

pro



tem

Glendon College
Collège Glendon

Vol. 21, No. 20

12 mars, 1982
March 12, 1982

Paul-Emile Borduas: pionnier
Chuck Tolstoy
Spring Fascism Review
Record Reviews
And More

SCSC closes Balcony Square

The staff of the Balcony Square has published a 'rogue paper' after attempts to reach a compromise with SCSC over a controversial editorial collapsed on March 9.

The paper called 'The Underground' was received favourably by the students of Scarborough College.

A meeting between the SCSC (Scarborough College Students Council) the staff of the Balcony Square and members of the student body collapsed because the executive wanted to fire the editor, Shona Nicolson.

SCSC and Balcony Square agreed on a retraction of the editorial and precautions against future libel, but the council defeated the part of the motion that would have removed the editor by a vote of 9 to 5.

After the council overturned the executive motion, SCSC President Ted Grinstead withdrew the entire compromise package and left the meeting. As the agenda had no provisions for new business, the meeting ending with no progress in the dispute.

The meeting was sometimes heated, with disputes over procedure and the constitutionality of the closing hotly debated.

When a student suggested SCSC did not have the power to close the paper, Finance Commissioner Tom Shoniker said 'Council rules supreme here!'

Martin Snead, a candidate in the upcoming SCSC elections said that it was 'convenient to use Shona (Nicolson) as a scapegoat' for the problems of the paper.

Nicolson said the Underground staff would present another proposal to SCSC, and 'If they don't accept these proposals, which are basically their own, this proves that they're really on a vendetta against the Balcony Square.' The Balcony Square staff agreed to all of SCSC's requests at the Monday meeting.

The dispute resulted when the SCSC executive froze funding and instructed the paper's printers not to accept next week's edition, claiming that an editorial in the March 2 issue was libellous.

The editorial commented on candidates in the upcoming student council elections.

Tom Shoniker, SCSC Finance Commissioner, and a candidate in the election, said the paper was closed because the editorial 'was potentially libellous' in the opinion of the SCSC lawyer Robert Shore. The editorial wondered what Shoniker was planning in his bid to return to council, claiming 'obviously fraud is too small time for Mr. Shoniker.'

Shoniker said that because the singing officers of the council are legally liable for Balcony Square they had the right to close the paper.

The executive called Balcony Square editor Shona Nicolson to the SCSC office on Wednesday to discuss the editorial. Nicolson refused to attend the meeting because the executive would not allow other reporters to attend.

SCSC President Ted Grinstead was upset that Nicolson refused to meet with the executive.

'We invited Shona up here and she walked in here like some smart ass bitch with her

attitude stuck right up her ass,' he said.

SCSC suggested that a 'media consultant' be appointed to check for potentially libellous copy before the paper is sent to the printers. Nicolson rejected the idea, asserting it would lead to censorship.

Balcony Square staffers are circulating a petition demanding that SCSC immediately resume publication. So far, 1000 signatures have been collected.

Nicolson said the decision to close the paper was really an attempt by SCSC to gain editorial control of the paper.

The editorial reference to Shoniker followed an incident last November in which Grinstead signed Shoniker's name to a council cheque. Shoniker tried to cover up for the SCSC president but Grinstead later admitted he signed the name, saying the cheque was urgently needed but Shoniker wasn't available. Shoniker told the Balcony Square staff he was upset at their use of reference to fraud.

'No one has charged me with fraud,' said Shoniker.

Vice-presidential candidate Kelvin Sealy was also criticized in the editorial. He accused the Balcony Square of printing lies and inaccuracies in their election coverage.

The Balcony Square constitution says 'SCSC shall exercise no editorial control over the Balcony Square.'

Shoniker claims that clause is invalid because Balcony Square printed libellous copy. The constitution states 'All copy shall respect the laws of libel and slander. The SCSC Attorney's opinion on slander and libel shall be binding.'

Eric Cohen, Balcony Square News Editor said 'The constitution says that if the editor thinks that it's libellous, it's up to the editor to check it with the SCSC's lawyer. However, the editor had no reason to think it was libellous. The point is not whether someone has broken the constitution, it is whether or not SCSC can dictate what the students read.'

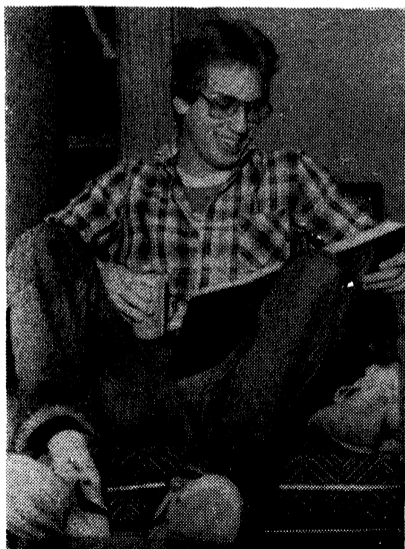
Glendon aux urnes

par Baudouin St-Cyr

Mercredi et jeudi, 17 et 18 mars prochains, les étudiants du collège Glendon seront appelés à choisir le nouvel exécutif de l'association étudiante et devront prendre position sur une multitude de questions d'importance majeure.

Cette année, le taux de participation aux élections est très bas. En effet, sur les sept postes offerts à l'AECG, seulement quatre d'entre eux seront contestés. La présidence, sans doute la course la plus intéressante des élections, verra trois candidats se faire la lutte pour obtenir les faveurs de l'électorat; il s'agit de Carl Héту, Louise Sankey ainsi que Peter Gibson. A la vice-présidence interne, il y a Dave Sword et Erik Schasmin tandis qu'à la vice-présidence communication, on retrouve Steven Maasland et Steve Phillips. Wayne Burnett et Barb Morris lutteront pour le poste de sénateur.

Les autres postes à l'exécutif de l'AECG seront remplis par acclamation. Paul Hogbin sera le V.P. culturel, Kevin Williams; le V.P. externe. Il y a aussi trois membres étudiants du Conseil de la Faculté; Susan Asa, Karen Jones et Barry Yanaky. Le poste du V.P. académique demeurera



Le président des élections; Tim Haffey

ouvert jusqu'à vendredi le 14 mars à dix-sept heures car aucun candidat ne s'est encore présenté à ce poste.

Il y a aussi la course pour l'élection d'un représentant étudiant au Conseil des Gouverneurs de l'Université York. Quatre candidats sont en lice; Pamela Fruitman, Dario Gritti, Courtney Doldron ainsi qu'Erik Schasmin.

Lors des élections, il y aura aussi trois consultations référendaires. L'une sera la ratification du Rédacteur-en-Chef de Pro Tem, la deux-

ième sera au sujet d'une hausse des argents versés par les étudiants au journal, soit de \$6.00 à \$12.00, la troisième concernera la participation de Glendon au sein de la Fédération des Étudiants de L'Ontario.

En somme, le bulletin de vote sera bien chargé et les organisateurs des élections espèrent voir la majorité des étudiants se prononcer sur ces questions importantes pour l'avenir de la vie communautaire du collège.

(Note) La réunion des candidats aura lieu mardi le 16, durant l'heure du dîner, à la cafétéria. Voilà votre chance d'entendre tous ce beau monde tenter de vous convaincre de voter pour ou contre eux.



Monday afternoon March 15th 1982, at 1:30 the following people should come to the Pro Tem offices for a special staff meeting. It is important that everybody be there or leave a proxy with another staff member who will attend.

Jaseem Ahmad
Phil Allan
Ruth Bradley
Wayne Burnett
Evelyn Elgin
Lisa Kamerling
Kim Levis
Marc Marlier
John Maxwell
Francesca Meers
Kathleen Meighan
Erik Schasmin
Baudouin St-Cyr
Joe Ugarkovic

Lundi après-midi, le 15 mars, 1982 à 13:30 heures, les personnes dont le nom figure sur la liste ci-haut sont priées de se rendre aux bureaux de Pro Tem pour une réunion très importante. Tous doivent être présent ou au moins voter par procuration.

