuwait."

# clubs page

...a free forum for clubs recognized by YFS

## United Indian Students

hosts it's cultural show at  
 Metro Convention Centre

**June 6th • 6:00pm**

Dance to follow 9:00-1:00

Tickets available at Room 446 Student Centre for info. call 329-0681

This is the last clubs page until next september, so please don't send me your submissions until next year.

## Women and Men

"The world of humanity has two wings, one is the women and the other men. Not until both wings are equally developed can the bird fly. Should one wing remain weak, flight is impossible."

**Wed. April 1**  
 at 1:00pm  
 307 Student Centre

**BAHA'U'LLAH**  
 Association for Baha'i Studies

## Envision York's final meeting of the year

**Monday,**  
**April 6th@**  
**5:00**

**in Lumbers Lounge.**

We will be having elections, so everyone who participated over the year. Please come out and vote.

## NDP meeting

**Thursday,**  
**April 2nd**  
**5:00pm**

**Strike Policy**  
**Committee**  
**for convention**

## Croatian Student Assoc.

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

## Armenian Students Association

### What's Happening

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

## York University Italian Assoc.

presents  
**UNA SERA AL TEATRO '92**  
 featuring  
 'Chi Non Prova Non Crede'  
 &  
 'Gli Imbianchini Non Hanno Ricordi'  
**Sunday April 5**  
**4:00pm**  
 at Martingrove Collegiate Institute  
 50 Winterton Drive  
 (Martingrove & Eglinton)  
 Tickets: \$10 at the Y.U.I.A. office  
 339 Student Centre  
 (736-2100 ext. 20491)  
 or at the door.



**YUK YUK'S**  
 Live at the  
 Underground  
 Comedians &  
 DJ after

**Wed. April 1st**  
**7:30pm**  
**\$5/adv.**  
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Come early for amateur warm-up.  
 presented by YCC/AIESEC-York/SCC

## Mature Students

the final week of the F/W session is here. Join us! Join us! In our celebration.  
**Monday,**  
**April 6th**  
**11am-2pm**  
 Mature Students' Lounge  
 Winters College Room 138



W E A K L Y  
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**FREE**

EVERY WEDNESDAY

Ever felt like your head was about to explode? Check out our four page feature article on migraines. PAGE 12



The stage version of *The Far Side*, the classic comic strip by Gary Larson, opens to mixed reviews. PAGE 36



Nothing about the film *Basic Instinct*. But we bet you'll pick up this issue of *eye* just because of this cover photo.



### LISTINGS

Movies and clubs, music and theatre, concerts and more! PAGES 34-42

VOLUME ONE  
ISSUE ONE



# TAKING A BITE OUT OF THE COMPETITION

every page

Now printed with old and inferior high rub ink. ♣

## this is the editorial page...not!

**WE FIRMLY BELIEVE THAT THE READER IS ALWAYS CORRECT...**

Dear aye:

For a long time, I have felt that Toronto didn't have enough specialty publications, and certainly not enough arts publications. Needless to say, I think what you're doing is swell.

The two page centrespread on *Phantom of the Opera*, for instance, told me more than I thought was possible to know about chandeliers falling from ceilings. And, of course, there can never be enough information about Andrew Lloyd Webber.

Fantastic job.

And, how about that eight page pullout section on Kevin Costner? I mean, I never would have thought detailed descriptions of the catering on *Dances With Wolves* could be so fascinating! It just goes to show the depth of your entertainment reportage.

Great, great stuff.

Now I hear rumours that you're going to devote an entire issue to Madonna. What can I say?

I'm glad somebody has the guts to cover the alternative entertainment scene!

F. Nietzsche  
Thorold, Ontario

(Oh, blush!)

**...UNFORTUNATELY, THERE IS AN EXCEPTION TO EVERY RULE**

Dear aye:

I've noticed that in recent issues you've cut back on the amount of colour you've been using: your pages don't seem to have that psychedelic acid flashback quality they used to. Also, there seem to be far fewer ads for phone sex operations (not that I personally was counting, you understand).

I mean, less colour, fewer

phone ads — what gives?

A. Camus  
Toronto, Ontario**(Mother cut back our allowance and washed our mouths out with soap and water.)****OKAY, BUT WE CAN STILL MAKE FUN OF LETTER WRITERS IN HEADLINES A LOT LIKE THIS ONE**

Dear aye:

And, another thing. I thought you stopped making sarcastic remarks after every letter. I mean, you have the entire newspaper to make sarcastic remarks in; the letters section should be a free forum for response from your readers.

Or, are you proud of being like *The Sun*?A. Camus (again)  
(still) Toronto, Ontario**(Oh, yeah. We forgo****UNHAPPY READER WANTS O'CHERRY TO BE PENALIZED**

Dear aye:

After reading Don O'Cherry's review of Bruno Gerussi singing the national anthem before the Leafs/Canadians match at the Gardens, I had to wonder if we had attended the same hockey game. I mean, where does O'Cherry get off calling Gerussi's voice "a cross between screeching tires and a garburator working on a tin can?" This isn't honest criticism — it's a personal attack on a fine artist and a proud Canadian.

I've been following Gerussi's anthem singing career since it started — St. Catharines, 1989. And, never have I heard him sing with so much emotion, such intensity or so on key.

Of course, O'Cherry is probably comparing his performance to the shoegazing antics of Lush, who sang the national

anthem in Montreal two nights earlier (it was a home and home series). If that's his standard, all I can say is it's about time he entered the real world.

If a reviewer can't be objective, at least I expect him to be fair.

J. P. Sartre  
Paris, France**aye COLUMNIST GETS LECTURE ON THE ONDP'S UNIQUENESS**

Dear aye,

Although I generally feel it is beneath me to respond to political attacks in print, I cannot allow cer-

tain allegations in a recent "Park It Here" column to go unchallenged.

Ontario's New Democratic government bears no resemblance whatsoever to either the Liberal government before us or the Conservative government which ruled the province for almost the entire 40 years before that.

For one thing, Ontario's NDP has always taken a strong stand against foreign cod over-fishing outside the 20 mile limit off Newfoundland. We reject the other parties' contention that an Ontario government shouldn't be involved

in off-shore disputes just because Ontario has no shoreline.

For another thing, the Premier of the province is firmly committed to protecting Ontario's interests while trying to keep Quebec in confederation. This marks a clear difference from the leaders of the other two parties, who want to keep Quebec in confederation while protecting Ontario's interests.

And, if you need more proof, the NDP's colour is orange, which is more vibrant than Tory blue and more user-friendly than Liberal red.

Besides, business really hates us.

an anonymous bureaucrat

Queen's Park —

no, Downsview, Ontario

**WE GET THE POINT, BUT NEXT TIME PLEASE CHOOSE YOUR WORDS MORE CAREFULLY**  
Sirs,

J. D. Salinger  
somewhere in America

**OH, GROW UP, TIM! UHH... WE MEAN, YEAH, THAT'S REALLY HIP**  
Dear aye,

Where was all that acid rain when we needed it at Woodstock?

Timothy Leary  
somewhere over America

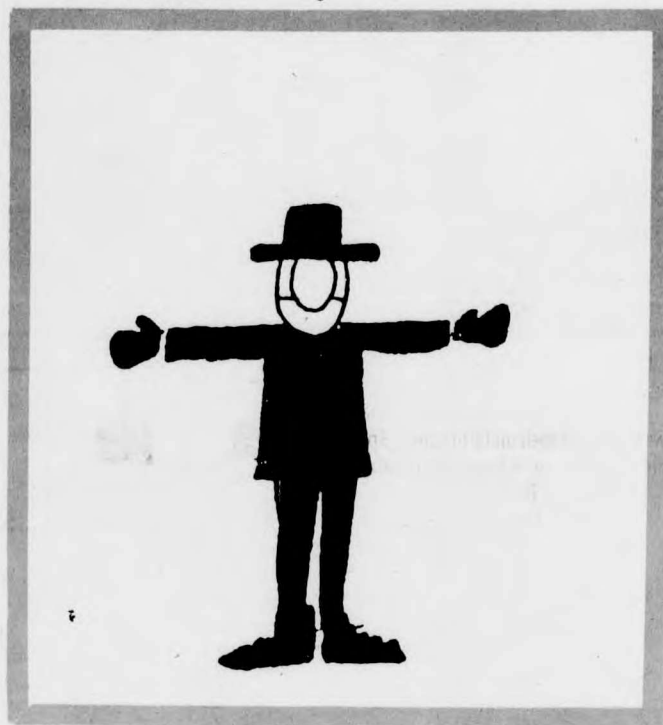
**TELEVISION, MAN! YOU DIDN'T BLAME IT ALL ON TELEVISION!**  
Dear aye,

Yo! What's this about our short attention sp

Kids These Days  
all across Canada

**TOO KOOL TO KALYPSO**

by Marqus Bobesich  
and EMI.



"Simon says... ovulate!"



# SPACE FOR GRUNT

**Make whatever unpleasant noises you like, and if we are sufficiently amused, we'll run them**



Harry Rudolfs

## Allusory irreproducible phenomenology troubles an ideological atrophic rhinoplast

BY HARRY RUDOLFS

The "New Journalism" is nothing but a mask for pseudo-Bakhtian notions of polyphony, dialogism, and heteroglossia. The self-reflexive dogma is steeped in the modernist aesthetic of cultural sign-systems, included in its demesne are realist representations of nationality, ethnicity, gender, race, sexual orientation — a naive, but functional sense of alienated "otherness" imprinted from an irreducible plurality of texts. Balanced with textualist or neo-formalist assertions of the total separation of art from the world, the modernist's viewpoint, in rejecting the axiom of "Intentional Fallacy," becomes inter-textually overdetermined and leads to an anxiety of non-influence in the "politi-

cized" transgression of authority-systems.

It's too easy to blame the post-modern fetishists for the over-abundance of inter-discursivity and the various other collective modes of the uniformizing impulse of common culture. The ontological culture-soup of sign systems is sprinkled with the vinegar of an hermetic, elitist, isolationism into which is thrown some of the bones of this overdetermined, intertextual self-reference.

The discursively overloaded, overvalued conceptions of "reality", that any society assumes — an auto-representation of the verisimilitude of the contradictory fragmentation of the ex-centric foregrounding — serves as a striking example of the paradox of paratextual conventions in any prob-

lematic unity of linguistic constructs. But before we can have supper we have to situate the kettle on the locus of textual meaning within an infinite text, and paradoxical views of literature, the visual arts, history, biography, theory, philosophy, psychoanalysis and sociology only serve to negate the concept of representation within the enclosure; the so-called "bracket of referentiality."

The contradictory ideological implications are contingent on particularized assumptions; the coherent, monolithic intertextual network is subjected to the myths that society lives by. The inescapable, entropic dispersal of the "modes" of cognition: the didactic, hermeneutic, and hegemonic reformulation and reappropriation "within the archive,"

appears as a parodic narrativization of the subverted identity.

The ensuing fragmentation becomes valorized in the modernist aesthetic, the "autonomy of art," incorrectly identified as art's critical relation to the "world" of discourse. By rejecting privileged semiotic self-examination in favour of the principle of "authorized transgression," particularization in favour of historical referentiality, we install devices to objectify truth. The gallery of conception is crammed with images and representations of paratextual conventions. The infinite text has reached its capacity but there are still pages blowing around in the wind.

We're not entirely sure who Harry Rudolfs is.



# What's Dylan done for us lately? Is Spinal Tap's newest just wind? Does consciousness precede being?

**SPINAL TAP**  
Break Like the Wind  
Polymer Records

I remember the first time I saw Spinal Tap play live. It was 1977 — a friend told me he had tickets for this great British band from the sixties who were making an unannounced appearance at the El Mocambo.

When I found out it wasn't the Rolling Stones, I got most of my \$150 back.

When I got home that evening, I told my dad I was a Taphead. I'll never forget what he said: "Really? You're a plumber now? Can you do something about the downstairs toilet?"

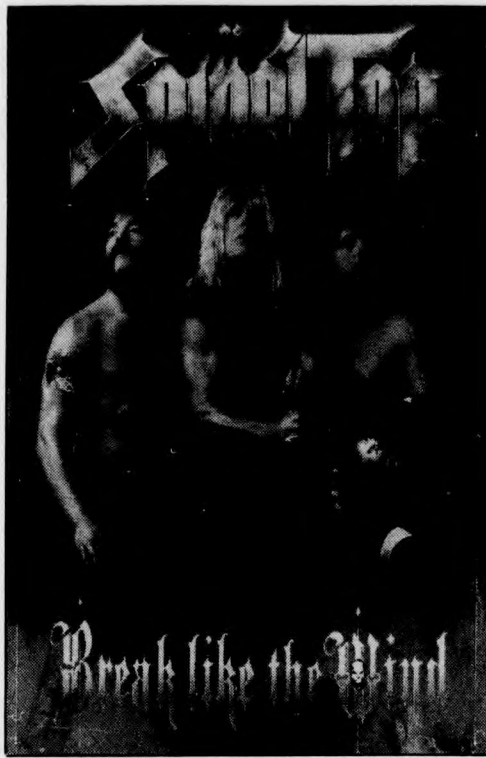
Back then they were a jazz-punk fusion band. They started the concert with a 20-minute improvisation about nuclear waste that featured a 19-minute saxophone solo.

The stage was dominated by a 20-foot inflatable cockroach with the face of then-US President Gerald Ford. Well, actually, due to a mix-up at the latex plant, it was a picture of then-US comedian Jerry Lewis. Guitarist/vocalist David St. Hubbins disgustingly poked it with his pick; it exploded, showering the first 10 rows with plastic cockroach parts.

Half-way through the set, drummer Nick "Stumpy" Brancato started smoldering. Fanboys in the front row shouted, "Burn, baby, burn!" Towards the end of the show, lead guitarist Nigel Tufnel commented into what he thought was a dead mike, "Drummers just don't spontaneously combust the way they used to."

The next day, I told my girlfriend I was a Taphead. I'll never forget what she said: "Really? You're an electronics technician now? Can you check the heads on my tape deck?"

The appearance was in support of the *Intravenous DeMilo* album, which we eagerly brought home and listened to. There was an unforgettable song on the album



called... well, umm, whatever — but we had heard a rumour that if you played it backwards, you could hear Nigel whispering, "Paul eats tofu." We wore through seven albums before we ran out of money.

This same combination of simple music and great business sense is in evidence on the band's latest album, *Break Like the Wind*, the follow-up 'best of' collection to 1986's self-titled album (now known as "The Black Album").

The most recent songs are probably the weakest. Like their metal brothers, Spinal Tap come across as misogynist (one example being the song "Bitch School," with lyrics like "It's time to give the whip a crack./I'm gonna have to send you back to Bitch School./Bitch School.") and incredibly stupid ("Christmas With the Devil.")

Are we supposed to take these guys seriously?

But *Break Like the Wind* delves deeply into the band's rich musical past, coming up with, if not gems, certainly semi-precious stones. The original demo of "All the Way

Home," the first collaboration of St. Hubbins and Tufnel, was found in a box in a shed; it has that unique "buried under half a ton of dirt" sound that became associated with The Thamesmen (the Spinal Tap starter set).

"Stinkin' Up the Great Outdoors" captures the Woodstock Generation better than anything Joni Mitchell ever wrote. And, of course, there are the anthems: "The Majesty of Rock" and the title track, with lyrics like "We are the children who grew up too fast/We are the dust of a future past," blow away anything Queen ever did.

All the old Tap tricks are in effect on the album. St. Hubbins' unique vocals still attract dogs and small farm animals. Tufnel gets a little help from some of rock's lesser guitar heroes, like Jeff Beck. And drummer Mick Shrimpton is replaced by Ric Shrimpton, the twin brother he never knew he had.