On Monday, March 15th, at 5 pm, Amnesty International presents Nicolas Pasic, in the Fireside Room. He will be talking about Yugoslavia. ALL ARE WELCOME.
Support RG
by Erik Schasmin

Radio-Glendon has been grossly underfunded for a number of years now. The funding from the Student Union has remained at \$1.00 per full-time student per year since the mid-1970's. Since then costs have risen dramatically (due to inflation) and the equipment has depreciated at an equally alarming rate. It is about time that Glendon students show support for their radio station, and in the coming GCSU and BOG elections they will have an opportunity to do so. There will be a referendum on the Wednesday and Thursday ballot stating whether or not students would like to see the present funding of \$1.00 per student increased to \$3.00 per student. If the referendum is supported by the students, it will mean the continued existence of Radio Glendon and will give us a mandate (from the students) to petition the Board of Governors of York for increased financial assistance to Radio Glendon. Please support the referendum; it will not mean an increase in tuition next year, but support for Radio Glendon for future years.

Public Service Announcement
Ecology House
12 Madison Ave.
Toronto, M5R 2S1
Info on all announcements:
Contact Diane Robulack
967-0577

HYDROGEN: FUEL FOR THE FUTURE?

Monday March 22 7:30 - 10 pm Admission: free
The Special Committee on Alternative Energy and Oil Substitution have recommended that Canada should develop a hydrogen-based energy system. Ecology House is sponsoring a seminar which will examine the potential for hydrogen as an energy currency, its advantages and disadvantages.

LOW ENERGY HOUSING COURSE

April 7, 14, 21, 28 7-10 pm. Admission: \$30.00
There are presently houses in Canada with yearly heating bills of \$50.00. This Ecology House course will show you how to reduce the heating bill of your new and yet to be designed house using a combination of passive solar heating, super insulation and air tight construction. Please register early, this is sure to be a popular course.

ACTIVE SOLAR HEATING - PASSIVE SOLAR HEATING - SUPER INSULATED HOUSES

Tuesday, April 6 7-9 pm. Admission: \$3.00

Collectors on the roof, a vast expanse of south facing glass, or air tight homes? Three experts in their field will debate three different approaches to reducing your heating bill. Which is the answer? Come to this discussion at Ecology House, ask questions, and decide for yourself.

This year a tradition will be started at Glendon! A group of interested graduating students formed a Graduating Committee and put together **THE FIRST ANNUAL GRADUATION FORMAL!!** It will include a sit down dinner (with a glass of champagne for toasting) and dance ehld in the Park Ballroom at the Inn on the Park Hotel. Pete Schofield and the Canadians (who is becoming a tradition at our formal dances) will be on hand to provide us with excellent dancing music through out the evening as well as a suprise guest appearance by a french singer to make it a truly bilingual affair—the dress code will be formal. This means that it is a tie and jacket affair with tuxedos being acceptable but not necessary.

Tickets will go on sale Wednesday, March 17, 1982 between the hours of 11:30 and 1:30. For the first two weeks until March 31, 1982 tickets will only be open to graduating students and faculty and staff. After that it will be available to the rest of the students. The cost of the

tickets will be \$23.50 each. This includes the dinner, champagne and dance.

This is the only way to go!!

Friday, March 12 at 7:30 a.m. Beaver Valley Ski Club Day, leaving from Glendon's upper parking lot. Cost is \$23.00 plus \$9.00 for equipment rental. Registration limited to first 47 people who have paid. (487-6150)

Entrance Examination— Translation Programme

There will be two examinations held to assess students for admissibility to the Translation Programme:
Friday, March 26, 1:30 to 4:30 p.m. in Room 129, York Hall.
Monday, April 19, 6:00 to 9:00 p.m. in Room 129, York Hall.
Both exams will be open to internal applicants; that is, students currently registered at York, and to external applicants.

Both sets of examination papers will be marked together, with results available in mid-May.

To sit the exam:

1. all applicants must register with the Liaison Office, C105, York Hall, 487-6208.
2. York students in faculties other than Glendon must apply for faculty transfer before sitting the exam.
3. Non-York applicants must have submitted an application for admission to the University before sitting the exam.

Il y aura deux sessions de l'examen d'entrée au programme de Traduction: Vendredi 26 mars de 13h30 à

16h30 dans la salle 129 pavillon York.

Lundi 19 avril de 18h00 à 21h00 dans la salle 120 pavillon York.

Les deux examens seront réservés aux candidats internes, c'est-à-dire aux étudiants qui sont déjà inscrits à York, et aux candidats externes.

Les deux sessions de l'examen seront corrigées ensemble et les résultats seront connus à la mi-mai.

Pour pouvoir passer l'examen

1. Tous les candidats doivent s'inscrire auprès du service d'informatoïn, C105 pavillon York, 487-6208.

2. Les étudiants de York, inscrits dans une autre faculté que glendon, doivent soumettre une demande de transfert à Glendon avant de passer l'examen.

3. Les candidats de l'extérieur doivent soumettre une demande d'admission à York avant de passer l'examen.

Mondav, March 15, 7:00 p.m.

Public Lecture: Novelist Adele Wiseman will read from her works. Last in the Canadian Women Writers series sponsored by Atkinson college. Hearth Room, York Hall. Everyone is welcome.

Tuesday, March 16, 2:15 p.m.

Public Lecture: Ken Mitchell, Canadian dramatist, will be reading from his work and will speak on Canadian literature in Room 247, York Hall.

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ANSWERS

1. Toronto's Yonge Street is 1,170 miles long stretching right to the Manitoba-Minnesota border.
2. a) 4,860 miles b) Beacon Hill Park, Victoria, British Columbia.
3. Eaton's Catalogue.
4. The Hudson's Bay Company now known as The Bay.
5. Leslie McFarlane (father of hockey announcer Brian McFarlane). He wrote the first 21 books and received \$100 for his first manuscript.
6. Saint Joseph. His feast day is March 19.
7. When frozen, the Rideau Canal in Ottawa becomes a five mile long skating rink.
8. James Naismith.
9. Tommy Burns, from Hanover, Ontario, won the crown in February, 1906.
10. The MacKenzie River (2,635 miles).

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Pornography: a word that's lost it's meaning

by Jas

Once upon a time there was a word called Porn O. Graphy. It wasn't a bad word. At times it was a bit immoral and scandalous, and generated a lot of gossip, but otherwise Porn wasn't really a very bad word. It didn't mean to harm anyone, in fact, it only meant to write about prostitutes and their princes!

Over the years Porn became quite famous, in the notorious sense of course! People would pay it clandestine visits and enjoyed its wit and wisdom, compassion and charm. It had great friends too: Defoe, Fielding, Balzac, Zola, and so many others. One of Porn's very good friends was a man called John Cleland. John wrote a few books about Porn's mistress, Fanny Hill,

and people read them with excited enthusiasm. Those were the good days, when Porn was popular and left alone. It worked with its friends, and together they created wonderful tales of adventure, charm, sentiment and humour. Some of these stories were tragic, others comic, and some— well, some were just good.

That was all that Porn ever wanted to do. And it did just that for several decades. Whenever Porn and its friends would produce a truly good book, they held a celebration. Surreptitious messages of felicity poured in, and Porn felt rejuvenated. But, and alas, all good things must come to an end; and so it seemed with Porn's popularity.

Some people, jealous of Porn's mystique and charis-

ma, began a series of malicious rumors against the defenceless word. Over a period of time, and because the malefactors were cunningly disguised as ascetics, the population actually believed the malediction! Poor Porn!! A pitiful sight it was. Its once eloquent and elegant form now a mere mass of unintelligible alphabet; derided and reviled, its etymon destroyed, it finally succumbed to the inexorable scurrility of the self-acclaimed righteous.

On a cold and grey November morning, Porn O. Graphy quietly disappeared. It left no forwarding address, and no message for its remaining friends. Legend has it, that for centuries, Porn lived the life of a recluse. The faithful often claimed to have seen it haunting the streets of Lon-

don or Paris, Rome, Amsterdam, and in the later decades New York and Los Angeles. They claimed it wandered the globe, incognito, searching a kindred spirit; someone who would recognise it, and restore its etymon. But the hapless word found none.

That was a pity; but the calamity came later. Porn's persecutors were not satisfied having banished it, they went further. Odious, loathsome things were written and ascribed to it. Porn's arch enemies, the Perverts, wrote a lot of depraved and degenerate material, and attributed it to Porn. While Porn lost face, these people grew in reputation and wealth. Hypocrisy was their motto; wonton their motives. Porn died a thousand deaths, but there was nothing it could do. Masses tend to have a short memory, and are prone to believe what they are told. Porn had no control on the way its ideology was twisted; its etymon was considered archaic by those who had an inkling of what it was. Others? Well, they just thought Porn was perverted.