Mmm... well, intelligence was never the band's strong suit. But, their music is guaranteed to annoy your grandparents, an important consideration in these days of corporate rock.

So, go forth you rock and rollers and proudly proclaim your Tapheadedness. And, if anybody mistakes you for a member of the CIA, turn the volume up to 11.

— Bill Burbell



**The Dead Monkeys**  
"Terminal Identity Crisis Blues" CD Single independent

The Dead Monkeys are to split up again, according to manager Lefty Goldblatt. They've been in the business for 10 years, nine of them as other groups. Originally The Dead Salmon, they became Trout for a while, then

Fried Trout, then Poached Trout in a White Wine Sauce and, finally, Herring.

Splitting up for nearly a month, they reformed as Red Herring, then became Dead Herring for awhile, and then Dead Loss, which reflected the state of the group. Splitting up again to "get their heads together," they reformed a month later as Heads Together, a tight little name that lasted them through a difficult period when their drummer was suspected of suffering from death. It turned out to be only a rumor and they became Dead Together, then the Dead Gear, which led to Dead Donkeys, Led Donkeys and the inevitable split-up.

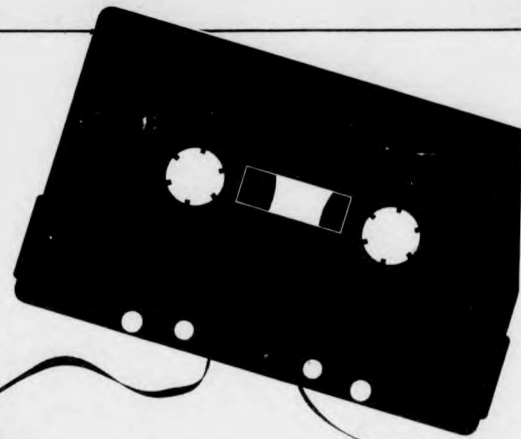
After nearly 10 days, they reformed again as Soul Dead, then Dead Sole, Rock Cod, Haddock, Whitebait, Fish, Mackerel, Salmon, Poached Salmon, Paoched Salmon in a White Wine Sauce and Mrs. Harry Arthurs. The last name, their favorite, had to be dropped following an injunction and they split up again.

When they reformed a record-breaking two days later, they ditched the fishy references and became the Dead Monkeys, a name they stuck with for the rest of their careers. Now, a week later, they've finally split up... Oh, there goes the telephone. Yes? What do I think of Dead Duck? Or Lobster... or what?

— Marque Wiseblood



— Bill Toeholds



**BOB DYLAN AND FRIENDS**  
Bob Dylan Plays Monopoly  
Assoul Records

Do you ever catch yourself wondering just what Bob Dylan is going to do next? Well, wonder no more. Dylan's latest album is here, and it's a genuine breakthrough.

"We were just sitting around one day with The Band, John (Lennon), George (Harrison) and Arthur (Brackets), wondering what to play when Rick (Danko) suggested we play Monopoly. Somebody turned on the tape (recorder) and bingo! We realized we had a new album. Then bingo! We played Bingo."

Sounds simple, doesn't it? Yet genius such as Dylan's often looks simple. For example, it's hard to put much emotion into "You have been assessed for street repairs, fifty dollars per house, one hundred dollars for each hotel." Yet the way Dylan stresses "assessed" here captures all the angst of an American landlord.

In this, of course, he is ably supported by Harrison, who plays his "Get out of jail free" card magnificently, while The Band — Danko (Park Place, The Railroads), Robbie Robertson (Electric Company), Garth Hudson (Water Works) and Levon Helm (Bass Guitar and Drums) are in good form. Only Lennon seems out of place on *Dylan plays Monopoly*, wandering around the board refusing to pay rent, burning his money, and exhorting everyone to give up their property to form a Community Chest.

But in the end, it's Dylan's game. You can't take away the moment when Danko's little silver top hat lands on St. James Band Place and Dylan screams out triumphantly, "Rent!" It's a fitting climax to a rainy afternoon.

## aye reviewer O'Cherry goes one on one with rock pugilist Dirk Squidface



Dirk Squidface shows his form.

With the completion of a successfully violent North American tour, which saw the burning down of three hotels, seven roadies and an audience, *aye* WEAKLY music reporter Don O'Cherry talked to Dirk Squidface, the man who has played open wounds for The Uh...Hesitants for over 12 years.

*aye*: It's great to see you.

**Squidface**: Yes, it is.

Your new album on the Vegetarian Label, *Karmic Sub-topian Maximized Mantric Intrusions Rapid Emulsion Sick Custard Without Substance in Thornhill Daft Abstract Connections Hummdiggersquatbeebee-minnihaha* has been held up.

**Yeah.**

**Why?**

**They're having trouble with the spelling.**

How long have you been working on the album?

Well, about two weeks on the album and two years on the title.

When do you come out?

I came out last week.

Feel better?

Much better thanks.

How did the American tour go?

**Oh, terrific. In fact, we're pretty proud of ourselves, because in just three nights, we did over seven million dollars.**

**Business?**

**No, damage.**

Wow. How many people came to the concerts?

**Including the roadies?**

Excluding the roadies.

**Excluding the roadies, altogether the official number for attendance at our concerts was about... five.**

Not too good.

**Well, that's three more than we had in New York. And on the European tour we just had the roadies.**

I gather there's been a bit of trouble within the group?

**Well, Al had trouble remembering his name after we dropped him down a elevator shaft in L.A., so his people are suing my people, although of course we still see each other and are the best of pals. Ronnie's got a small piece of brain lodged in his skull, which he's been coping with for years. He may have that out, I dunno... And Pete... well, Pete's a genius, you know, he's too much. But his alcohol intake...**

Too much?

**Far fuckin' too much. You know, he'd be playing bottle-neck guitar and drinking out the bottle at the same time. He became so rough our manager wanted to fire him, but I was against that.**

You wanted to keep him?

**I wanted to kill him.**

As a group, you're really into violence. I remember in Kansas City you burned down your audience.

**Yeah, that was great. Violence is great, you know. Only when I'm truly violent am I really at peace. That's a saying of Sigi's. Sigi's our guru.**

He's from India?

**No, he's from Twin Peaks. But he works in an Indian restaurant. Sigi always says "Mrs. Fletcher says that to understand everything you need to know nothing, and to know nothing is to truly understand everything."**

Who's Mrs. Fletcher?

**She's Sigi's landlady. She gets these terrific insights into human nature, and Sigi sells them.**

Are they good?

**They're expensive. Mrs. Fletcher says, "Death is only a kind of life, and all life is dying."**

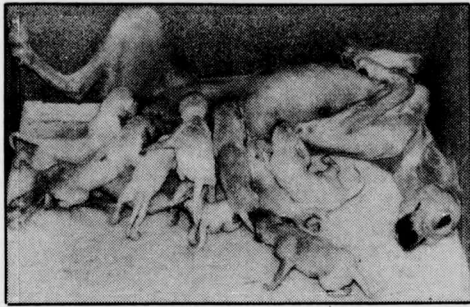
Great.

**Yes, she's shit-hot on paradox.**



### CUTE PUPPY DOGS

You know how nobody can resist cute puppies with their big, round eyes? Well, **aye WEAKLY**, in conjunction with **Bloodsport**, a purebred Burydown Paladin Sahraa'u Shaahin al Borah Windstorm Fabian Welcome, is happy to be able to give them away. Just be one of the first seven people to drop by our office. Right away. Please!



**aye don't get it**  
 CONTRIBUTORS: Eric Alper, Jeannine Amber, Mark Bobesich, Patrick Davila, Adrian Graham, Jim Hounslow, Pat Micelli, Ira Nayman, Stephe Perry, Harry Rudolfs, Doug Saunders, Alok Sharma, Catharine Soukeroff

## Dire Straits

Tickets to one of **DIRE STRAITS'** Toronto shows will be given away to the first 20 people who call **aye WEAKLY**. The shows were two weeks ago, but this way, when you lie to your friends and tell them you were there, at least you'll have some proof.



### Disclaimers

16,000 **DISCLAIMERS** will be made available to Torontonians this week. They will read: "aye WEAKLY is a work of fiction. Any resemblance in its contents to any real person, place or thing without satiric intent is wholly unintentional." To win your disclaimer, simply pick up a copy of **aye WEAKLY**.

## REALLY BIG GUNS

**THE PENTAGON**, in association with **aye WEAKLY**, is giving away six pairs of **REALLY BIG GUNS** from recently decommissioned battleships. To win your little bit of the peace dividend, be one of the first people at the American Embassy this Friday morning at 10 to say, "I want to be part of the **NEW WORLD ORDER**."

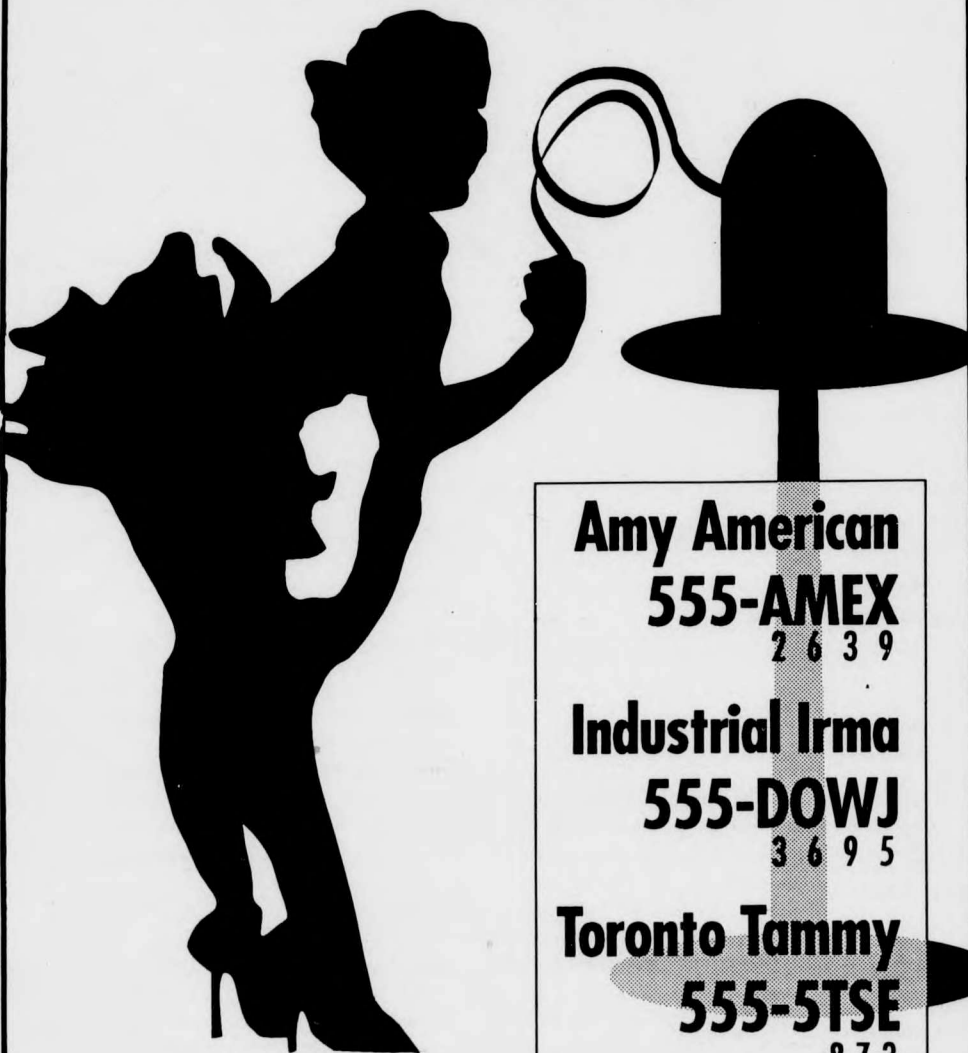
## Some Band You Never



## Heard Of

**aye WEAKLY**, in conjunction with the **Jerrys** (Lewis and Ford), present **Some Band You've Never Heard Of** for two shows at **Some Venue Wouldn't Be Caught Dead In**. To win tickets, be one of the first twelve people to phone our office and say, "Yeah, I'm from Toronto. Why should I care?"

## We've got your number



**Amy American**  
**555-AMEX**  
 2 6 3 9

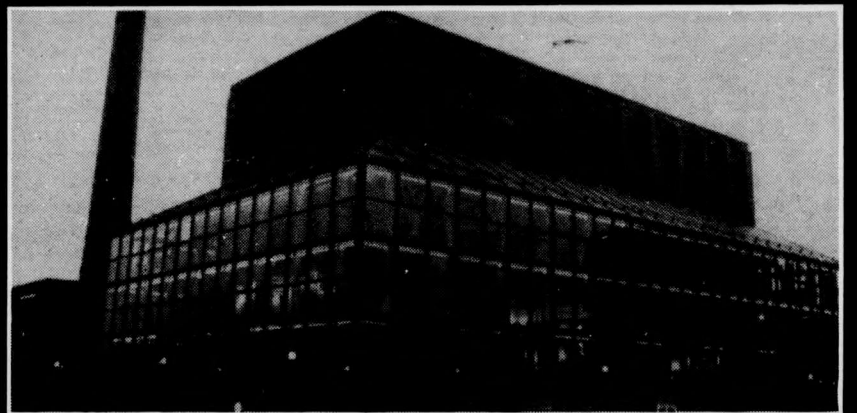
**Industrial Irma**  
**555-DOWJ**  
 3 6 9 5

**Toronto Tammy**  
**555-5TSE**  
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## The best phone stocks going

\$3.99 per minute; minimum of 15 minutes or 15% of gross profits on the first \$10,000 you invest and 20% of gross profits on the next \$50,000, whichever is greater. If you invest more than \$60,000 in any markets, you certainly don't need us to tell you how to get off. All quotations taken from the close of the previous evenings' trading; supply your own imagination. All figures are American. Sorry: computerized trading and bondage and discipline are too kinky for us. A service of Oral Sects, a division of MultiNatCorp.

## vULTURE CULTURE



To counter the advertising ban on cigarettes, tobacco companies have preyed on the arts. Industry sponsorships have become the propaganda for the outlawed. This charity type of promotion allows these murder corps. to exploit an industry in need. However corporations have always invested a small percentage of their profits into worthwhile projects — museums, art galleries, theatres, etc. — to bolster their public image. They hope we'll associate their brand names with the good things in life and forget that their products mean death. Nonetheless, there is an old adage that says charitable donations are best given anonymously, so as not to indebted the recipient. The name du Maurier Theatre Centre on Toronto's Harbourfront warns you that this isn't exactly charity. Through the theatre, du Maurier sponsors vocalists, while their products leave many others with throat cancer. They sponsor musicians and dancers from Africa and Latin America while they exploit these places as new markets. The cultural imperialism of these western multinationals is expected to raise the annual number of cigarette related deaths by 6.5 million, in the developing world alone. That spells genocide. The true nature of their business is murder and sponsorships are just business as usual.

Ministry of  
 Corporate  
 Culutre

**CHARITYFRONT**



A cigarette advertising gimmick presented as charity

# The Holly Cole Trio treats fans at the Student Centre Underground to an incredible evening of jazz

by Maggie Borch

The dark, above the elbow gloves is her trademark, along with a deep, husky voice that can bring an audience to tears.

Holly Cole, in her usual black dress, entered the Underground last Wednesday to a sold-out crowd. She was surrounded by the rest of her trio, David Piltch and Aaron Davis.



York jazz department graduate Davis impressed the audience with extraordinary piano solos.

Cole belted out jazzy tunes from both her albums, *Girl Talk* and *Blame*

## CONCERT

Holly Cole, with Moxy Fruvous  
The Underground  
Wednesday, March 25

*It on My Youth.* Cole's songs are about love, lust and love again.

From the response she got to the snake's song from *The Jungle Book*, "Trust in Me," she concluded that York was a popular hangout for snakes. She continued with songs ranging from the upbeat "If I Had a Bell" to the melancholy "Foolish Heart."

Cole created the illusion of a nightclub, which the crowd readily embraced. They were delighted by the personal contact between audience and Trio, fostered by Cole's stories about her Grandmother.

Cole indulged the positive audi-

ence in a two song encore. They were sent away begging Cole to return to York in the future.

Opening act Moxy Fruvous, including former York Federation of Students President Jean Ghomeshi, began the evening with humour. Their music, like "The Gulf War Song," is comic but political.

They entertained the audience with variations on popular books and tunes, including a rap song about Dr. Seuss' *Green Eggs and Ham* and the Spiderman theme.

The four members of the band, Mike Ford, Murray Foster, David Matheson and Ghomeshi, even acted out some of the songs, employing a variety of costumes. But, it was their charm (and the subliminal message: "Our \$6 tape is on sale at the side") that enthralled the audience.

It was a nice comedic touch to an incredible evening of jazz.



With her trademark dark, above the elbow gloves and smoky voice, Holly Cole gave a good performance to an enthusiastic crowd at the Underground. Openers Moxy Fruvous gave a nice comedic touch to the incredible evening of jazz. • photo by Anthony Cohen

# Don't jump — Goodman's *Bridge* contains a pretty entertaining view

by Peter Rintoul

"Holy shit! My breadcrumbs are moving!"

This from David Goodman, director of an upcoming production of Arthur Miller's *A View From the Bridge*, as the ants in Burton

Auditorium's vestibule made off with his deli sandwich leftovers. The remark is typical of the wide-eyed, energy Goodman habitually radiates.

These days, his energy is focused on his 16 member cast, taken from all four years of theatre, music, fine arts studies and beyond.

*View* takes place in the community of Red Hook, Brooklyn circa 1955, a place and time Goodman plans on recreating with period costumes. It tells the story of longshoreman Eddie Carbone's struggle with two illegal Italian immigrants boarding in his home.

The object of the struggle is Eddie's niece, Catherine. The rising sexual tension between Eddie, Catherine and Rudolpho, the younger boarder, eventually erupts in violence. Goodman, a confirmed pacifist, is stressing the tragic avoidability of this, and by extension all, ego-spawned violence.

Also being stressed is a strong sense of community, the blending of the private lives of the characters with the public. The story takes place in a community where pride stems from good standing in the neighbourhood, making the public loss of face an unbearable, unspoken threat.

With his large cast, Goodman seeks to give a sense of a sprawling neighbourhood where everybody knows everybody else by name, and, more importantly, by reputation.

As the ants made their way up the wall, Goodman talked about the physicality of the production, about

## PREVIEW

**A View From the Bridge**  
directed by David Goodman  
written by Arthur Miller  
Centre for Film and Theatre, room 142  
April 6 to 10

how he and his actors weren't shying away from active expressions of the tension in the play. He intends paying particular attention to the relationship between Eddie and Rudolpho, "Both in terms of homophobia and homosexual attraction."

The text being used is the original one act version which clocks in at about 75 minutes and contains rhyming verse spoken during the monologues of the narrator, a lawyer named Alfieri. Goodman said he chose this version over the more recent two-act script because of its quicker pacing and higher energy: "It's an emotional rollercoaster," he explained, "real bare-to-the-bones rough, tough drama. It's like a two by four."

The ants have no idea what they are missing.

*A View From the Bridge* runs from April 6-10, room 142, Centre for Film and Theatre. Showtime is 7 pm. Tickets are \$3 in advance, \$4 at the door. Preview Pay What You Can April 5, 7 pm. Matinee, April 10, 2 pm. For more information, call 283-9083.



According to director David Goodman, his production of Arthur Miller's *A View From the Bridge* will stress the tragic avoidability of all ego-spawned violence, as well as the way public loss of face becomes an unspoken, unbearable threat in a closely knit community. Working with a cast of 16, Goodman hopes to be able to give a sense of a sprawling neighbourhood.

# Interdisciplinary show oozes with theatre majors

by Amy Bowring

I attended the recent Fine Arts *Cabaret* held at the Underground Pub on Friday, March 13; however, I did not laugh at most of the jokes because they went over my head. This was not because everyone in *Cabaret* was intellectually superior to me, but simply because I am not a theatre major. This show was dominated by theatre due to the selection of performers and hosts.

The program oozed with theatre majors (mostly singers with guitars). It was not until the sixth act of the evening that an alternate discipline was introduced: a film by Graham Clegg and Steve Milne. As for the rest of the show, two short films, one dance routine and a jazz choir to umpteen theatre and song acts is hardly what I would call interdisciplinary entertainment.

The jokes told by the hosts lacked general appeal, since they only pertained to theatre. The first host, a fourth year acting major, told jokes about crews, wardrobe, auditions and how things used to be when she was in first year.

The hosts for Act II had potential for variation since they were two third year film majors. However, my hope of hearing about anything other than theatre died when the only things they had to say were in-jokes regarding their collaboration course about film and acting with the fourth year acting ensemble.

The hosts of Act III, two second year acting students, topped it all off when they asked the audience to sing "Happy Birthday" to two less-than-famous people named Pia and Micheal. I paid \$4 to sing "Happy Birthday" to

## ANALYSIS

*Cabaret* was originally created to be an interdisciplinary show. Amy Bowring questions why this year's version seems dominated by theatre.

two people I do not know and will probably never know? Where were Pia and Micheal on my birthday?

When former York student Sky Gilbert, current Artistic Director of Buddies in Bad Times Theatre, began *Cabaret* in the 1970s his initial motive was to create an opportunity for any York student to perform in any chosen medium of the fine arts. After Gilbert left York, *Cabaret* eventually died; however, it had its renaissance two years ago when a group of theatre students decided to follow in Gilbert's steps.

Whatever Gilbert intended for *Cabaret* in the 70s is vastly different from what is happening in the 90s. *Cabaret* is presently dominated by theatre in so many aspects that it is intimidating to other student artists, especially students in other faculties.

If there is any encouragement at all from the artistic directors to form an interdisciplinary show, it is failing grossly. The easiest solution for this would be for the Creative Arts Students' Association to take over *Cabaret*, select a panel of interdisciplinary Artistic Directors and leave the progress and promotion of the show up to that panel.

## Winners of York writing awards

Each year, York students are invited to take part in a writing contest sponsored by the President of the University. The winning entries for the 1991-1992 school year have just been announced.

Lee Clarke's "The Unspoken Truth" was the winner of the poetry section. Judge Robert Casto remarked, "The language of this poem, deceptively simple, moves artfully from the visible to the invisible, from an imagery of vivid physical presence to a poignant perception of 'evaporation' or absence as an element of the human condition."

Robert Baillie's "At the End of the Road" and Harry Rudolph's "Home Town" were given honourable mention.

Daniel Jones and M. T. Kelly judged Kristy Eldredge's "Taxi!" the winner of the prose fiction section. "It is a story both of a generation coming to age and of the relationships between women," the judges wrote, "and as such invites comparison with the stories of Tama Janowitz and Margaret Atwood."

Honourable mention was given to Stacey Engel's "Scorpion's Oil" and Margo Freethy's "Thespians."

"Two lonely people gaze at one another through their apartment windows with both liberating and tragic consequences," judge Barbara Evans describes the winner of the screenwriting section, Romeo Ciolfi's "Windows." "This is a highly visual screenplay, sensitively written with excellent cinematic potential."

No award was given for playwriting.

# V. I. Warshawski's older, smarter sister comes to York

by Ira Nayman

There is great irony here. Sara Paretsky, creator of tough, wise-cracking, hard-boiled PI V. I. Warshawski, is a soft-spoken, self-effacing woman.

"I really don't know how to write," she told a full house in the Calumet College Common Room last Friday. She had had no technical training, she explained, and she didn't want to analyze her writing too closely for fear that the gift would vanish.

Paretsky was in town to promote *Guardian Angel*, her latest Warshawski novel (for review, see accompanying article).

Paretsky does share a strong sense of humour with her creation, although it seems softer, less angry. "I like being in Toronto," she remarked. "It feels to me like what Chicago would be if we ever got civilized."

Paretsky, whose first Warshawski novel was published in 1982, was introduced as the writer who opened the door for all women hard-boiled mystery writers who came after her. Margaret Cannon-Mays, a Fellow of Calumet who writes "Murder and Mayhem," a weekly column of mystery reviews, for *The Globe and Mail*, claimed she informally counted 75 of them.

As well as her own novels, which feature strong female characters and issues of concern to women, Paretsky helped form Sisters in Crime, an organization which promotes female detective fiction, in 1986. Last year, she edited an anthology of the best female crime writing called *Sisters in Crime*.

"Yes, I am a feminist," Paretsky stated. "And, I'm not ashamed of it, either."

Several factors led to the creation of Sisters in Crime. Paretsky said that there was an interest in creating more realistic characters in detective novels, people who related to each other like adults. A reaction to this trend, which many writers identified solely as feminist-influenced, led to a lot of books featuring violence against women and extensive sadism. Paretsky became aware of this



Sara Paretsky, author of seven novels featuring feminist hard-boiled detective V. I. Warshawski, appeared at Calumet College last Friday to talk about her life and her work. *Globe and Mail* mystery reviewer and Calumet College Fellow Margaret Cannon-Mays introduced Paretsky as "V. I. Warshawski's older, smarter sister." Paretsky accepted the praise with good grace.

libraries won't buy a book unless it has been reviewed by at least two national publications. Not being reviewed was holding back a lot of female writers.

Sisters in Crime was created to help raise awareness of crime fiction that didn't demean women, particularly in stories written by women. Its main targets were industry executives, mainly men who pushed mainly masculine, frequently demeaning works, and reviewers, although the ultimate goal was to increase the appreciation of the reading public.

Coming of age as the feminist movement crested in 1970s gave

without conviction."

During the question period which followed the talk, the inevitable question about *V. I. Warshawski*, the film based on her novels starring Kathleen Turner, was raised. Despite the fact that the film was not a critical or financial success, Paretsky claimed,

"I think I made the right decision," in allowing it to be made.

When Tri-Star bought the rights to her novels in 1985, she worked for an insurance firm; the money allowed her to quit and write full-time. Paretsky also points out that the exposure the film gave her character

## LECTURE

Sara Paretsky  
Calumet College Common Room  
Friday, March 27

helped boost sales of her novels, bringing her a wider audience than she previously had.

Paretsky, whose aid wasn't sought in making the film and whose advice was ignored, admitted that Turner didn't physically fit her conception of V. I. Warshawski. "She was very committed to the character," though, and fought the studios on what she could, Paretsky said.

"What she couldn't do was have Disney give her a better script," Paretsky sighed.

She added that the film wasn't as bad as critics portrayed it. Male reviewers felt threatened by a film with a strong female lead, she claimed, and were hostile to Turner, who "is not ashamed of having a woman's body," that doesn't conform to the thin, pseudo-masculine feminine ideal.

"They trashed it with more rage than it deserved," Paretsky insisted.

In response to another question, Paretsky claimed that, outside North America, her books were most popular in Japan. A fascination with American westerns lead the Japanese to an interest in hard-boiled detectives, she explained, who were similar in many ways to frontier cowboys.

She added that Japanese women particularly admired Warshawski's self-reliance. She once received a letter from a female Hitachi executive who reads a few pages of Paretsky every morning to give her the strength to get through the day.

According to Peggy Keall of Calumet's Master's Office, the College may try to get other writers to speak next year.

## "I call myself a writer, but I do so feebly, without conviction."

backlash when she sat on an industry awards committee in 1985: she found that all but one of the books submitted by publishers contained "graphic violence against women and children." Paretsky was so disgusted she didn't want to give the award to any of the books.

"I don't think women have to be the heroes of every book they're in," Paretsky said. "I don't think women even have to play a significant role in every book they're in." But, she added, she believed that women characters had to be treated with the same respect as male characters, not defined by their sexuality.

Looking into how female writers were dealt with in the trade, "We found that while women wrote about a third of the reviews," only six to 20 per cent of books getting reviewed were written by women, depending upon the publication. Male writers were seven times more likely to be reviewed, even though they didn't publish seven times as many books.

This has important financial repercussions. Library sales are vital to the financial success of a book, but

Paretsky a sense of control over her life. "My life has been very lucky," she claimed; given her background, which made it highly unlikely she would develop into a feminist author, this seemed more than false modesty.

Paretsky grew up in rural, Protestant Kansas. As she described it, schools barred Blacks from college stream courses; abortion was a crime (but also considered a punishment for any girl who dared to have sex outside of marriage); girls grew up knowing they were destined to become mothers.

"Our dreams were of weddings," Paretsky remarked.

Although she wrote when she was young, "The messages I got at home were persistent and invidious." Her father was particularly discouraging, claiming that everything which she wrote was "derivative," although he never explained of what.

It took her 20 years to submit her writing anywhere. Even now, after seven books and a lot of critical and popular success, Paretsky still questions her ability, can still say, "I call myself a writer, but I do so feebly,

## Expanding detective fiction boundaries

by Ira Nayman

Detective fiction is not highly regarded in literary circles. The assumption being that when you strip away the conventions of the genre, there is little room left for grand statements about the human condition.

Feminist literature is likewise devalued. It is assumed that if a book has a political agenda, it cannot be great literature. (This assumption that "literature" is not political has been challenged in recent years, but that hasn't penetrated too far into mainstream critical thinking.)

*Guardian Angel*, the latest V. I. Warshawski novel from Sara Paretsky, being a feminist detective story, would seem to be doubly damned. Nonetheless, it aspires to greatness, and almost succeeds.

An old woman in Warshawski's neighbourhood falls and is taken to hospital. A local lawyer, who leads the charge to gentrify the somewhat run-down area, steps in, becoming guardian to the woman and, with unseemly haste, putting the five dogs she lives for to sleep. Warshawski, who never much cared for the woman, is incensed that the lawyer could do something so insensitive, and decides to become involved.

In the meantime, her landlord asks her to investigate the disappearance of an old union buddy. The investigation leads to the uncovering of corruption in one of Chicago's most respected industrial families.

For the first hundred pages, Paretsky convincingly paints a portrait of a city that is becoming divided between the chronically poor and heartless, unconcerned wealthy people. Paretsky's clear vision of inner-city decay, with its casual and overt forms of racism, permeates *Guardian Angel*, elevating it above typical novels of the genre.

The ending is surprisingly bittersweet, leaving a number of relationship questions unresolved. This subverts genre convention in at least two ways: it goes against the mythical conception of the detective as a loner who has no emotional contacts.

In addition, the detective is usually a white knight who, when a crime destroys the natural order of things, steps in to restore it. Thus, although the mystery in the novel is solved, unresolved issues at the end give it a more realistic, less mythic or archetypal, edge.