The situation deteriorated, and over the ages, the most disgusting obscenities were accredited to Porn. Violence, aberrant lust and the most bizarre sexual fantasies were associated with Porn O. Graphy. Its reputation by now beyond redemption, it saw the dream die, from the gnawing throes of a treacherous cancer.

During the last decade or two, Porn tried to re-establish its philosophy, however, the world refused to recognise it. The refined image was alien to generations brought up on the coarse, distorted values of perversion. Porn was held responsi-

ble for exactly what it stood against. It tried its best, but then again, who would believe a word called Porn O. Graphy!

Though Porn was always an affable word, its misrepresentation drove it to the limits of exasperated distraction. It was misquoted, misunderstood and misused. And who was to be blamed for it? Certainly not Porn! It tried its best to put the picture in correct perspective, but nobody lent it an ear.

Porn despised men who hated women; women who hated men; and people who liked violence. It didn't believe in any sort of power play. Porn just wanted people to treat each other with courtesy and consideration, it believed in making love, not just having sex. But this was the fine print nobody bothered to read.

Dejected, Porn gave up its very own cause as lost, and once again, faded into oblivion.

Note: Porn O. Graphy is presently convalescent in an Old Word Nursing Home from a stroke it suffered during a casual stroll through Manhattan's 42nd St. (New York). It was last seen planning an Abused Word Rights Movement with its old cronies — Art and Music.

Note
NOT A LOVE STORY
(Version française) sera présentée mardi le 16 mars à 14:15 dans la salle 204.

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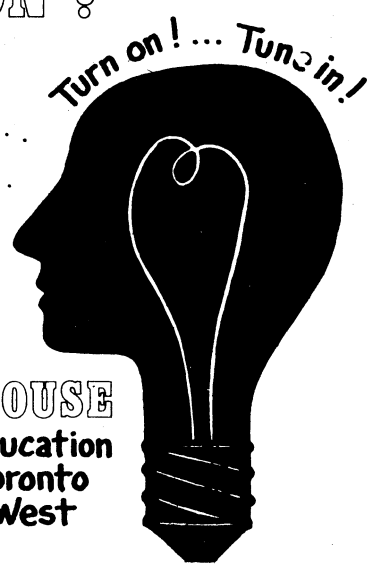
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EDITORIAL

Nous voici maintenant encore une fois rendu à ce moment de l'année où nous devons prendre des décisions qui feront de l'an prochain un succès ou un échec pour les étudiants de Glendon.

Il faut choisir qui seront à la tête de l'Association des étudiants et qui sera à la tête du journal.

Commençons avec l'AECG. Il est décevant de voir à quel point peu de personnes ont posé leur candidature. Il n'y a que quatre postes sur sept qui sont contestés. Au niveau de la présidence, nous avons le choix entre Peter Gibson, Carl Héту et Louise Sankey.

Pour ce qui est de la vice-présidence interne, il y a Dave Sword et Erik Schasmin. A la vice-présidence communication, on trouve Steve Maasland et Steve Phillips. Wayne Burnett et Barb Morris se font la lutte pour le poste de sénateur étudiant.

Ce qui veut dire que les postes de V.P. culturel et V.P. externe ont été accordés sans avoir lutté.

Nous avons donc Paul Hogbin aux affaires culturelles et Kevin Williams aux affaires extérieures. Il n'y avait pas encore de candidats officiels au poste de V.P. académique lorsque nous étions sous presse. Espérons que nous aurons un choix véritable.

Pour ce qui est du conseil de la faculté, il n'y a rien de nouveau. Vingt étudiants peuvent se présenter et se faire élire automatiquement. Alors, tant que nous n'aurons pas plus de 20 candidats, nous n'aurons pas besoin de voter. Nous avons maintenant le nombre fantastique de 3 personnes!

Espérons que ces élections se dérouleront sans accrochage de toute nature. Cela veut dire un travail bien accompli de la part du président des élections et un fair-play parmi les candidats.

Nous avons décidé de ne pas publier les messages que nous avons reçus de certains candidats car ils n'étaient pas tous au courant qu'ils pourraient utiliser le journal. Ce ne serait donc pas just de privilégier certains.

Pro Tem doit aussi faire des changements... ou plutôt UN changement: le rédacteur en chef. Le personnel du journal doit choisir lundi après-midi le futur rédacteur en chef. La population étudiante devra ensuite ratifier ou non le choix du journal (c. à. d. accepter ou refuser). D'après la nouvelle constitution du journal sont membres: Jaseem Ahmad, Phil Allan, Ruth Bradley, Wayne Burnett, Evelyn Elgin, Lisa Kamerling, Kim Levis, Marc Marlier, John Maxwell, Francesca Meers, Kathleen Meighan, Erik Schasmin, Baudouin St-Cyr et Joe Ugarkovic. Nicol Simard, le rédacteur en chef actuel, a le droit de voter

mais suivra la coutume du journal et s'abstiendra de voter.

Maintenant que nous avons parlé des élections, il faut maintenant discuter des référendums qui auront lieu. Il faudra se prononcer au sujet de la Fédération des étudiants de l'Ontario (FEO). Glendon en a été membre jusqu'à présent; mais cela risque de ne plus être le cas si nous votons "non" à l'augmentation du montant à payer pour être membre de l'organisme. A ce sujet, l'association des étudiants a décidé d'appuyer le "non" à l'augmentation. Etant donné l'importance de l'organisme et de l'existence d'un bloc étudiant ontarien, nous croyons qu'il est important que Glendon vote "oui".

Radio Glendon et Pro Tem auront chacun un référendum. Les deux organismes ne reçoivent pas assez de fonds des étudiants. Ils reçoivent tous deux le même montant depuis plus d'une dizaine d'années. Si Pro Tem, par exemple, a tant de problèmes maintenant, c'est que le journal reçoit un montant trop petit des étudiants. Il est plus que temps que nous recevions plus. D'année en année, Pro Tem a une tâche sans cesse plus difficile à accomplir. A chaque année, l'AECG doit déboursier plus pour couvrir les dettes du journal et se retrouve ainsi avec moins d'argent pour les autres activités étudiantes. Il est temps que tout cela cesse. Il nous faut plus d'argent!



Here we are again at this time of the year when we must make the decisions that will make next year a success or a failure for the Glendon students.

It is time to choose who will be on the G.C.S.U. executive and who will lead Pro Tem.

Let's start with the G.C.S.U. It is saddening to see that so few people are running for the different positions. Only four out of the seven positions will be contested. We can choose between Peter Givson, Carl Héту and Louise Sankey for presidency. Dave Sword and Erik Schasmin are running for V.P. Internal, Steve Maasland and Steve Phillips for V.P. Communications, and Wayne Burnett and Barb Morris for Student Senator.

It means that the V.P. Cultural and V.P. External positions were taken without opposition. We now have Paul Hogbin representing Cultural affairs and Kevin Williams heading External affairs. There are not yet any official candidates for the V.P. Academic position as of press

time. Let us hope we will have enough candidates to make a choice.

For the Faculty council, things are just as they have always been. Twenty students could be candidates and we still would not need to vote because there are 20 positions available for the students on that body. Right now, we have the incredible number of three students running. We wish good luck to those lucky winners.

Let us hope that everything will go well in these elections. It means that we expect a good job from the Chief Returning Officer and fair play on the candidates' part.

We have not printed anything by the candidates because not all of them knew that they could use Pro Tem. Therefore, it would not be fair to everyone if we printed the copy we received from some of them.

Pro Tem must also make changes. ONE change would be more precise: the Editor in Chief.

The paper's staff must choose the new Editor on Monday afternoon. The student body will have to ratify the staff's choice during the elections. According to our news paper act, the staff members are: Jaseem Ahmad, Phil Allan, Ruth Bradley, Wayne Burnett, Evelyn Elgin, Lisa Kamerling, Kim Levis, Marc Marlier, John Maxwell, Francesca Meers, Kathleen Meighan, Erik Schasmin, Baudouin St-Cyr and Joe Ugarkovic. Nicol Simard, our present editor, has the right to vote but will abstain accordingly to the newspaper custom.

Now that we talked about the elections we must spend some time on the referendums that will take place. Glendon students will have to decide if they accept the Ontario Federation of Students (OFS) fee increase. We have been members of the organisation for some time now; but it may end if we vote "no" to the membership fee increase. The G.C.S.U. has decided this week to support the "no" side. Because OFS is important and students across the province must be united, we believe that Glendon should vote "yes".