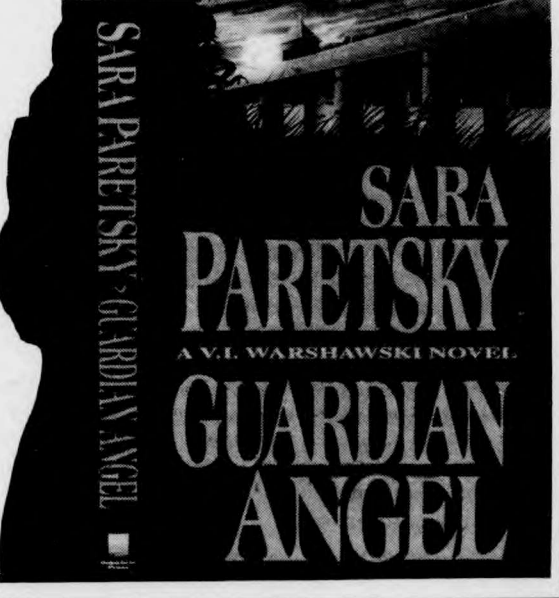
## BOOK

**Guardian Angel**  
written by Sara Paretsky  
published by Delacorte Press  
370 pages, \$25

In between is a serviceable mystery story with a number of elements we've come to expect based on Paretsky's six previous Warshawski novels: a story linking upper and working classes; characters who don't immediately recover from assaults, physically or emotionally; a detective who sometimes makes mistakes, blundering even when her heart is in the right place.

*Guardian Angel* would be a truly great novel if Paretsky's prose style matched her ambitious themes. Unfortunately, it rarely rises above adequate; it is solid prose, acceptable for her purposes, but never quite poetic.

This problem notwithstanding, *Guardian Angel* is excellent, a rare detective novel with a social conscience.



# Brecht and Andrew Lloyd Webber make for strange Opera

by Moira MacDonald

It is April 3, 1997. Andrew Lloyd Webber's popular musical, *Phantom of the Opera* is finally closing at Toronto's luxurious Pantages Theatre. Tonight a financial success story is coasting to a smooth finish. Except backstage, the techies are plotting revolution.

Wait a minute — aren't we supposed to be seeing Bertolt Brecht's *Three Penny Opera*? Well yes, except director David Rotenberg has written in his own sub-plot (co-plot? subplot?) to the upcoming Theatre at York production of Brecht's 1928 musical. But he's not telling how he manages the transition from 1990s Toronto to Victorian-era London.

The plot in *Three Penny* goes like

## PREVIEW

**Three Penny Opera**  
written by Bertolt Brecht  
adapted and directed by David Rotenberg  
Studio Theatre  
March 31 to April 4, April 6 to 8

this: Macheath — a.k.a. underworld kingpin — and Jonathan Peachum — owner of Beggar's Friend, which organizes and equips the poor as beggars in exchange for commission — come to blows after Macheath kidnaps Peachum's daughter Polly and marries her. A manhunt begins for Macheath who is constantly betrayed by his beloved whores.

Meanwhile, Peachum plots to upset a royal coronation by organizing a demonstration of human misery

by his beggars, thus eliciting the lucrative sympathy of the well-to-do. The possibility for utter chaos hovers over everything.

Where Rotenberg sees the connection between the two scenarios is in the dilemma which both sets of characters face: are they prepared to sacrifice their livelihoods to be anarchists, artistic or political? "The answer in *Three Penny*," says Rotenberg, "is absolutely not."

The "uncomfortable notion of making theatre (as well as) being an anarchistic artist," as Rotenberg puts it, was one that Brecht had to deal with in his own career as a playwright. Although Brecht constantly railed against bourgeois capitalism in his work, he was nonetheless a part of it, depending on its exploitative profits

to sustain his art.

The York adaptation of *Three Penny* will retain the well-known music of Kurt Weill and features the performances of the 12 acting students in the Graduate Programme in Theatre. The production previews

March 31 and April 1 and runs from April 2-8 in the Studio Theatre. Tickets are \$7 for students, \$10 for adults with March 31 as pay-what-you-can. And if you still aren't completely sold — there'll be plenty of garter belts a'flyin'...

## campus events calendar

**Arts Pigs**, an exhibition of recent work by Andrew Brouse and John Marriott, continues at the Student Centre Gallery until Friday, April 3. There will be a reception today from 6 to 9 pm, with the "artistes in attendance."

**Painting**, a Glendon studio course exhibition, continues until April 8 at the Glendon Gallery, Glendon College. Gallery hours are 11 am to 4 pm. For more information, call the Gallery at 487-6721.

"There's a fine line between pleasure and pain. It's called Cruelty." R. Kelly Clipperton's **Cruelty, A Blood Song**, directed by Christina Uriarte, officially opens today and plays until Saturday, April 4 in the Atkinson Studio, Atkinson College. Showtime is 8 pm. Tickets are \$4.



Lorraine White and "Silent Nightmare," by Sheryl Joyner. Tickets are \$7, \$5 for students and seniors.

Also, on April 10 there will be **Don't Forget the Other Show: Even More Choreography**. The Other Show is a student directed and produced show featuring works by fourth year dance composition students and other upper level independent choreographers. The show contains several group and solo pieces. Burton Auditorium, 12:15 and 4:15 pm. For more information on either of these shows, call the dance department, 736-5137.

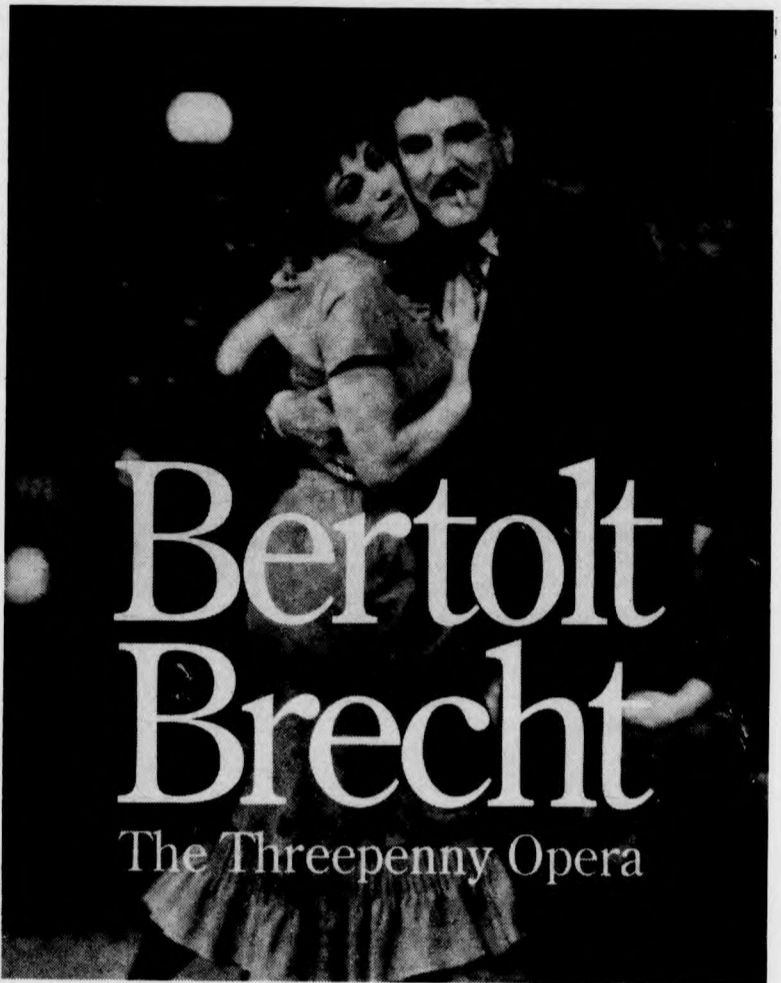
**Akafist**, a professional group of 16 male voices which continues the traditions of Russian choral art and church singing, perform at Dacary Hall (050 McLaughlin College) today at 8:30 pm. The repertoire of this award-winning choir includes church music of the 16th to 20th centuries and Russian folk songs. A recommended donation of \$5 will be collected at the door.

An entire afternoon of **piano music** will be performed on Thursday, April 2 by Christina Petrowska and Stephanie Sebastian's music students starting at 1 pm in Dacary Hall. Admission is free.

Also on April 2: **Ken Shorley**, a fourth year percussion student of John Brownell, will present a program of original music, assisted by Lia Hiebert (english horn and voice), Steven Howes (percussion), Gillian Stecyk (voice), Kim McBrien (alto flute) and Andrew Craig (piano). Dacary Hall, 8 pm. Admission is free.

The final concert of the year in the **Student Chamber Series** will take place Friday, April 3. It will feature the Brass Ensemble under the direction of Ian Cowie. Dacary Hall, 12

noon. Admission is free. For more information on any of these events, call the music department, 736-5186.



David Rotenberg's adaptation of Bertolt Brecht's *The Threepenny Opera* asks its audience if they are prepared to sacrifice their livelihoods to be political or artistic anarchists. The photo above is from an early stage version of the play.

### FACULTY AND STUDENTS

#### HOST A JAPANESE UNIVERSITY STUDENT FOR A WEEKEND

Japanese university students participating in a month-long summer language program at York University's English Language Institute are placed with a homestay family for one weekend. Homestay begins **Friday August 14 and continues through Sunday August 16**. If you would like to open your home to one or two of these students please call the English Language Institute at 736-5353.

### YORK STUDENTS

#### ARE YOU INTERESTED IN MEETING JAPANESE UNIVERSITY STUDENTS?

If you would like to make new friends and find out about Japanese culture at the same time, why not get to know some of the 40 Meiji University students who will be studying English at the **York English Language Institute** from July 31 - August 27, 1992.

COME AND MEET THEM AT.....

- \* **BAR B Q's**
- \* **evening baseball games**
- \* **social events**

For information contact the English Language Institute at 736-5353 or come to Winters College Suite 287.

### Call for writers

CBC Radio, in association with University of Toronto's CIUT-FM, presents its first annual Under-25 Radio Drama Competition, for Ontario residents who are 25 years old or younger.

First prize will be \$750, second prize \$500 and third prize \$300. The winning scripts will be recorded and broadcast on CIUT's *Radio Stage*. Script editing will be provided by Dave Carley, script editor for CBC Radio's

The winners will be chosen by a panel of celebrity judges, including Governor General's Award-winning playwrights Judith Thompson and Joan Macleod, and Executive Producer of CBC Radio Drama James Roy.

Each entry must contain proof of age and provincial residence and a self-addressed, stamped envelope. Scripts must be original and unproduced, with a running time of no more than 30 minutes. Style sheets can be obtained from the CBC.

The deadline for entries is Friday, May 29. Winners will be announced June 29.

For more information, or to submit scripts, write: Colin Taylor, Coordinator, Under-25 Radio Drama Competition, CBC Radio Drama, PO Box 500, Station A, Toronto, Ontario, M5W 1E6, or call (416) 975-6001.

# Feminist Gloria Steinem's latest book concentrates on self-esteem

by Nina Kolunovsky

Gloria Steinem's first book, *Outrageous Acts and Everyday Rebellions*, was, for many of us, a revelation. Based on short biographical vignettes and readily-available facts, Steinem described women's place in society, explaining how we got where we were and offering advice on how we could effect change. What's more, she did it simply and gracefully, without being either overly emotional or too removed.

*Outrageous Acts* stands with the writings of Simone de Beauvoir and Betty Friedan as one of the cornerstones of the modern women's movement. Steinem's new book, *Revolution from Within*, while covering new topics, also has the benefit of her wonderful style and insight.

The book is an autobiographical story of coming to grips with childhood traumas and aging, as well as discovering the importance of self-esteem. It's different from most self-help books, though, because Steinem doesn't force the reader to follow her religiously; she has developed her own method of dealing with life, describing it for those who are interested.

Steinem's book blends yoga, meditation and the teachings of John Bradshaw (author of *Healing your Inner Child*) and Alice Miller (psychologist and author of many books on the influence of childhood experiences on adult behaviour).

During the question period after Steinem's Toronto lecture last month, a young woman stood up and asked her what she thought about "pro-life feminists." She was greeted with almost unanimous hissing and booing. When Steinem responded that she considered herself a pro-life feminist (because no one should be forced to have an abortion she doesn't want), the crowd cheered.

This typifies a problem with many people today — they are too easily led into supporting one philosophy over another without much thought. This, perhaps, is also a self-esteem problem, with people not trusting their own views enough. Steinem wrote her book remembering that we should "try not to educate, but to act on our beliefs." That's why the book is such an enjoyable experience: it doesn't say, "This is what you must do," but "This is what I did, and this is what happened."

The self-help part of the book is enhanced by the less personal, more philosophical chapters. This includes

## BOOK

**Revolution From Within**  
 written by Gloria Steinem  
 published by Little, Brown  
 377 pages, \$27.95

many short stories about celebrities ranging from Mahatma Gandhi to Alice Walker. A lot of the stories also involve people Steinem has met in her many years of lecturing and organising, such as the militant 50 year-old lesbian feminist, or the prostitute who became a lawyer. These stories are told humorously and almost incidentally, but they prove the importance of self-acceptance and self-respect for everyone's well-being.

Some sections of the book, such as the one on aging, may not be relevant to many university students. The

chapter on love and romance, however, cannot fail to appeal to almost everybody. While it describes many of her own romances, it also includes many original ideas, which, like a lot of her writing, seem obvious after she's pointed them out.

It also includes some fascinating interpretations of *Wuthering Heights*, by Emily Bronte, and *Jane Eyre*, by Charlotte Bronte, as well as interesting insight into the sisters' lives.

I had to suspend my disbelief somewhat while I read about Gloria Steinem's meetings with her "inner child" and the walks down the memory lane they took together. But aside from those fairly unobtrusive sections, the book well accomplishes its purpose — showing how the combination of inner change and outer awareness can help us all grow and develop.



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To everybody who wrote:  
 thanks.

To everybody who didn't:  
 there's always next year.



**Excalibur arts —  
 don't ask**

# Readings can launch us into the sudden miracles of literature

## From the raunchy Rex to the austere Harbourfront

by Michelle Hammer

Where can you spend an interesting evening in Toronto without spending mega-bucks?

This winter, I cruised the literary reading scene on a low budget, sampling three different venues, the raunchy Rex, the Bohemian Embassy and the austere Harbourfront. I found that magic moments with an author can launch us into the sudden miracles of literature.

\*\*\*

Poetry isn't dead. It's alive and well at the Rex, a bar on Queen Street West, where once a month on a Monday night owner Bob Ross and emcee Sahara Spraklinn present an evening of music and poetry. If you live on the wild side of life and like a beer with your art, come to the Rex.

Crad Kilodney, a self-published author, is setting up background music for his reading, oblivious to the noise around him. Emcee Sahara is warming up the audience:

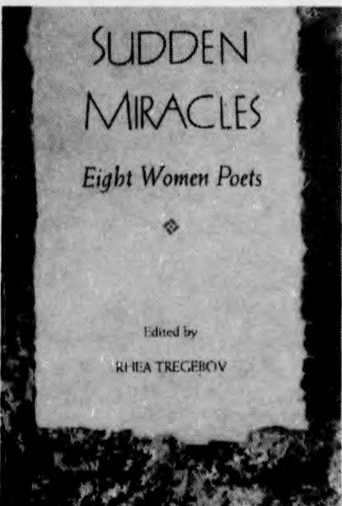
"Crad, what is your love status?" "It's private," he grumbles.

Sahara doesn't give up: "Who wants to know what his love status is?"

Sahara's outfit is flamboyant: a tight black skirt slit at the sides showing black panties, and a revealing bra under a leopard jacket — is this the latest in obligatory Queen Street attire?

When Kilodney reads, his face contorts, his voice spewing city by-laws. He rambles on. Beer jugs circulate among a happy, talking audience. Someone yells: "Shut up!"

He doesn't. There is a background music of city noises: bicycles, cars. The music begins to sound better than the poem. It ends. Hands clap. Sahara is back on stage, spouting the F-word. Someone in the audience responds.