Radio Glendon and Pro Tem will both hold referendums. Both organisations need more funds from the students. Both have been receiving the same amount of money for the past decade. If Pro Tem, for one, has so many problems, it is because what we get is far from enough. It is time that we get more money. Year after year, Pro Tem's job is getting harder. The G.C.S.U. must spend more money each year on the paper because of that. It means less money for the other organisations. It is time that we solve this problem. We need more money!

PRO TEM

Rédacteur en chef/
Editor in chief

Nicol Simard

Production editor

Francesca Meers

Advertising manager

Joe Ugarkovic

Rédacteur pour PUC/
CUP editor

Baudouin St-Cyr

Human rights editor

Ruth Bradley

Entertainment editor

Erik Schasmin

News editor

Wayne Burnett

Photo editor

Phil Allan

Typesetting

Evelyn Elgin

Kathleen Meighan

Rédacteur français

Marc Marlier

Kim Levis

Evelyn Elgin

Collaborateurs/
Contributors

Sally Cooke

Paul Hogbin

Isabelle Landry

Kim Levis

John Maxwell

Alex C. Patterson

Harold Patton

Louise Sankey

John Wilton

Jas

Pro Tem est l'hebdomadaire indépendant du Collège Glendon. Lorsque fondé en 1962, il était le journal étudiant de l'Université York. Pro Tem cherche à rester autonome et indépendant de l'administration de l'université et de l'association des étudiants tout en restant attentif aux deux. Tous les textes restent l'unique responsabilité de la rédaction, sauf indication contraire. Nos bureaux sont dans Glendon Hall. Téléphone: 487-6133.

Pro Tem is the independent weekly news service of Glendon College. Founded in 1962 as the original student publication of York University, it strives to be autonomous and independent of university administration and student government but responsive to both. All copy is the sole responsibility of the editorial staff unless otherwise indicated. Offices are located in the Glendon Mansion. Telephone: 487-6133.

SUMMER EMPLOYMENT

Job— Summer Secretary to work in the Dean of Students/Master of Residence Office

Qualifications— Proficient in both oral and written French and English

— Ability to type

— Excellent communication skills

— High level of interpersonal skills

— Familiarity with College policies and procedures

— Willingness to work some evenings and weekends

Duration— Summer: 9 a.m. — 5 p.m. Monday to Friday from

early June to September 7

—Academic year: if possible, 9 a.m. — 5 p.m. Fridays and

additional days when required

Salary— negotiable

Resumés should be sent to the Dean of Students Office, 241

York Hall by Friday, March 26.

UN EMPLOI D'ETE

L'emploi— Poste de Secrétaire d'été au Bureau du Directeur des Services aux Etudiants

Qualifications— Posséder à fond l'anglais et le français écrit et oral

— savoir dactylographier

— facilité de communication

— une connaissance des politiques et des procédures du Collège.

— être prêt à travailler quelques soirs et quelques fins de semaine.

Durée— L'été: 9h à 17h, du lundi au vendredi à partir de juin jusqu'au 7 septembre.

L'année académique: si possible tous les vendredis de 9h à 17h et quelques jours de temps à autre.

Salaires: négociable

Les resumés doivent être remis au Bureau au Directeur des Services aux Etudiants, 241 York hall avant vendredi le 26 mars.

par Isabelle Landry

Borduas demeure l'un des artistes les plus actuels qui soient. Comme bien d'autres artistes, il fut de ceux qui voulurent transformer le monde, sans s'emparer au préalable du pouvoir. Attitude paradoxale qui éberlura toujours les assoiffés de pouvoir matériel. Pourtant la force révolutionnaire d'une oeuvre artistique comme celle de Borduas, qui remet en question les assises mêmes de la sensibilité et de l'intelligence humaine, est loin d'avoir épuisé son pouvoir transformateur.

On a reconnu déjà, à P.E. Borduas, le mérite d'avoir amorcé un tournant idéologique qui allait être à l'origine d'une transformation de notre société. Mais, c'est généralement plus à ses écrits et en particulier au manifeste Refus Global qu'on accorde le pouvoir d'avoir engendré ce mouvement de pensée qui a provoqué la plus importante révolution culturelle que le Québec ait connu. Pourtant cet artiste qui a jugé nécessaire à certains moments de son existence de doubler sa pratique de l'art par l'exercice de l'écriture, est toujours demeuré fondamentalement un peintre d'abord.

'Je répéterai que tout objet d'art est fait de 2 choses aussi réelles l'une que l'autre: d'une matière palpable, métaux, pierre, bois, peinture, papier, fusain, etc. d'une part; et de la sensibilité particulière d'autre part, sensibilité imprimée dans la matière même de l'objet. Sensibilité d'autant plus générale, plus universelle qu'elle sera plus vivante, plus identifiable, plus pure. Cela seul est objectif à l'oeuvre d'art' 1.

C'est ainsi que Borduas définit l'objet d'art. Il est remarquable que la méoccupation de l'artiste se porte alors plus sur sa communicabilité. Son cheminement artistique évoluant vers le rejet de la figuration, il distinguera dans un désir de préserver le caractère plastique du tableau, ce qu'il appelle la pensée de peintre de la pensée littéraire: '(...) pensée de peintre: pensées de mouvement, de rythme, de volume, et de lumière et non pas des idées littéraires (celles-ci ne sont utilisables que si elles sont transposées plastiquement)' 2.

Cette réserve que fait Borduas est significative car elle ajoute une précision à sa conception de la peinture. Il refute un contenu littéraire à moins qu'il ne soit assimilé par le peintre puis transposé par des moyens picturaux ou plastiques. Sa notion de l'art fait du tableau le réceptacle de l'expression d'une sensibilité humaine. Le sens de sensibilité étant entendu comme ce qui résume tant l'être affectif que l'être rationnel. Le texte, qui fait référence à cet univers plastique, lui permet de situer dans l'histoire de l'art occidental, l'orientation de son style pictoral et donc de justifier pourquoi il s'oppose à une tradition de l'art.

Comme pour les surréalistes, l'esthétique de Borduas est une exigence éthique qui comprend une philosophie de l'existence en plus d'une philosophie de l'art. La corrélation entre l'art et le social sous-entend que dans l'attitude créatrice se reflète un principe évolutif de l'homme. Dans cet esprit, l'art est effectivement, pour Borduas, l'objet d'une prise de conscience puisque le collectif et le singulier sont confondus dans la perception esthétique de l'artiste. Une première prise

de conscience s'effectue par l'entremise du tableau, objet de la découverte de ses facultés sensibles et créatrices. Objet aussi de sa motivation à dépasser une disposition à l'art avec laquelle il est en désaccord.

L'aventure picturale de Borduas en est une très ardue. Au cours de ses premiers travaux consacrés à un art religieux, l'artiste fait preuve déjà d'un grand souci de perfectionnement. A travers une technique automatiste, l'artiste parvient à faire ab-

straction d'un thème. De même il révèle un intérêt grandissant pour l'étude de l'objet dans l'espace.