### VENUES

The Rex: 194 Queen Street West, 598-2475. No cover charge.  
The Bohemian Embassy: 318 Queen Street West, 586-9911. Monday night readings: open set (anyone can read!); Thursday night readings: \$5 cover.  
Harbourfront Reading Series: Brigantine Room, York Quay Centre, 235 Queens Quay West, 973-4760. Annual membership: \$40.

### READINGS

Looking for something exciting and inexpensive to do? Have you ever considered a literary reading?

"You want to come up and say it on the stage?" she dares him. He walks slowly up and says it into the microphone. The F-word. The audience cheers loudly. He fades away.

Sahara to the audience, while waiting for the next reader: "Are you men wearing any underwear?"

It reminds me of a Saturday night at the Winter Garden, where Sandra Shamas started her one-woman show with a pair of men's underwear on the stage. Could this be a new trend emerging in Toronto?

Sahara calls Georgio de Chico to the stage: "Get your Italian ass over here."

I like his poems about men and women. The fellow at the next table wants to know: "Are you being polite, or did you really like it?"

The next reader is an angry young poet, and again the F-word is dished up. She screams. She moans. The audience cheers. When she tells us, between lines, that she needs a drink, a beer appears at her side. There is something raw and open in her poems, life hurting to the bone, a heart bleeding on the stage.

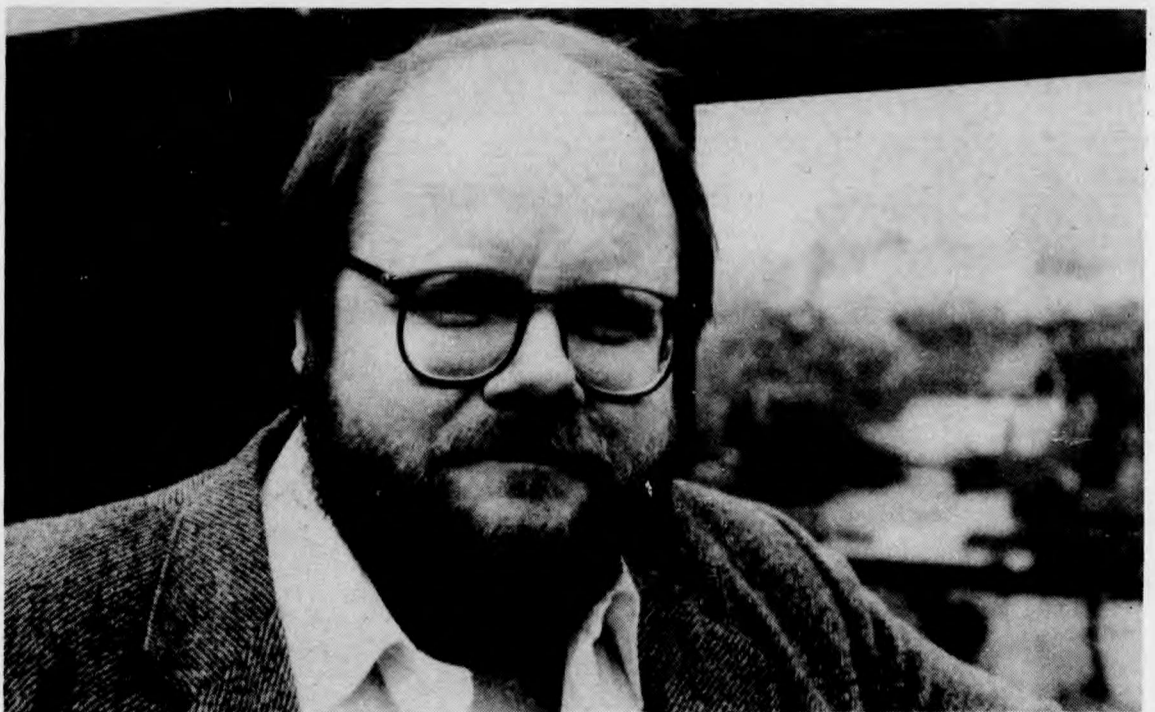
As she walks off, she is given a five dollar bill, the standard wage for Monday night readers.

The midnight crowd is lively when Karl Jirgens, publisher and editor of *Rampike* and professor at the University of Toronto, reads a short story about sneakers, an iceberg and a child's fantasy about a gigantic penis. It becomes extremely difficult to listen as some people get rowdy.

At the table next to me, the guy who liked Kilodney drops inert on the table while his girlfriend goes out for a pizza. When she comes back with a large slice, she opens a Loblaw's plastic bag containing potato chips. "Can I have some?" someone beside her asks; a stranger, but she doesn't mind. She says yes.

I remember the chat I had with Jirgens just before the reading at the Rex. He talked about the different places he had read, and the benefits reading has for writers: "It's a good way to get an instant reaction, because it sometimes takes as much as six months to a year to get a critical response."

"I played some really nice venues like Harbourfront. You get completely different reactions, but, if your writing is good, that's what really matters. Unless they are really drunk... a drunken audience (is) really hard to read to."



Greg Gatenby took over the Bohemian Embassy's literary readings when they moved to Harbourfront; since then, his events have boasted an unprecedented number of internationally renowned authors. If the seriousness of Harbourfront scares you, the Rex offers a raunchy atmosphere for such readings, with the Bohemian Embassy falling somewhere between the two.

You can say that again!

\*\*\*

Thursday night. I walk up narrow steps that take me to the Bohemian Embassy at Queen and Spadina. I find myself in a cafe setting — and stop to buy a ticket.

There is an entrance fee of \$5.

"Do you have \$5?" asks white-haired Don Cullen, one of the original owners.

"What if I don't?"

"There have been a few, you know, people with good stories that didn't pay."

I don't have a good story, so I dish out a \$5 note. I pass on the deserts, but get a cup of coffee.

The Bohemian Embassy is the archetypal 1960s coffee house. This is where Margaret Atwood gave her first poetry reading. There was an attempt to bring its reading series to Harbourfront, Greg Gatenby took over and the rest is history. In 1991, Cullen resurrected the Bohemian Embassy, with Anita Keller as literary programmer.

Tonight, black-clad with dangling jewelry, Keller introduces the evening as "a mini-feast of Canadian authors."

She introduces Rhea Tregebov, editor of *Sudden Miracles*, a book of eight woman poets, three of whom are to read tonight. She talks about how the book came into being.

First poet: Roo Borson.

In the casual atmosphere of the Bohemian Embassy, the poet is allowed to explore with the audience the "why" behind each poem. Sometimes it seems like a gathering of old friends.

Roo tells us she wrote "Stone Orchard" when she lived in Timothy Findley's country home. A minute later, she adds that Findley was away, and she goes on about taking care of

his 33 cats. What emerges with each poem is how she experiences the world we enter, feel with her, then leave.

Susan Glickman is next. Different personality, different approach to poetry. She captivates us with the poem "Henry Moore's Sheep." It is a challenge to read, but she illustrates it with her hands so we can see and hear it at the same time.

"sheep sheep

lamb/sheep

sheep

sheep/lamb

sheep/lamb  
Henry's notebook records  
the holy families  
of the fields."

I get a sense of Glickman that is encapsulated in the introduction to her poems in the book: "I don't consider myself 'grown.' To envision oneself as finished is a failure of imagination."

"Individual poems may end but poetry does not. Poetry is a form of discovery which both observes and participates in the process of becoming. But why poetry? Because we don't just want to walk, we want to dance!"

Glickman leads us in a dance while reading; her dance becomes ours, if only for a few precious moments.

Anne Michaels is the last, because she gets nervous reading her work. Her shy smile and soft eyes are deceiving; her strength comes forth as soon as she starts reading. We go way beyond her fragile, elegant looks into a miracle of words. I admit being in a trance, hypnotized, while the words roll like music.

\*\*\*

Tuesday night at Harbourfront. I have come to hear Michael Frayn, an English writer, playwright and journalist who has been quoted in *The Star* as saying: "I don't actually like reading. I don't read very well."

My curiosity is aroused.

The respectable looking audience is very attentive. The evening starts interview-style with former *Star* critic Robert Crew and Frayn around a coffee table, unusual for the formal reading series.

They weave in and out of Michael's days as a reporter for the London newspapers *The Guardian* and *The Observer* in an easy-going manner.

At one time, he was having difficulties interviewing people. Con-

fronting Allan Edmonds, a reporter and friend, he got this advice: "You can make up the quotes, unless you talk to a bishop."

The audience laughs.

The moral of the story: as he learned to make up fictitious characters and fictitious quotes, he changed from reporting to fiction.

Surprise. Frayn will read a short story. The audience, warming up to him, cheers.

He starts with an anecdote: before coming to North America on this tour, he was interviewed by the CBC in an unstaffed booth in London. He thought it was a strange and spooky experience, being alone in the booth, when he looked outside and saw the light go on in a flat and a young woman undressing.

"It is something that happens in movies or novels, and it's never ever happened to me in my life, before or since. In normal circumstances, being a polite, well brought up boy, I would have turned and looked away, but there was nothing else to look at."

"It was extremely hard —" audience roars — "to turn my eyes away, and extremely difficult to talk about post-structuralism. And I thought that while I was here, I should go to the CBC and ask if it had been recorded and what was coming out in Toronto while the interview was taking place, because I don't have the faintest idea."

There was more laughter.

The voice lifts the words off the page, intimately engaging the reader in the experience. A simple event such as a blackout at dinner is turned into a riveting mystery in the hands of a skilled story-teller.

It opens a door into the world of a writer.

The godfather of the Harbourfront reading series, Greg Gatenby, was quoted as saying: "Going to a reading is on a par with going to the opera, or ballet, or theatre."

Only cheaper. For a mere \$40 a year, you can attend Harbourfront's weekly readings with known and soon-to-be known writers.

Gatenby is direct. He is witty. In 1975, he took over the reading series and made it into what Robertson Davies calls "the most successful reading series in the English speaking world."

Gatenby, once called the Johnny Appleseed of books, sums it up: "To do the job, you have to be Messianic, you have to make people see the excitement."

That he does.

## Writer Nino Ricci gives the other side of readings

I heard Nino Ricci for the first time at Harbourfront before he won the Governor General's Award. I had the opportunity to ask him a few questions after his reading to a large, enthusiastic York audience on a cold February afternoon. I wanted to know what he thought of literary readings.

Michelle Hammer: Are literary readings beneficial for the writer or the audience?

Nino Ricci: Both. For instance, at the Harbourfront readings, I have been exposed to a lot of writers I would never otherwise have picked up. I get a snatch of the

writing, some sense of what they are about. I always found it useful to go to the readings to see the living writer, to believe there was a real person behind these works.

Does the reading help the writer?

Yes. Some enjoy them, they have a sense of performance. It's the only time as a writer that you get an immediate audience reaction. So much time is spent writing alone, with such a distance between what you do and someone's reaction to it, that it's nice to have a sense of people out there listening.

# 20 *Basic Instinct* is the ultimate movie mind game

## Film a stylish thriller exploring the violence within us all

by Sheena Jarvis

### FILM

**Basic Instinct**  
directed by Paul Verhoeven  
starring Michael Douglas and Sharon Stone  
produced by Carolco

Despite graphic sex, the filmmakers' well-publicized struggle to get an R-rating and demonstrations by the gay community protesting the film's portrayal of lesbians, *Basic Instinct* is short on shock value.

Love, sex, drugs, murder — it's all been done before. What *Basic Instinct* does offer is a suspenseful two hours of plot twists, high speed action and psychological mind games.

Michael Douglas plays San Francisco police detective Nick Curran, a cop with a history of alcoholism, drug abuse and "accidental" shootings in the line of duty, who falls in love with the wrong woman. The wrong woman is Catharine Tramell (Sharon Stone), a thrill-seeking hedonist whose novels of murder have a funny way of coming true.

The plot revolves around Curran, who is investigating the death of a retired rock and roll star. In the course of the investigation, he becomes involved with three very different, very dangerous women: Tramell, her sometime female lover Roxy (Leilani Sarelle) and Curran's counselling psychologist Dr. Beth Garner (Jeanne Tripplehorn). As the film progresses, Curran gets further and further entangled in an intricate web of deceit, lies and head games.

Douglas is good as a psychotic cop who lives on the edge, but Stone is better as a manipulator who uses people to get what she wants. What makes her dangerous is that she never sets boundaries for herself and has no problem breaking all the rules.

The gay community of San Francisco protested during filming and when the movie opened because of the film's portrayal of lesbians. Activist groups claimed the film perpetuated a negative attitude towards lesbians and could possibly promote homophobia.

In actual fact, the film does not suggest any connection between lesbianism and violence or murder. The fact that Tramell sleeps with women is actually incidental. She doesn't care who she has sex with, male or female, if they suit her purpose of the moment.

The film is very stylish, Hitchcock for the nineties. Instead of lots of dark, night shots, the filmmakers chose to use the San Francisco backdrop, the ocean and the beauty of the beach houses to contrast the darkness of the characters. The film is shot

almost entirely during the day, with some spectacular shots of the Bay and the picturesque streets of the city.

Each of the characters is exposed to the audience, bit by bit — not only their good, sometimes vulnerable qualities, but also their dark side. It is this examination of the grey area that exists in all people, this fascination with the darker sides of ourselves that makes the film so powerful.

Tramell embraces her dark side, Curran fights, but is irresistibly drawn into his. Douglas and Stone have a wonderful chemistry that carries the film's eroticism and elaborate psychological storyline.

The ending of the film is well



George Dzundza, Michael Douglas and Sharon Stone share a quiet moment in Paul Verhoeven's *Basic Instinct*. Despite the graphic sex, and notwithstanding the protests by members of the gay community who feel the movie contains negative stereotypes of lesbians, the film is a stylish look at the dark side which everybody's personality holds.

done, the audience is kept guessing right until the end about who did it and why. Even then, there is ambi-

guity; although one character in particular is implicated, there are still questions as to who actually com-

mitted the crime.

*Basic Instinct* is the ultimate mind game and a riveting film.

## For All Mankind a testimony to our insatiable curiosity

by Agnes Timar

Familiarizing ourselves with the diverse geographies and cultures of this planet cannot alone answer the nagging question of how we fit into the grand scheme of things. Our thirst for self-knowledge transcends the Earth — so we send humans into space.

*For All Mankind* is the ultimate vicarious adventure — a vivid, celestial journey the likes of which you and I shall never experience.

The film is a compilation of footage shot during NASA's nine Apollo lunar flights, launched between the years 1968 and 1972. It is the labour of love of one man: Al Reinert. Reinert spent 10 years of his life and a considerable portion of his income creating this Academy Award nominee.

NASA contributed zilch. His task was formidable. Not only did he view 6,000,000 feet of film from the Johnson Space Centre's archives, but also, with the assistance of his technical crew, built an optical printer on site in order to blow up the original 16 mm video stock to 35 mm — frame by frame! The original, stored in liquid nitrogen, cannot, by law, be removed from the space headquarter's vaults.

To add to an already laborious task, he accumulated 80 hours worth of reminiscences from the 24 men who participated in the lunar flights.

### FILM

**For All Mankind**  
directed by Al Reinert  
produced by Apollo Associates  
Ontario Science Centre

It is their voices we hear, combined into one journey.

The absence of a conventional narrative voice, and the accompanying ethereal music of Brian Eno (available on the *Apollo — Atmospheres: Soundtracks* release) makes for a very heady experience. We are right there, travelling at an unprecedented 35,000 feet per second into a hostile blackness beyond comprehension.

With these men, we share the excitement of weightlessness and the loneliness of being out there in a little command capsule distanced from all that is familiar — people and nature.