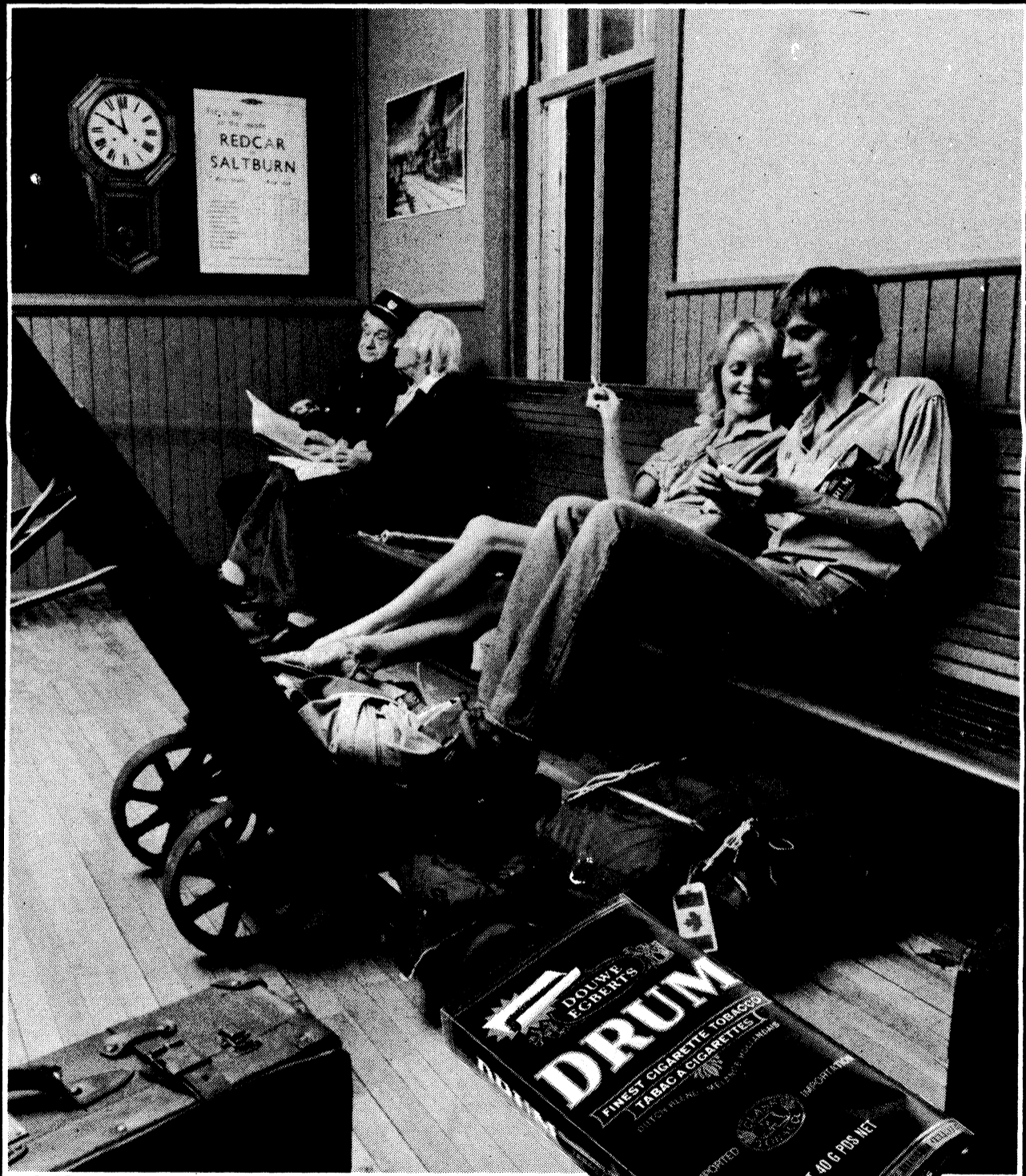
P.E. Borduas s'est acquis une réputation considérable. Le Refus Global l'oeuvre de celui qui fut un authentique penseur Québécois ne cesse de susciter de l'intérêt parmi les chercheurs de sciences humaines. Mais saisir la véritable valeur de la peinture de celui qui fut aussi l'un des artisans de la plus grande révolution culturelle au Québec, celle des années 60, n'est pas facile.

Les références à l'unique période automatiste nous ont quelque peu éloignés d'une vue d'ensemble de la carrière de l'artiste.

1. Conférence donnée le 10 novembre 1942 à Montréal, texte paru dans *Amérique Française*, p. 31 à 44.
2. Catalogue d'exposition: Borduas et les automatistes

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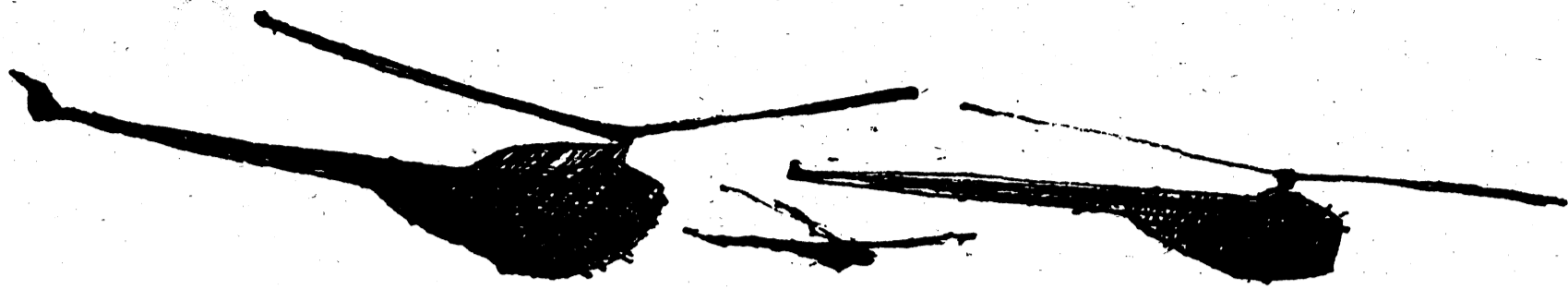
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The Masters of War

by Bob Quinn

*Come you masters of war
You who build the big bombs
You who have never done
nothing
But to build to destroy*

On December 4, 1981, the United States Senate gave Ronald Reagan the entire defense spending increase that he had asked for and more. The total appropriations package which they approved was worth \$208.6 billion. This is an increase of approximately 22 per cent from last year's spending level.

While doing this, the Senate also approved all of the funds which Reagan had requested for the new land-based MX missiles and B-1 bombers which he says are needed to strengthen the strategic striking power of the U.S.

According to the Senate Majority Leader, Howard Baker (Republican representative - Tennessee), the rather lopsided vote (84-5) should be hailed as one that will strengthen the defences of the United States "for decades to come."

*You who hide behind walls
You who hide behind desks
I just want you to know
I can see through your masks*

Because \$208.6 billion is such a grotesquely large sum of money, the first point which should be clarified is the amount the average citizen of the United States has to pay via their tax dollars for this year's "defensive" system of potential first-strike armaments.

And since the United States is the supposed epitome of "freedom" and "democracy," this should be, in theory at least, quite easy to find out.

The most popular figure used these days says that 27 cents of every tax dollar in the United States goes towards the various military programs. This is the figure used by Reagan and the rest of the American political establishment and because of this, it is the figure which received the attentions of the press and thus, the general public. It remains largely unknown however that 27 cents only represents the current expenditures of the American war machine.

A second method of analysing the information points to 37 cents of every tax dollar as being the answer. This figure is

arrived at when the expenditures for social security have been removed from the budget. This in fact was the way the budget had always been calculated until the mid-1960's when the backlash against the Vietnam War began.

Because social security is an independent trust fund, it has always been financed separately. And because of this, it has always been a separate entity in itself apart from the general budget. When it came to be included in the budget by the then-Johnson administration, however, it merely served to diminish the apparent size of the military's actual slice of the country's finances. And thus, 37 cents is the figure arrived at when social security is excluded from the budget.

The third and final method of determining the military's actual portion of the American tax dollar puts all of the United States government's "national security" programs together under a single category. And this single category points to one figure: 52 cents. Over half of every tax dollar an American citizen pays is spent on the military machine.

And even at this figure the picture is not complete, because the secret military operating expenses of the CIA have been excluded. They are classified as "top secret" and are dispersed throughout the budget in one form or another. What is known is that the CIA, in their pursuit of peace, buys weapons and trains mercenaries to fight in conflicts throughout the world. Their "aid" can be seen in everything from the Bay of Pigs invasion and the Angolan war of independence to the current aid which they are giving to the Afghan "freedom fighters."

The United States sold more than \$18.3 billion in weapons to third world nations last year with contracts for future sales of \$41 billion already signed. They sold twice as many weapons to other countries and organizations during the past decade than the Soviets have.

The United States' military machine has consistently been first in developing such "defensive" weapons of war as the nuclear bomb, the hydrogen bomb, Intercontinental Ballistic Missiles and the first Multiple Independently Targeted Re-entry Vehicles such as the various

Minutemen and MX missiles.

The list continues to include today's state-of-the-art death masterpieces like the first enhanced radiation neutron weapons and the first cruise and "dial-a-yield" tactical nuclear weapons. Could it merely be a fiendish Soviet ploy which is causing the American government to act this way?

In many ways, it becomes very hard to accept Ronald Reagan and the New Right's "Red Peril" neurosis when you know the facts.

Item:

(RNR/CUP) — A military board of inquiry has recommended the discharge of an officer who complained of "practical jokes" among members of his Titan missile unit.

According to his attorney, Captain James Kanak was so concerned about the level of horseplay that he feared he might hesitate before following an order to "push the button."

In a complaint to his superiors, Kanak said he had witnessed "a considerable degree of frivolity, games playing, practical joking and hazing." He says he was told this was a "common and accepted component of missile crew duty."

It becomes even harder to believe when you know that the Soviet Union is hurting economically. With a gross national product the size of Japan's, the Soviet Union can't feed its own people and must import grain (much of it from the United States) to make up for their sagging agricultural economy. Having lost twenty million people in World War II compared to the United States' 400,000, can any sane person realistically believe that the Soviets are anxious for a tragedy like this (or worse) to occur again?

The zenith of Soviet influence over other countries in the world occurred in 1958. Since that time, 15 countries have left their sphere of influence.

Even their own population is severely divided. Fifty per cent of the Soviet Union's population are from minority

ethnic groups, divided into over 200 languages. This includes a significant Moslem population living near the Afghanistan/Iran border.

*Like Judas of old
You lie and deceive
A world war can be won
You'd want me to believe*

According to George Kennan, former U.S. ambassador to Moscow, the architect of the "containment" doctrine which has been the basis of American policy towards the Soviets for decades, "the Russian leadership is a group of troubled men who aren't anxious to expand their power by the direct use of their armed forces."

Kennan believes that the Soviets do want to expand their influence around the world but he is quick to point out that this is not the same as wishing to expand the formal limits of one's power and responsibility.

"I do not believe that they (the Soviet leadership) wish to invade Western Europe. They are having trouble enough with the responsibilities they have undertaken in Eastern Europe."

Kennan believes that the Soviet leaders feel they "have become increasingly isolated and in danger of encirclement by hostile powers." According to him, "I do not see how they can otherwise interpret the American military relationships with Pakistan and China."

According to the former ambassador, the American nuclear build-up may in fact be the beginning of the end.

"My opponents maintain that the reason we must have the nuclear weapons is that, in a conflict, we would not be able to match the Soviet Union with the conventional ones. They say: We must have these weapons (nuclear weapons) for purposes of deterrence."

"But nuclear weapons can serve no useful purpose. They cannot be used without bringing disaster upon everyone concerned."

*Hopefully, someone is listening
While the death count gets higher
You sit in your mansion
While the young people's blood
Flows out of their bodies and
gets buried in mud.*

"Masters of War" by Bob Dylan

Reprinted by Canadian University Press

**The sign
of the 60's**



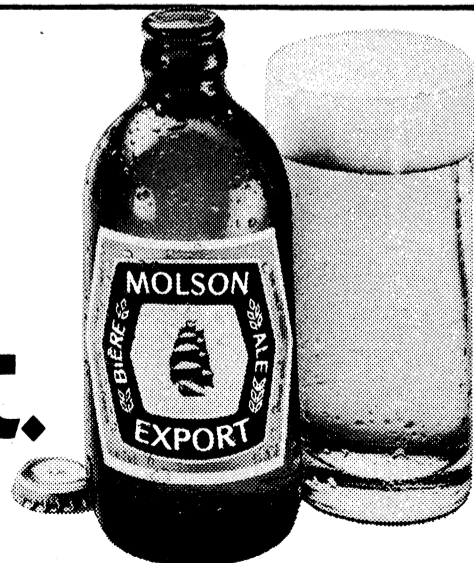
**The sign
of the 70's**



**A sign for
the 80's**



**And how to order
the beer that
keeps on tasting great.**



Brief cases — the adventures of Chuck Tolstoy

by John Maxwell

Tues. Aug. 12, 11:25 p.m. The fateful night had arrived. After a hectic evening of last-minute preparations, the time had come to exchange Reuben Bigelow's priceless Nubian Jackal for the black mail photos which threatened to ruin his career.

Chuck Tolstoy snuffed out his cigarette, grabbed his hat and coat from the filing cabinet drawer (where they were filed under "O" for outerwear), and tucked the hefty, brown paper-wrapped parcel under his left arm. His right rested deep in his coat pocket, the handle of the .32 calibre revolver cradled in the palm. Locking the door of his water-front offices, the detective made his way to the pre-arranged rendezvous spot—Kim's Korean Kitchen.

There was no moon to illuminate the narrow alley behind the red-brick restaurant that night. A single, dim light-bulb shone from above a shadowy doorway which faced out onto the alley. That same doorway, Tolstoy knew from his earlier visit, led to Rev. Kim Pot Luk's rich cache of high-grade opium.

The private eye's watch read 11:55—the meeting was set for midnight. He listened to the night air. Only the sound of traffic on nearby Brighton St. reached his ears. He kept his back to the brick wall opposite the doorway and nervously fingered the trigger of his gun. His left hand held tight to the package which contained the mysterious Jackal.

Presently, the heavy wooden door across the alley let out a loud creak, and out stepped Kim Pot Luk. His face was wreathed in an ear-to-ear grin and his black eyes flashed with maniacal glee. He was not alone. Behind Luk stood a muscular man with loose-cropped hair, no lips, and a wide-eyed, expressionless stare. Luk's companion held a very big, very

loaded—looking .38 at waist-level. The Reverend himself kept his right hand suspiciously tucked in the pocket of his pin-stripe jacket. His right hand clutched a manila envelope.



"Ha ha ha! I'm glad you could come, meat-ball! And I see that you brought along the Jackal. I hope, for our sake and the sake of your client, that it is the real thing. I, too, have upheld my part of the bargain, Mr. Tolstoy. I have the photos here. I shall be sorry to part with them—they have provided me with hours of entertainment! Ha ha ha ha!"

Tolstoy tried to look indifferent and hoped his voice wouldn't crack.

"You're a barrel o'laughs, Luk—baby. Now let's get down to business."

"An excellent idea, my dull witted friend. My err, *assistant* will come and relieve you of your parcel, then I will hand over the photos. Maurice?"

The lipless man with the gun looked startled, as if he had been awoken suddenly.

"Yes, Your Holiness?"

"Go and get the package from Mr. Tolstoy."

"Yes, Your Holiness."

"Hey, Rev." Tolstoy interjected. "Can this joker say

anything but 'Yes, Your Holiness? You ought to teach him how to bark as well.'"

Maurice growled and let out a throaty growl. He lumbered slowly across the alley to the spot where the detective stood. Tolstoy didn't like Luk's system of protocol; he had no guarantee of getting the photos. But there was nothing he could do about it. He was out-gunned. And he was not about to risk his life for Reuben Bigelow, in spite of the fat fee his client had offered for the return of the pictures.

The muzzle of Maurice's pistol came uncomfortably close to Tolstoy's abdomen as the thug reached out to accept the package. That blank look returned to his beefy face as he backed his way slowly toward his master and placed the Jackal in his waiting hands.

The Korean's breath became quick with excitement. Trembling, he greedily tore open the brown wrapping paper and let it fall to the ground. In the shadows of the doorway, Tolstoy could barely perceive the Jackal's sleek form resting in Luk's hands, its jewelled surface sending out green and blue flashes in the darkness.

"Now let's have the photos, Your Bogusness" said the sleuth.

Kim Pot Luk's rattling, irritating laughter resounded thru the alley.

"Ha ha ha ha! I think not, puppy—breath! These photographs could be very useful to me in future. Now our little meeting is over. Goodbye, Mr. Tolstoy— forever! Ha ha ha!"

Maurice raised his weapon to shoulder level and took aim. Luk withdrew his own pistol and did the same.

This is it, thought Tolstoy. I've gotta act fast or eat the Big Slice. What would Sam Spade have done?

In a desperate gamble, the detective drew his revolver and fired at the light bulb above the doorway, then dove to the ground. Total darkness engulfed the narrow lane. Shot after shot rang out from the guns of Tolstoy's adversaries— but none of them were aimed downwards, to the ground, where their target was crawling toward the two. Luk's curses could be heard over the noise.

Tolstoy sat up in a crouch and waited for the shooting to cease, then lunged toward Luk's henchman, dealing him a stunning blow to the cranium with the butt of his revolver. Maurice fell to the ground with a thud. That done, the little Korean was easily taken care of. The wiry sleuth seized his opponent's right arm, delivered a swift uppercut to his jaw, and shook the pistol from his limp right hand. Luk didn't have much fight in him. Tolstoy shoved his diminutive body against the door behind him and gingerly lifted the manila envelope from the jacket pocket where the Korean had stuffed it.

Luk moaned pathetically and released his grasp on the Nubian Jackal. A loud, treble crash reverberated through the alley as the Jackal broke into a thousand pieces—a plaster figure inlaid with glass ornaments.