Our concept of time and space, for the 80 minutes we sit in the theatre, takes on a whole new dimension. It is all-encompassing. It is endless. You cannot help but question what your place is in the vastness of the universe.

The scope of technology is absolutely flabbergasting, and it hits you hard. No television news coverage can do justice to the phenomenon of launching humans into the galaxies,

as well as this movie.

*For All Mankind* is a testimony of our insatiable curiosity and our desire for knowledge. It is a tribute to all those who have dedicated their lives to science — to the astronauts and

cosmonauts who lost theirs, and to the men who returned to earth completely changed by the experience.

*For All Mankind* opens April 1 at the Ontario Science Centre. For more information, call 429-0193.



Film producer Al Reinert sifted through six million feet of film taken of the Apollo missions which landed on the moon to come up with the 80 minute tribute to the American space program *For All Mankind*. Seeing the film will make you question your place in the universe.

## From lavatories to La La Land

### FILM

**Riff Raff**  
directed by Ken Loach  
starring Robert Carlyle and Emmer McCourt  
produced by Parrallax Films for Channel 4

by Pedram Fouladianpour

Stevie (Robert Carlyle), a young man from Glasgow who has just gotten out of prison, comes to London to work on a construction site. There, he joins forces with workers from all over the island to solve a number of problems: low wages, a worksite full of rats, no place to live and a bossy foreman.

This is the story of *Riff Raff*, Ken Loach's recent film. Loach's previous film, *Hidden Agenda*, about the Thatcher government's involvement in violence in northern Ireland, created a wave of controversy. *Riff Raff*, on the other hand, won a Special Prize at Cannes this year and a Felix for Best Film (the equivalent of a Best Film Oscar).

Like *Hidden Agenda*, Loach deals with people on the margins, people who are not depicted often in mainstream films. His study of post-

Thatcher English society is thought-provoking, but at the same time very funny.

Loach's characters are situated in a setting dominated by drugs, job insecurity, unemployment, homelessness and all the other ills of modern society. At the same time, they comment on their lives with great wit.

Loach, who is known for his social neorealist, sometimes militant films, was originally commissioned to direct *Riff Raff* for Columbia Pictures. As a result of British producer David Putnam's departure as head of the studio, the project was dropped.

Channel 4, which makes television programs for Britain and exports them as movies, financed the completion of the film.

*Riff Raff* is based on screenwriter Bill Jesse's own experience as a construction worker. While writing the screenplay, he was assigned to keep an on-site lavatory clean.

Says Jesse of his decision to write: "I held out an old lavatory brush with several bristles still attached. You had two feature films on one hand, and an old lavatory brush on the other. It was a tough decision to make..."



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# One Lana talks about her life with plenty of wit and bitterness...

by Josh Marans

## LANA

**Lana Lust: The Bitch Stops Here**  
 written by and starring Kent Staines  
 Solar Stage  
 until April 11

I went to see *Lana Lust: The Bitch Stops Here* prepared to have a great time. *The Globe and Mail* had described the one person show as "a cross between Madonna and Joan Rivers in a very bad nightmare."

Overall, what I got was disappointing.

The one strong element of the show was its humour. In fact, I found the show hilarious as did the womyn with me; but on reflection, that was what was so appalling. The show's humour is mainly derived by dehumanizing transvestites. At a time when society is starting to accept womyn as equals and homosexuals as something other than perverse, we apparently still seem to find derisive humour about transvestites acceptable.

The show is about Lana, a drag queen, portrayed by her creator Kent Staines. Chronicling highlights of her life, the show is filled with plenty of wit, sarcasm and bitchiness. Thrown in are some hilarious improvisational parts, including "Ask Lana," in which audience members get a chance to ask the character questions.

From the moment that he hits the

stage, Staines commands our attention, generating a lot of positive audience response. Unfortunately, the humor depends heavily on making fun of Lana's cross-dressing and homosexuality.

This caricaturization of cross dressers has all of the negative effects of an Andrew Dice Clay monologue: it re-inforces negative stereotypes, and effectively objectifies transvestites.

The message received by an audience member, both from the show and the audience's response, was that it is all right to laugh at cross-dressers for their differences, a sobering thought.

No doubt, many of you reading this will find the show a great evening out, providing plenty of laughs. It seems to me, however, that we need to stop laughing at people for being Polish, or Jewish, or Female or Homosexual. Until we do, there will never be an end to discrimination, racism and bigotry.



Kent Staines vamps it up as Lana Lust in *Lana Lust: The Bitch Stops Here*. He performs the one person play at the Solar Stage until April 11. The play is funny, but the humour is based on offensive stereotypes of transvestites and homosexuals.



## Buddie's Feminine Mistake is a big mistake

*The Feminine Mistake*, the new work by Empress Productions at the Buddies in Bad Times Theatre, is a waste of time — can I be more direct than that? To analyze the play in terms of narrative or structure would serve no purpose: there was no narrative or tangible structure. In fact, the play had no lasting effect at all, save for seeing it dissolve quickly into the mists of time.

The program notes tell us that there are seven sexual assaults reported in the Metro area every 24 hours; if I hadn't read the notes, I wouldn't have had the slightest idea of why a woman, dressed in white long johns, was hanging seven white sheets on meat hooks. It's commendable, but a statement is only good if someone else understands it. The program also states that violence isn't just a woman's issue, it's everybody's issue. But, please, tell me how this relates to three characters on stage throwing comments to the audience like "they should all be dipped in acid" while holding up a "limp" banana. You would think the playwrights would come up with something less tired, and a lot more intelligent.

— Michael Hussey

## ...and one Lana comes to terms with love

by Agnes Timar

Only the gutsy among us place personals ads in community newspapers. The majority of us want Divine Romance, not Divine Weirdness, so we opt to let other people do the experimenting for us. People like Lana, the lead character of Canadian film director Bashar Shbib's recently released *Lana In Love*.

No weirdos respond to Lana's lonely-hearts ad in this narrative. Only a square podiatrist named Phil (Ivan E. Roth), who makes his hilarious debut on her doorstep with a cough and, "I'm sorry, I just swallowed my mint."

But poor Phil arrives too late. Marty (Clark Gregg), the plumber bound on fixing Lana's kitchen sink made it to her door first. Mistaken for her blind date, Lana allows the sexual sparks to fly, until his true identity is revealed.

From this point, Lana is caught in a variation of the love triangle, made

## LANA

**Lana in Love**  
 directed by Bashar Shbib  
 starring Daphna Kastner and Clark Gregg  
 produced by Oneira Pictures International

up of Lana, Marty, and Lana's pre-conceived male ideal — which Phil only superficially represents because of his occupation.

Lana battles her feelings. Her intention was to meet a professional like herself, not to fall for a charming blue collar worker.

The film is charming — the delightful characters embody just the right amount of quirkiness, especially Lana, who is incredibly adept at manoeuvring her eyeballs.

Characterization reigns supreme, allowing us to ignore some of the belabored conventions of the film's genre. How many times must we be privy to that classic lovers' quarrel taken onto the streets, cranked to such a pitch so as to involve all innocent passerbys? Yawn.

*Lana In Love* does not have a sophisticated plot, yet it is a delight nonetheless. Missing as well, is the trademark of a Canadian "auteur," the sense of place. The camera barely leaves Lana's home — Toronto, L.A., the locale can be virtually anywhere.

Perhaps it's because the prolific Shbib feels no particular sense of connection with one given place. Born in Damascus to a German mother and a Syrian father, he schooled at McGill University, and now calls both Canada and the United States home.

Shbib's 1990 feature *Julia Has Two Lovers* put him in the international spotlight. But you need not track it down, since it's virtually interchangeable with this film — *Lana Has Two Lovers, Julia In Love... Easy title swap.*

Despite Shbib's repetitive style (his fixation for romantic comedies is pegged, once again, in his upcoming *Ride Me*), *Lana In Love* has a very 90s theme: the Yuppie realization that money and expensive toys don't necessarily make for a satisfying life.

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# Jam not sweet; compilation doesn't Cutz it

by Prasad Bideyo

*Club Cutz Vol. 1* is a dance compilation assembled by The Baz Groove Patrol, featuring music that hit the dancefloors six or more months ago. Despite the fact that it was made to follow in the footsteps of other ill-fated compilations, there are a few tracks worth listening to.

One is Robert Owens' classic "I'll Be Your Friend," where this rare groove crooner seductively mesmerizes the listener with repetitions of the title lyric. David A. Stewart's "Jute City" is an interesting attempt to fuse Soul II Soul rhythms and acoustic guitars.

Cola Boy's "7 Ways to Love" is the finest track. St. Etienne's production transforms an otherwise bland two chord/four word lyric song into an energetic pop piece worthy of

## MUSIC

various artists  
*Club Cutz Vol. 1*  
BMG Records  
Quadrophenia  
*Cozmic Jam*  
RCA Records

comparison to Inner City, circa "Good Life." Shawn Christopher's "Another Sleepness Night" achieves a similar effect with her dual-mixed vocals.

The rest of this compilation is uninteresting. Artists like DJH and Unit3UK exhaust themselves with too many Black Box cliches, while others like Love and Sas and Alison Limerick appear confused about which genre they belong to (are they pop or are they house?), making them sound trapped within their tracks.

In addition, the bad tracks detract

from the good ones, which you would be better off looking for on 12 inch. A straight listen to *Club Cutz*' conflicting BPM could be murderous.

The Baz Groove Patrol's main problem is that *Club Cutz* lacks the power to drive clubbers onto the floor. Belgium's Quadrophenia recognize this need, as clearly exhibited on their debut release, *Cozmic Jam*. Quadrophenia's thumping 160 BPM funky drummer could easily keep the house busy for a few hours, particularly on tracks like "The Man with The Masterplan" and "The Wave of the Future."

It isn't enough—Quadrophenia's formulaic sound could easily bore an audience. They know only one riff—the one LA Style and Chris Sheppard

have popularized this year. *Cozmic Jam* is essentially the same song, repetitiously performed. "Find the Time" and "Schizophrenia" offer a few refreshing twists, but they're basically modified versions of the other 12 tracks.

Over the elaborately slick production, "Riv-Master," the MC, gives pseudo-Snap vocals that quickly irritate. Hoarse like Hammer and as egotistical as the early underground rappers, he leaves you no alternative but to stand on your roof and proclaim, "I hate TECHNO!"

The only things that saves *Cozmic Jam* are the cover art and the final track, "Theme of Quadrophenia," an ambient-instrumental reworking of everything else on the album.



## Some great elements, but nothing sticks

by Ira Nayman

I've listened to *black eyed man*, the latest album by The Cowboy Junkies, several times now, and, despite the fact that some of the songs stand out, I'm having a tough time keeping most of the album in focus.

"Southern Rain," with its throbbing baseline and strong lead guitar by Michael Timmins, is a great way to open the album, and an excellent choice for first single. "Murder, Tonight, In the Trailer Park," which has a good tempo, almost martial drumming and interesting time changes, is also pretty good.

Generally, the album's lyrics are mature and intelligent. As often happens with country music, each song tells a story, usually of love and loss. My favourite lyrics are from "A Horse

## MUSIC

Cowboy Junkies  
*black eyed man*  
BMG/RCA

in the Country," which starts: "The money would be pretty good if a quart of milk were still a dollar/or even if a quart of milk were still a quart."

"If You Were the Woman and I Was the Man," a duet between Margo

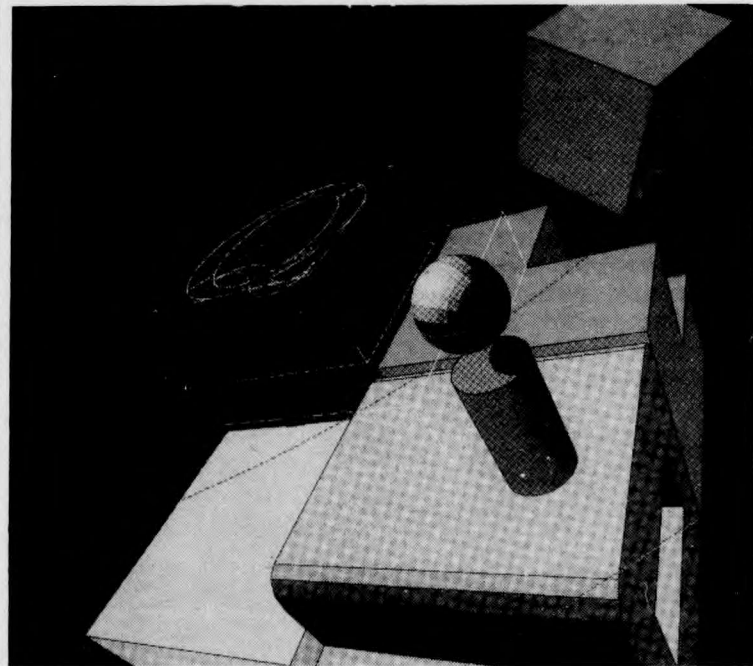
Timmins and John Prine, is a poor choice for the album. It contains an interesting idea, but Timmins' voice, a strong instrument capable of rendering deep emotions, completely overpowers Prine.

But, for the most part, the music isn't bad, it's merely adequate; generic, undistinguished country.

The Cowboy Junkies' *black eyed man* has some great elements. Unfortunately, it just doesn't stick.



The Cowboy Junkies take their music seriously, as you can tell from this photo. Their latest album, *black eyed man*, contains a couple of strong songs, but overall there isn't a heck of a lot that you'll remember a couple of hours later.



## Group doesn't stand a Frozen Ghost of a chance

by Nina Kolunovsky

There is nothing that gives an honest, hard-working reviewer more pain than a group like Frozen Ghost.

Nobody can argue with the fact that Frozen Ghost is good; Arnold Lanni's voice is lovely, all four members of the band are highly competent musicians, and, hey, their

## MUSIC

Frozen Ghost  
*Shake Your Spirit*  
Coalition Music Group/Warner Music

new album, *Shake Your Spirit*, only has two love songs.

The problem is not with quality, but quantity: Frozen Ghost only has one song.

Sometimes they do a slow version ("Head Over Heels), sometimes they do a fast version ("Doing That Thing"), but nothing can disguise the

fact that it's the same basic melody. If it wasn't so good, you'd be sick of it by the end of the album.

Most of the variations on the theme are on side one, as if they ran out of steam halfway through the album and decided to concentrate on something else. Some of the songs on side two don't fit the mold. "Shine On Me," for example, is very moving. The simple arrangement suits the song. "Shake Your Spirit," the current single, is also wonderfully upbeat, almost contagious.

I am the kind of person who feels compelled to listen to lyrics; one test of the quality of words is how they read on paper. Consider a couple of examples from *Shake Your Spirit*.

**Sample lyric one:** "Nothing's ever wrong or right/Nothing's ever black or white/No things are ever like they seem/We go back and forth from one extreme."

**Sample lyric two:** "I'm looking at you looking at me/But it's you that's judging what you see!/You do what you want to."

These are not representative, but they show what Lanni considers acceptable. The first class of my first year Creative Writing course dealt with cliches—similar training would undoubtedly let Lanni say what he wants with more originality and force.

Someone once asked me why I expected originality from rock music. "How different can you get with a guitar, a bass and a drum kit?" was the question.

My answer was, "I can tell the difference between the Doors (or Pink Floyd, Guns N Roses or any other good band), even if I've never heard the song before." When Frozen Ghost is on the radio, I notice the nice melody or the nice voices, but I never notice Frozen Ghost.

## Matt from "Mix 105" 's Top 105.5 Releases of the 1991/2 School Year



1. My Bloody Valentine.....*Loveless*.....Warner \*
22. Swervedriver.....*Raise*.....A&M
37. Jesus and Mary Chain.....*Honey's Dead*.....Blanco y Negro
49. Cocteau Twins.....*Box Set*.....4AD \*
58. Lush.....*Spooky*.....4AD \*
61. Love Battery.....*Dayglow*.....Sub Pop
73. Moonshake.....*First EP*.....Creation \*
89. The Wedding Present.....*Sea Monsters*.....BMG \*
94. Ed's Redeeming Qualities.....*It's All Good News*.....Flying Fish \*
105. Phleg Camp.....*Beaker*.....Final Notice/Cargo \*
- 105.5 Led Zepelin.....*Box Set No. 54638*.....Who cares? +

- \* Godlike! Also, the best live show of all time.
- \* Thanks James.
- \* Good live show, too.
- \* Everything on the Creation label smokes.
- \* Sad, depressing music about somebody else's girlfriend.
- \* Caucasian Spiritual, Take 26.
- \* A raging Toronto band that will go far. In the words of another famous Toronto (well, Brampton) radio station: "You heard it here first."
- + The Worst Band of All Time! No kidding!

Thank you very much for reading our charts. We hope you enjoyed reading them as much as we enjoyed putting them together. We do it all for you. Bryan Adams and Tom Cochrane were not Canadian entertainers of the year. Support alternative music, radio and record stores and boycott U2. (Negativeland rules.) Love Gary Perry and Matt Perry.

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## Popular appeal without empty-headed idiocy

by Anthony Pizzari

Looking at some of the song titles ("Chihuahua," "Vitamin," "Hetero Scum"), you won't know what to expect from the SugarCubes' third album, *Stick Around for Joy*.

All the songs contain the SugarCubes' signature: an extremely melodic, almost contagious chorus and a "quirky" approach to songwriting.

Bjork Gudmundsdottir (whose style deserves an entire article of its own) and Einar Orn's vocals continue to give the band its distinct sound. Together, they give the songs on the album melody.

The tracks are catchy and rhythmic, making *Stick Around* a danceable collection of songs. Unconventional instrumentation (for example, the flute on "Walkabout") give the songs an "international" flavour.

The light-hearted music is only a facade, however, making tracks like "Leash Called Love" extremely de-



## MUSIC

The SugarCubes  
*Stick Around For Joy*

ceiving. The song deals with the issue of wife/girlfriend/partner abuse in the style of New Order: the music is upbeat and melodic, but the lyrics describe a frightful relationship.

It is this juxtaposition that gives the SugarCubes popular appeal without the idiotic, empty-headed shallowness of most pop music.

## Call for photographers

On an extended tour of the Far East last year, Toronto photographer Paul J. Smith worked with the Canadian Embassy in Bangkok to arrange a large show of Canadian photography at the National Gallery of Thailand and the faculty of Fine Arts at the University of Chang Mai.

Smith is arranging another Thailand show, to take place in 1993, and is inviting amateur as well as professional photographers to submit work. Non-professional photographers may submit three slides, black and white or colour, along with a resume.

He expects the show will be made up of 125 photographers; possible subjects include landscapes, small community events, sports, rural architecture and outdoor activities. It will focus on images that feature the Canadian cultural environment.

"My standards of quality are high," Smith writes, "and the selection of those photographs chosen will clearly reflect the pride of the craft as well as the pride of their community that the artist attempts to capture."

For more information, write: Paul J. Smith, 175 Indian Road, Toronto, Ontario, M6R 2W2, or phone 588-0499.



This photograph was one of a series taken to Tibet by photographer Paul J. Smith. Amateur photos can be part of his next show in 1993.

# Serious Pleasures and its sequel are about womyn's sexual fantasies and encounters

by Margaret Mizuik

What would you get if you asked a variety of lesbian writers throughout western English speaking countries to write about "...the very force that drives our lives and our passions?"

*Serious Pleasure: Lesbian Erotic Stories and Poetry*, published in 1989 by Cleis Press, edited by the Sheba Collective.

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The two books are long overdue. Finally, there is writing we can call our own by our own, about womyn in lust, in love, in relationships, out of relationships or just looking. In these books, womyn talk to womyn about what they would like to do, what they want to have done and where. *Serious Pleasure* and *More Serious Pleasure* shows womyn imagining the sexual possibilities.

What about safe sex? Do lesbians believe they are at risk of contracting the HIV? There are a few references to safe sex in some of the poetry. *Serious Pleasure* does include notes on lesbian safe sex, and the Sheba Collective does suggest that safe sex be discussed and practiced.

LESBIAN  
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 & POETRY

More

Serious  
 Pleasure

Edited by the Sheba Collective



## BOOK

Series Pleasures  
 More Serious Pleasures  
 edited by the Sheba Collective  
 Cleis Press  
 \$9.95 paper each

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*ous Pleasure* combine intelligent analysis with a no-nonsense commentary about lesbian identity within our lives. They are well worth reading...with a highlighter.

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# 24 Disposable Heros may be new Public Enemy

by Stephen Perry

The Disposable Heroes of Hiphoprisy could be the next Public Enemy, if only people would give them a listen. Take a look at the evidence.

**Kickin' beats.** This is a hardcore rap album with experimentation on the beats. Using the Bomb Squad technique of layering, who would be better suited for showing Public Enemy up than an industrial band? But *Hipocrisy is the Greatest Luxury* is far from being an lp of noise. It's a dance album. I would call it industrial hip hop putting the emphasis on the hip.

**Powerful message.** Titles like "Television, the Drug of the Nation" and "Everyday Life has become a Health Risk" are evidence alone that this band has something to say. "Language of Violence" has probably

## MUSIC

The Disposable Heroes of Hiphoprisy  
*Hipocrisy is the Greatest Luxury*  
4th B'Way Records

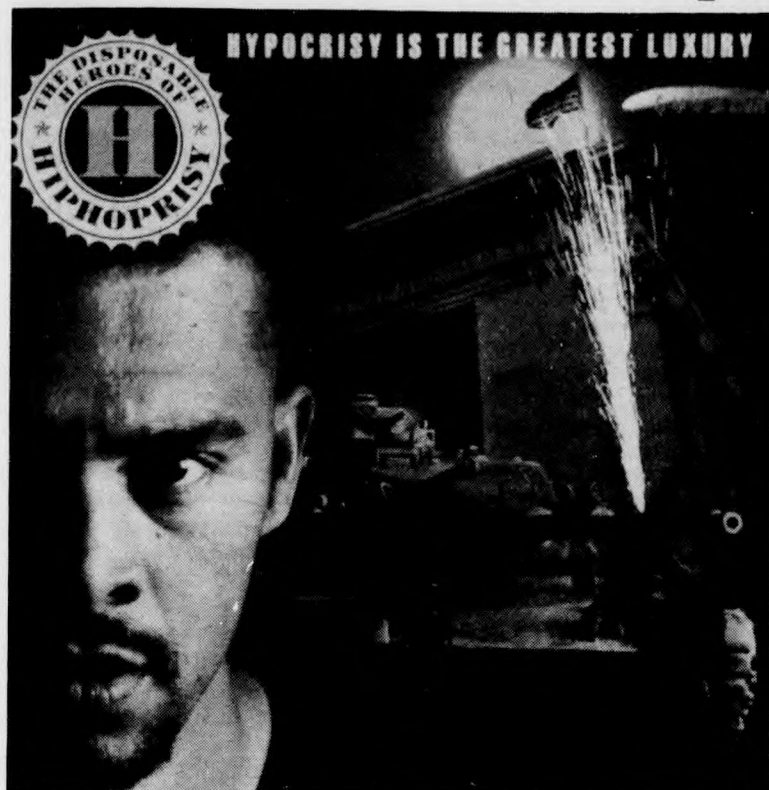
made them the first rap band to address the problem of homophobia. And aside from the environment, racism, and war, their song "Music and Politics" sums up the bands approach to art. In this analysis of the flipside of the American dream you can't have one without the other.

And finally, **Legitimation.** This band knows what they speak about. Often speaking from the first person, you get the impression that Michael Franti, the frontman for the Disposable Heroes, is opening up his life in front of you. But these personal experiences help make sense out of what's

going on.

Furthermore, Disposable Heroes are from the grassroots scene. They used to be an independent industrial band called The Beat Nigs. They're from an alternative background and demonstrate this by doing a rap version of that hardcore punk classic "California Uber Alles." Originally done by the Dead Kennedys, The Disposable Heroes have changed the lyrics to fit today's situation and done it as a rap, effectively making it their own song. Taking from the original and shaping it into their own song — this should be the prerequisite for any band doing a cover.

Lastly, The Disposable Heroes seem fairly concerned about the effects of money. Three of their thirteen songs deal with selling out. From the rhetorical questioning of "what would we do to become 'Famous & Dandy', just like Amos & Andy?" to the professing of Hypocrisy as the Greatest Luxury, their principles come first. And their sardonic lounge number "Music & Politics" warns us of the sellout rationale I'm sure you're all used to hearing on Much Music: "If ever I should stop thinking about music and politics I would tell you that music is the expression of emotion and that politics is merely the decoy of perception." Poetic, but philosophical.



Industrial dance with lots of samples. Music built around media outtakes. Distinctive vocals that move from a cool headed Chuck D. to a Gil Scott-Heron for the 90's. Brutally honest, approachable, and inclusive. Told from the personal with lessons

about the system. Structurally critical, while remaining danceable. Experimental yet contemporarily listenable. The Gil Scott-Heron of generation X. *Hipocrisy is the Greatest Luxury* makes nine of my top ten picks for 1992. And its only April.



## Globe and Mail filled with double standards

by Ira Nayman

In a recent issue, *The Globe and Mail* ran an article on the Scarborough Access to Permanent Housing Committee, an organization which helps homeless and inadequately housed people. The provincial New Democratic Party is considering cutting off funding to the Committee, effectively shutting it down; the article implied that this would be an unfortunate thing.

Yet, on the very next page, the *Globe* ran an editorial slamming Ontario Bob Rae for demanding Ottawa transfer more money to the province to help fund its social programs. The editorial read, in part: "Someone will have to tell Mr. Rae that Ottawa is not an automatic teller, open all night for the convenience of premiers who have overdrawn every other account."

The newspaper's schizophrenic attitude is perhaps understandable. The editorial is evidence of its current neo-conservative direction; the news article is a remnant of its (quickly fading) liberal past.

But, as the *Globe's* business columnists insist, often quite shrilly, deficit reduction and maintaining program funding are incompatible. If you want to keep programs, you have to be prepared to pay for them. If you want to reduce the deficit, you have to cut back on programs.

This is the most blatant example of a common trend at the newspaper,

## ANALYSIS

If you cut the deficit, you have to reduce government programs — you can't have it both ways. Why does the *Globe and Mail* try?

one which is disturbing not only because the *Globe* seems willing to contradict itself just to be able to knock a New Democratic government twice. In an attempt to mollify its readers, the newspaper displays intellectual dishonesty that is a form of moral cowardice.

By propping up the illusion progressive social action is possible at a time of fiscally conservative restraint, the *Globe* gives its readers the impression that capitalism has a human face. It blunts the argument that poor people are an inevitable by-product of, even necessary to freely operating markets.

Thus, *Globe* readers can go about their business, secure in the knowledge that even though there are some poor people, they are being taken care of. Somehow. They don't have to accept any personal responsibility for being part of a system that thrives on divisions like rich/poor.

There are alternatives. When business columnists like Terence Corcoran and editorialists for newspapers like *The Toronto Sun* argue for deficit reduction, they accept that some people will be hurt by it. Their attitude may appear callous (actually, it is callous), but at least it's honest.

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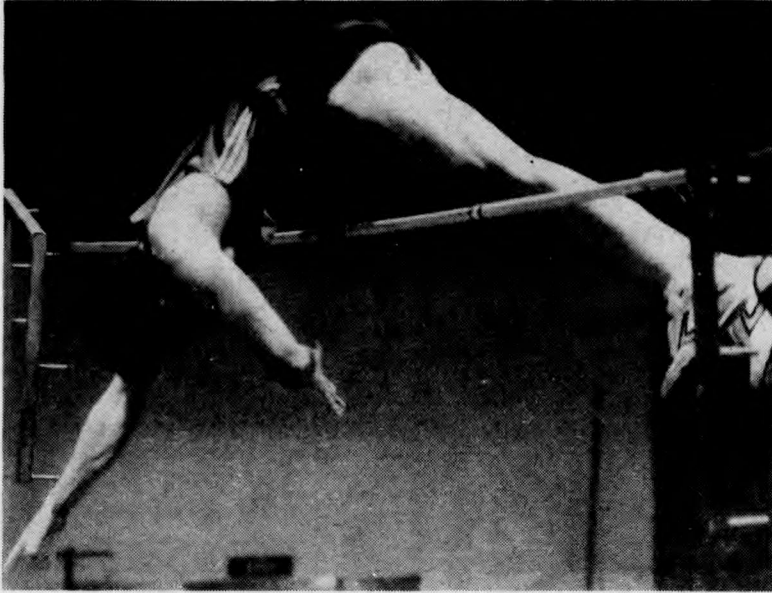
# Gridirons, derbies and pommel horses: A year of York sports

by Riccardo Sala

This article is a look back at a year of York varsity athletics. It's a retrospective of sorts, and I'll be remembering most of this stuff off the top of my head since I'm too lazy to go digging up after all of it. This is called artistic license, but it's also known as editorial privilege, so sit back and enjoy the view.

## GYMNASTICS

The highlight of the year was undoubtedly the performance of York's gymnasts. On the women's side, the addition of Olympic veteran Janine Rankin to the fold gave this already strong team a huge advantage over the competition. Rankin was named York's woman athlete of the year. The Yeowomen went on to win the Ontario Women's Interuniversity



His Yeomen teammates were slightly off last year's pace at both the provincial and national championships.

Meanwhile, their Yeowomen counterparts never got up to steam. The young team hopefully will move up next year after this one year of experience.

## HOCKEY

Something was amiss in the March sports pages. That of course was the hockey Yeomen, which in years past could be found making their way to the Nationals. That hasn't happened for the past two years, as the team goes through a rebuilding stage in search of the chemistry that gave them a three-peat of the CIAU crown in the late eighties. You can't fault the team for not trying, and hopefully fans can look forward to Yeoman hockey in March once again.

On the women's side the feisty Yeowomen had a losing season. Coached by Deb Adams, the team improved from last year, showing that they were better than at least one other competitor; Queen's. Against UofT, the Yeowomen signalled progress by keeping their losses increasingly less lopsided.

## BASKETBALL

On to the basketball courts, where York had a less than stellar season. The Yeowomen fared the worse of the two squads. Despite strong performances by Cathy Amara and others, Bill Pangos' team could not shake off inconsistent play that dogged them throughout the season. At once capable of keeping nationally ranked Laurentian to a reasonable spread, the Yeowomen flopped against weaker squads such as Queen's.

On the men's side the story wasn't as bad. The Yeomen charged out of the gate to the tune of a 6-0 record to start the regular season. Unfortunately, the team that relied on hard work for success stopped working at

this point and struggled through for the rest of the season.

Individually, the team was led by Clive Anderson, whose 46 points against UofT was one of the highlights of the year for the Yeomen. As well, coach Bob Bain had strong performances from first year players Marc Gardner, Lyndon Phillips and Wilton Hall, who was voted the OUA Central Division rookie of the year. Look for more from these players next year, as well as from veteran Mark Bellai, who will be returning for one more season.