The wail of a police car's siren reached Tolstoy's ears. The cops are on the way, he thought. Somebody must've heard the shots and called them. He gave Luk a final poke on the chin for good measure and pushed him through the open door. The Reverend lay motionless amongst the sacks of opium.

A week later, back in the renovated massage parlour which serves as Chuck Tolstoy's offices, the detective wrote up the Nubian Jackal case for the files. His secretary and confidante, Emma, looked on with either admiration or incredulity—it was

hard to say which.

"So, Sherlock, what happened to the real Jackal?" inquired Emma.

"Looks like Bigelow pulled a fast one. He had the phony Jackal made up and kept the real one. But I was as surprised as Rev. Luk was to hear that baby shattering on the ground."

"How 'bout that creep, Luk, anyway? Where's he gonna end up?"

"I imagine the coppers will find some use for him and the zillion bucks worth o' powder."

"Yeah, I s'pose." Emma pondered a moment. "Just one more thing. What's that Bigelow guy gonna do with his Jackal?"

"I won't say for sure, Emma. But it's a safe bet it won't end up in any museum. The way I figure it, that museum story was a put-on. That day he went to meet 'Cecil Dobbs-Van Buren', the fella from the museum, he was really going to meet Luk, tryin' to sell him the phoney Jackal and get revenge on an old enemy. But it back-fired— Bigelow was drugged, photographed in embarrassing poses and blackmailed."

"Oh yeah!" exclaimed Emma. "That reminds me. What did you do with the blackmail photos?"

"Well," said the sleuth with a chuckle, "I told Bigelow I destroyed them." He slid open his desk drawer, where the photos lay, intact. "They might come in handy if my client's cheque bounces."

"The Case of the Nubian Jackal" is dedicated to Dashiell Hammett (1897—1961) for inspiration and detective lingo.

spring facism preview

by Alex C. Patterson

"An Interview with Hans Shtupkopf, Leader of the Neo-Reactionary Party"

Hans Shtupkopf, El Supremo of the notorious Neo-Reactionary party stormtrooped into town last week on a publicity tour. Pro Tem reporter Alex C. Patterson interviewed this famous extremist in his luxurious suite at the Warwick Hotel while the Tepermen Wrecking crew destroyed the building all around them.

Hans Shtupkopf, El Supremo of the notorious Neo-Reactionary party stormtrooped into town last week on a publicity tour. Pro Tem reporter Alex C. Patterson interviewed this famous extremist in his luxurious suite at the Warwick Hotel while the Tepermen Wrecking crew destroyed the building all around them.

PRO TEM: Mr. Shtupkopf, your party began in western Canada, but now has members all over the country, correct?

HANS SHTUPKOPF: Affirmative.

PRO TEM: Tell us a little about the origins of the party.

HS: Well, this particular branch of our movement began in 1972 as the Good Citizens for a Disciplined Government, but we have connections that go back much further than that in other parts of the world. In fact, many of our supporters fought for the cause in Europe in World War II. Except this time, we don't intend to lose. In 1978 we changed our name to the NeoReactionary Party, of which I am dictator for life.

PRO TEM: What exactly do you mean by a "disciplined government"?

HS: If elected, or however we have to do it, we will begin a strict programme of tightening the leather belt on social services till they scream, forcibly chaining down inflation, whipping the civil service into shape, putting interest rates in bondage and stomping all over Post Office troublemakers with spiked boots. I'm speaking metaphorically, of course. Our

party slogan used to be "Let the eastern bastards freeze in the dark", but some members found it too hard to memorize so we simplified it to "Right is right". I mean, it's only right. Right?

PRO TEM: How would you deal with the Quebec separatist movement?

HS: Our party still believes that the ideal solution would be genocide, but the U.N. might not let us get away with it. Instead, we propose bringing back conscription for all francophone men and women over the age of 16. They would remain in basic training until we found a suitable war to fight. That would end this bilingual problem once and for all.

PRO TEM: You've been called and "Oil-rick megalomaniac" and "The Prairie Plague", and Frank Tenney in his recent article "Hans Shtupkopf: Threat or Menace?" said that you have "the morality of a mercenary, the charm of a slaughterhouse and the temperament of a rabid mongrel... and those are his good

points." How do you respond to descriptions like those?

HS: That's exactly the kind of yellow journalism we intend to put a halt to as soon as we're in power. What was that name again, Frank Tenney was it? Let me just take that down on paper here, I like to keep track of people like that. (At this point Mr. Shtupkopf jacked up his jackboots and adjusted his tie to make it less comfortable. With his black-gloved left hand he lit a Lucky Strike.)

HS: Y'see, Mr. Pro Tem, we're not out for global domination. Not yet, anyway. But if we're going to get this country on its feet again we need a blank check, we need the freedom to control. All we ask is that the Canadian people let us do exactly as we please. We all know that it is better to give than to receive, so we appeal to you to give up your freedom so we can have ours. Surrender your freedom before we are forced to take it from you.

PRO TEM: Many Canadians are afraid that your party would get us into a major

military conflict—(Here Mr. Shtupkopf flew into a rage.)

H.S.: Hogwash, hogwash. We are not looking for any war. Unless of course we were assured of winning. We're not about to provoke a situation with Russia or China (unless they were provoking us). Now Belgium or Iceland, that's a different matter. I've always wanted to annex Iceland and call it Baffin Island II. We could do great things with Iceland, it could provide a home for a lot of unwanted people.

PRO TEM: What would the Neo-Reactionary position be on the repatriation of the Constitution?

H.S. We propose to bypass the British parliament altogether and write our own constitution. I tell ya, Mr. Pro Tem, no more problem about Quebec language rights, or native peoples' rights, in fact, no more rights, period. We have plans to change this country so much, hell, you won't even recognize it.

Why get an arts degree?

by John Wilton, Manager of the Canada Employment Centre on Campus and an Arts graduate in French and Latin.

A number of graduating students have visited the Canada Employment Centre on Campus recently with this question on their minds, if not on their lips. Indeed, in this age of rapidly advancing technology, why should any employer want to hire a grad with a degree in psychology, English, sociology, history or anthropology? If the employer is interested in someone who can design a new material handling system or write a computer program or conduct

a geological survey, the your Arts degree is probably useless. But if you stop and think about it, those same people need a lot of people other than technicians to run their business. The company that requires a material handling system for its large new factory may need a sociology or psychology graduate in their employee relations department to help them hire, train and motivate employees to work with the new system rather than against it. The company requiring a computer programmer may need an English grad in the public relations department to help explain to consumers the

benefits of their new computerized billing system. Or the resources company that needs a geologist may also need a knowledgeable and sympathetic anthropologist to advise them how to get the support of local native groups for their new mine project.

These are but a few examples of how creative thinking can show you the true value of your Arts degree. While any job search can be a frustrating, discouraging experience, you must not let your frustrations block out your creative, enquiring and investigative thought processes that you have spent three or

four years developing while at University. You may never again have use of the *facts* you learn here, but the *skills* and *attitudes* that go along with an Arts degree will most likely form the basis of a successful career. One of this year's success stories, for example, is a student who will graduate in April with a degree in English literature. While she will not likely have occasion to use her knowledge of Chaucer, Keats, Joyce or Milton to very great advantage, her writing abilities came to the fore in the form of an excellent resumé. With this resumé and because of her organization and com-

munication skills, she was interviewed on campus by every company to which she applied, was granted second interviews by all of them, and has chosen a supervisory position with a major insurance company and rejected the other three jobs she received. This is not an isolated case.

Let us return to our initial question, then: What good is an Arts degree? The benefit you derive from your degree depends on your ability to be creative, to think positively and to work hard to achieve your goal—a satisfying and rewarding career. Good hunting!

For further information about job search techniques or to register for permanent or summer employment, drop in to the Canada Employment Centre, N108 Ross, or call 667-3761. Hours: Mon. 8:30 a.m. to 7 p.m., Tues. — Fri. 8:30 a.m. to 4:30 p.m.

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Records, records, records.....

by Sally Cooke
Albert Hall; *Country Rocker*

Albert Hall is a largely unknown guitarist and singer. Perhaps this is partly due to the fact that Hall is a Canadian, supported by very little promotion. Sorry to say this LAlbert, but the new album will likely keep you in the basement.

Although a competent achievement, this record doesn't break any new ground musically. I found the album title deceiving, as would anyone whose idea of country rock brings to mind the Eagles and the Allman Brothers.