## SOME OTHER STUFF...

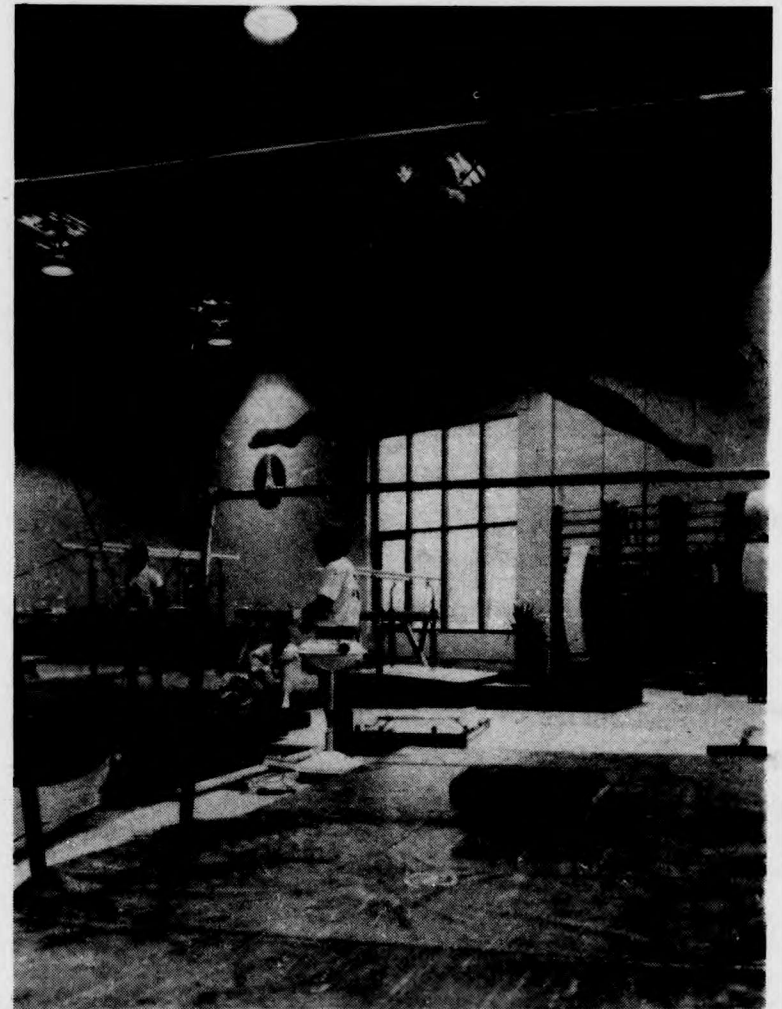
York didn't have a banner year on the figure skating, synchronised swimming and swimming fronts.

The figure skating Yeowomen went into the OWIAA championships at Kingston looking for a bronze. After recent showings that had them as high as fourth, the team, coached this year by Judy Chantler, felt third spot was within reach at Queen's. Instead, the Yeowomen came up short against competition that York skaters hadn't predicted. Maybe next year.

For the second year in a row, Lori Borean was the only York swimmer to make it to the Nationals. Except for Borean, the national standard eluded both Yeomen and Yeowomen throughout the year. Coach Cheryl Stickley is serious about increasing training time, and hopefully this and other changes will bear fruit for next season.

Pat Murray's synchronised swimmers were just too young and too few to make any impact on the Ontario scene. Returning from sabbatical this year, Murray had to work with a team that had only one returning swimmer on it. If it's any consolation, Murray has brought the school provincial titles in the past, and it's likely only a matter of time before she brings another banner to Tait McKenzie.

continued on page 26



# sports

review • profiles • rankings • schedules

Athletic Association championship, as well as the National University Gymnastics Cup in Calgary.

Ontario and Canadian titles also came the way of the Yeomen gymnasts. In total, it was a perfect four way championship sweep for York's gymnasts. You can't get any better than that.

## VOLLEYBALL

The season was also a banner one for the volleyball Yeowomen, who took their third straight OWIAA title.

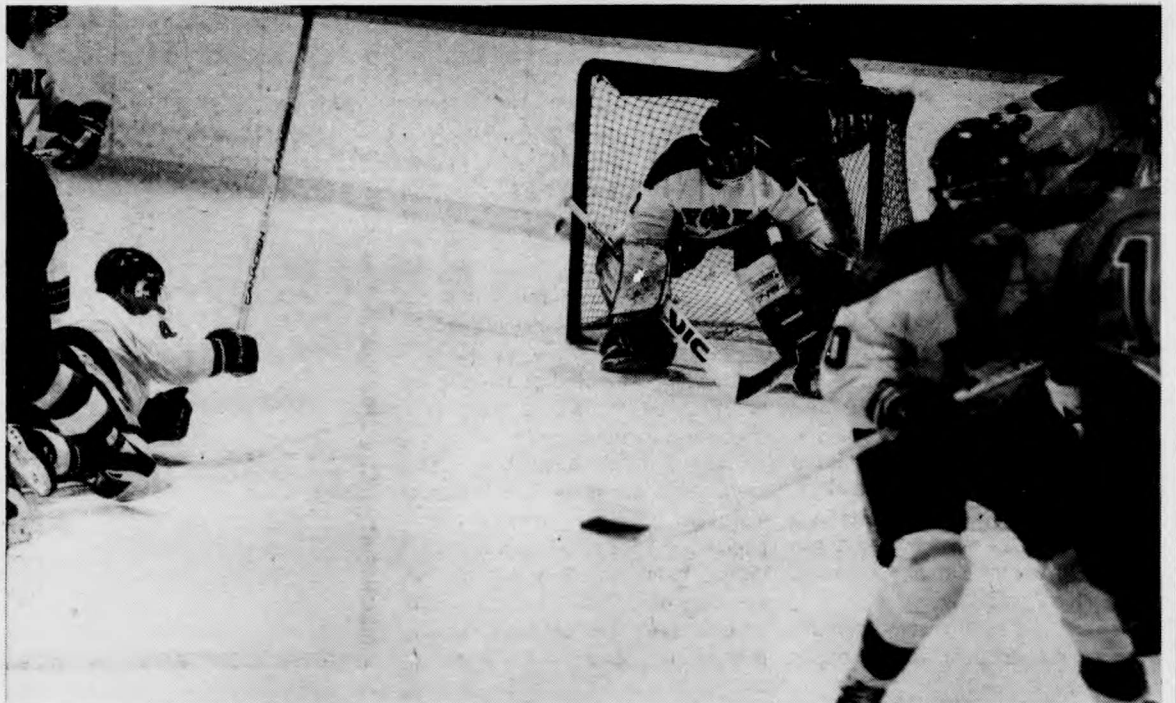
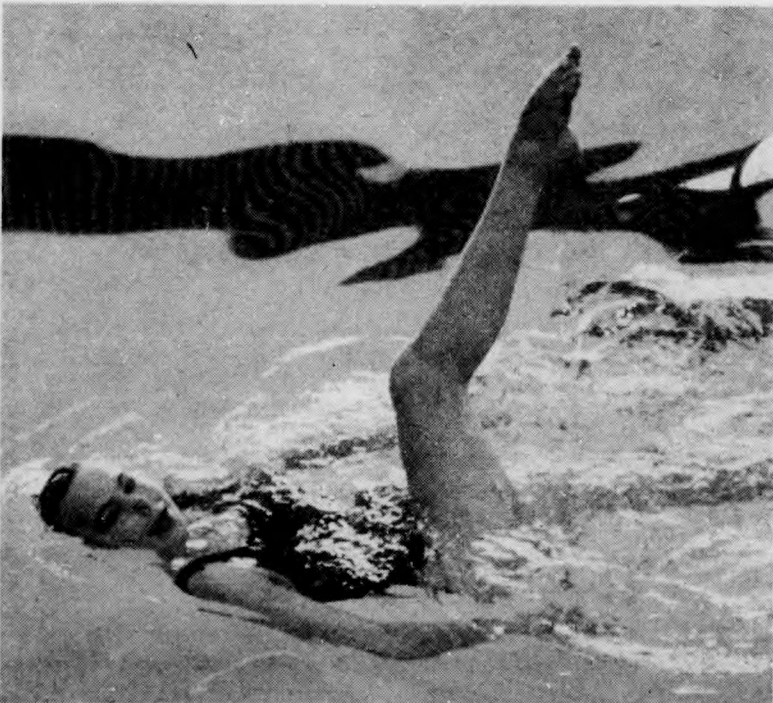
At the Canadian Interuniversity Athletic Union championships, which they hosted, the Yeowomen had to settle for a fourth place finish. Despite that, the tournament was an unqualified success for both York and the CIAU, bringing the best volleyball players in Canada Tait-side to appreciative fans.

The Yeomen volleyballers continued to slide this year, as the team struggled through a difficult rebuilding season. Hopeful signs included the performance of rookie Djordje Ljubovic. However the team will have to look forward to next season without the services of the departing Adrian Adore.

With luck, coach Wally Dyba will be able to fill Adore's large shoes and bring the team, traditionally one of York's best, up to the championship level it enjoyed up to three years ago.

## TRACK & FIELD

Doug Wood dominated track and field news at York, the Yeoman pole vaulter setting Canadian records with seemingly every jump and being named York men's athlete of the year for his achievements.



# Several highs, some lows, as varsity sports wraps up season

continued from page 25

## BADMINTON

Fred Fletcher, coach of York's badminton teams, had a good year to report. At least as far as the Yeomen were concerned. Led by player-coach Eddy Watt, the Yeomen capped off a good season with their best finish in years, a fourth place at the Ontario University Athletic Association championships. The Yeowomen weren't as hot and failed to make the Ontario finals.

## FIELD HOCKEY

The field hockey Yeowomen managed to keep themselves in the sportspages all year long. In the outdoors season, the Yeowomen were led by Regina Spencer, while regular coach Marina van der Merwe was in New Zealand with the Canadian team.

York was clearly one notch below archrival UofT in the outdoor campaign. In the Ontario final Toronto exacted revenge for a loss one year earlier that had given York the OWIAA title. The Yeowomen reciprocated when the field hockey campaign moved indoors, with York winning the provincial championship there.

At the outdoors CIAU championships, York had to settle for fifth spot, two places below last year's bronze medal finish.

## TENNIS

In tennis it was a banner year for Eric Bojeson's Yeomen. They took their first Ontario team title since 1975, while the pair of Alex Nestor and Peter Bedard won the doubles crown.

## SOCCER

York's soccer teams were easily the most dramatic on campus this year.

For the Yeowomen the end of the year was a time to gather at the Grad Lounge and ponder the seven storey leap while quaffing Guinness. Go figure. This was a team that scored over sixty goals against its opponents while only letting in four (three of them penalty shots) on its way to a perfect 10-0 regular season record.

At the OWIAA championships at Hamilton, smart money that had York in the final didn't turn out so smart after all. In the quarterfinal against Western, York's All-Star keeper Cheryl Punnett got her nose busted, and the Yeowomen lost the match in penalty kicks. Talk about bad luck, malocchio or whatever. We're still scratching our head over this one.

York has been one of the better teams in Ontario, if not Canada for the past several years, but has never won a title. That begs the question-if coach David Bell can't do it with this team, what WILL it take?

The men had considerably more competition in their campaign, but in

the end their season was done in by happenings off the field.

When two York players came forward to reveal that they had been suspended from another league over the summer, the Yeomen in turn were penalised the points from all their games until then. That meant York would have to win all their remaining games in order to make it to the finals, something that they almost did, except that a tie against Carleton put the Yeomen one point short of their goal.

The soccer Yeomen are a team with a lot of character, a must in this league, which features some of the strongest competition on the Ontario varsity scene. The team is largely intact for next year, and memories of a sabotaged year may be the extra spur needed to get this talented squad to the top.

## AND FOOTBALL...

York's football team is the last one on our program. This is probably the hardest for me to be objective about, especially since my little brother's on the team. Of course he had to go out and bust his hand in practice just before he was about to make his performing debut in the Blue Bowl.

Not that he would have been the team's saviour in that 65-7 thrashing by the Blues. Nobody could have helped the Yeomen at that point, and Tom Arnott's expression after the game was a story in itself. He lightened up in later games, as his charges picked themselves up a bit. No wins mind you, but Arnott still had a team at the end of the year, which is more than could be said for the previous season when half of them deserted. It probably helped even more when his old school, Laurier, took the Vanier Cup.

The football Yeomen were basically an all-new team this year. With the enigmatic Adam Karlsson quarterbacking, the Yeomen put up several strong showings until he busted his arm against Western. Karlsson was a former York player several years back, and his return to the lineup after several years away was straight out of The Outlaw Josey Wales.

Arnott will have half succeeded if the team returns intact to training camp in August. I've seen him several times around campus, busy showing potential recruits around York.

So this article ends with the football team, usually the first program that Excalibur covers when they start printing in September. It seems every year sports editors, going back to the early seventies, have been keeping their fingers crossed for that year's version of the gridiron, looking for the miracle man to lead the team out of the desert. Good luck.



SHELLY DUFFIN from Dundas, Ontario at last weekend's high school meet at York. Over 1,500 competitors made it to the meet, one of the largest in North America. Highlights of the meet included Michelle Hastick winning the long and triple. "She's a real talent, and we're pleased that she's coming here next year," York assistant track coach Vicky Crowley said of Hastick, sister of Andrea, one of the cornerstones of the Yeowoman track team in previous years. Photo by Michelle Bosener

# Wood, Rankin honored as athletes of the year

by Staff

A pair of Olympians have been named York's athletes of the year.

At last week's athletics banquet, pole vaulter Doug Wood, who holds the commonwealth record, beat out gymnast George Zivic and basketball Clive Anderson to take the award on the men's side, while national gymnastics team member Janine Rankin took women's honours.

At last month's national university championships, Rankin won five gold medals after recovering from an earlier bout with mononucleosis.

Wood, meanwhile, has shattered his own Canadian record three times this indoor season, and at last month's CIAU meet in Winnipeg, equalled the Commonwealth record of 5.65 metres.

With his strong performance this season, Wood will be aiming for the medal podium, though he readily concedes the gold to world record holder Sergei Bubka.

"I think a vault of 5.80 on the first attempt will win the bronze," said Wood, adding he feels a medal is within reach, as most vaulters find themselves soaring an additional 10-15 centimetres outdoors.

Rankin, who is finishing off her first year at York, says she has enjoyed competing at the varsity level.

"It's a whole different atmosphere, and people are really pulling for each

other," said Rankin, a veteran of three world championships.

While at York, Rankin has been working with her long-time coach Mary Lea Palmer, but says she has

also learned from York coaches Boris and Natassa Bajin.

"They're really competitive and always want what's best for their athletes," Rankin said.



will be going to press monthly over the summer as we bring you all the goods on York's athletes at the Olympics.

As well, watch out for Josh Rubin and Clive Cohen in your local sports pages as they give us the dirt on the Barcelona Olympic Games. Excalibur cronies, the both of them, Josh and Clive will be the first student journalists in the long saga of humanity to cover the Olympics.

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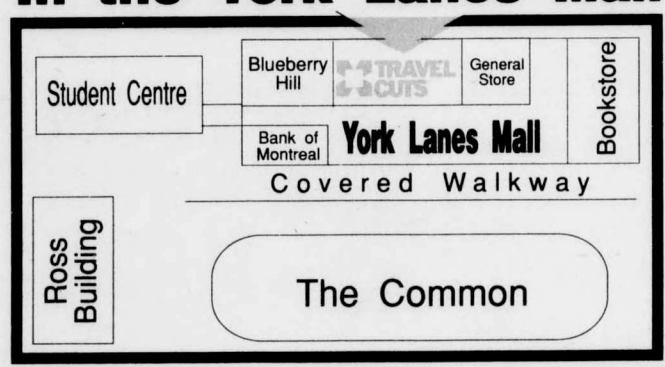
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