Mr. Hall has closer ties to pop than anything else, although the music is countrified by steel pedal guitar and harmonica. The lyrics are soft, slow moving and complacent, nothing to get excited about. Hall's voice is pleasant, and has a bluegrass flavour which is especially noticeable on the soothing cut; *All So Familiar*.

Driftin' On The Wind is another nice tune, but the best song by far is *Wish I'd Met You Sooner*, the closing cut on side two. The melody is superior and fairly danceable.

In all, it's not a bad album, but I wouldn't recommend buying it unless you can find it on sale at a discount. P.S. It's recorded live, but you probably won't notice. The audience didn't.

Rating: **Fair

Michael Bloomfield; *Living in the Fast Lane*

Michael Bloomfield is one man I wouldn't attempt to

categorize. Each song on *Living in the Fast Lane* has a different influence and contrasting rhythm.

Whatever your tastes, it's sure to be satisfied by this album. *When I Get Home* gives us gospel rock, *Shine On Love* is vintage Sly Stewart and on it goes, bluegrass, blues, Redbone ragtime, you name it, Bloomfield can do it.

The diversity is partially due to having five lead vocalists plus a choir working with excellent arrangements. As well, Bloomfield lends his awesome talents as a guitarist, bassist, percussionist, and piano player. He has also chosen good musicians such as Duke Tito and the Marin County Playboys to accompany him on his musical voyage of discovery.

I recommend this album to eclectic spirits. You won't be disappointed.
Rating: Good Album to pick up. ***

Peter Hammill; *Sitting Targets*

Long a cult hero, Hammill may just break through to the common folk with his tenth solo album, *Sitting Targets*. It's a tight album by an artist who's always ahead of the times. Vocally, Hammill keeps control, experimenting in many different methods and volumes, only letting loose a few times. The one common component of songs are the pain, a theme that ties the entire album together.

Specifically, the title tune and *Breakthrough* (the first songs on each side) are force-

ful and driving rock'n roll. *Stranger Still* has a riveting bass line and eerie synthesized chords that periodically soar and collapse throughout.

Although Hammill lyrically still fits the image of 'Dr. Doom' or the 'Kierkegaard of Rock' titles that the critics have given him, his words are used here for different effects. *Ophelia* creates a haunting despair, while *Hesitation* is harsh and willful. On some songs, as in *Sign* with the powerhouse drumming of Guy Evans, the music commands the listener more than the message behind it.

Overall, *Sitting Targets* may be the best work ever done by the thirtythree year old originator and mentor of Van der Graaf Generator, a now defunct group that was a contemporary of Genesis in the early days. Other achievements of Hammill include working with Robert Fripp on each's solo projects with some brilliant results, and *Nadir's Last Chance* in 1975. On this album Hammill assumed the persona of Rikki Nadir, the prototype of today's punk. *Nadir's Last Chance* was the important precursor to the punk movement which overran England two years later. Indeed, one of the album's greatest fans was a young school boy named Johnny Rotten, who would later become lead singer for the Sex Pistols.

The fact that Hammill himself handled the production, arrangements and recording of his latest album has in-

sured a unique sound and a solid statement by one of the most intelligent and progressive rock artists around today. The different influences in his work range from folk to heavy metal, yet Hammill's airplay is basically limited to CFNY-FM and Radio Glendon. Perhaps the next album will be the one to wake up the radio programmers. In the meantime, why don't you pick up your own copy of *Sitting Targets* and like Hammill, be ahead of your time?

Rating: **** One of the Better Albums Around.

Dead Kennedy's— E.P.; *In God We Trust, Inc.*

When I think of the Dead Kennedy's I think of... the one minute waltz. Their average song length is under two minutes, with the result that one cut is basically indistinguishable from the next. To be truly appreciated, the Dead Kennedy's have to be seen live. On record, their remarkable energy fuses into rushed screams.

However, I wouldn't suggest that buying this E.P. is a waste of money. Their lyrics are easily worth \$5.98 as in this sample;

Punk an't no religious cult
Punk means thinking for yourself

You ain't hardcore cos you spike your hair

When a jock still lives inside your head

Yeah, that's slamming the 'weekend punks'!

Nazi Punks Fuck Off is the best song lyrically and musically, although it does take a little bit of getting used to, especially if your idea of New Wave is The Police. The Dead Kennedy's are a very politically and morally aware group that smother its messages with obscenities rather than sentimentality. Credit for this can be given to lead vocalist and major writer Jello Biafra whom is the prime mover and literate spokesman for the band. When questioned about the band's choice of a name, he explained that the death of Kennedy represented the end of an era, the loss of innocence in the U.S., and that their songs explore the world that resulted from this.

With the solitary exception of *Rawhide*; a western parody, all the songs on this E.P.

are true to this theme. Other standouts of this record are *Religious Vomit* and the longest, most ambitious piece *We've Got a Bigger Problem Now*.

In God We Trust, Inc. is not for everybody, but a definite must for Sex Pistols fans and liberal intellectuals.

Rating: *** Good Album to pick up.

David Byrne; *Songs from the Broadway Production of the Catherine Wheel*

With each successive album, David Byrne's skills as a songwriter and tonal vocalist grow sharper and sharper. *Songs from the Catherine Wheel* is a momentary culmination of the direction that began on the Talking Heads' *More Songs about Buildings and Food* album. While more sophisticated than *My Life in the Bush of Ghosts*, the *Catherine Wheel* continues in the exploration of African musical sensibilities that its predecessors began.

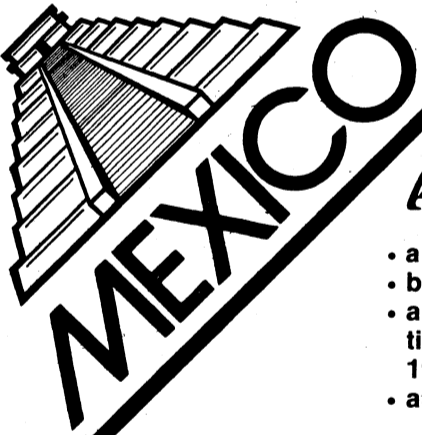
Byrne is not afraid of repetition, and in his clever use of it here the achievement of perfection is more clearly realized, each space, each echo acquires meaning, until the listener feels with 'African ears'. No solos for effect here, each instrument is played only when the song as a whole demands it.

Of course, with David Byrne the music doesn't have to be analysed. *Songs from the Catherine Wheel* is as danceable as any Talking Heads record. Turned down low, it provides a calm background atmosphere.

Eggs in a Briar Patch rapidly became my favourite song on the album. With fellow Talking Header Jerry Harrison on clavinet, longtime collaborator Brian Eno on bass and vibes and the amazing Adrian Belew counterpointing Byrne on guitars, the piece is a real standout with Yogi Horton's drums and John Chernoff work on the gung gong as an accent.

Poison is another superb piece. Dolette McDonald shares vocal duties with Byrne, in one of the best duo recordings that I've heard this year. Surprisingly, she doesn't harmonize with him anywhere else in the album.

cont. on page 11



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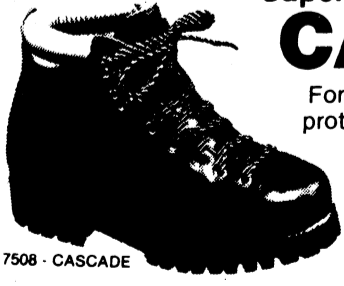
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Counterpoint Review

By Paul Hogbin

Not A Love Story is a blatant failure as an attempt to show pornography to be a major force of corruption in our society. Instead of focusing on its effects on the average man (person) in the street, the film features a stripper (Linda Lee Tracey), a feminist (Kate Millett), and a Hustler photographer who has an obsession with "pussy juice." A true cross-section of society.

The film consists of a tour of New York's 42nd street porn strip. One could no more call 42nd street representative of modern American pornographic "norms" than one could refer to Buckingham Palace as a typical British upper middle class estate. But the National Film Board is a Canadian outfit and presumably attempts to reflect Canadian society in its productions. An analogy to demonstrate how far off base this film ends up. Getting back to the tour, the viewer is exposed to a smorgasbord of sex shows, featuring manoeuvres the majority of Canadians don't even consider. Despite paying close attention to the extreme deviations (of sexual behaviour) the film gives only a cursory nod to Playboy and Penthouse, just long enough to mention their circulation figures. These magazines, which as their circulation indicates, more closely reflect the status quo.

Not A Love Story fails to admit that these magazines generally depict scenes that

can and do happen to the typical Canadian. It fails to admit that the model of the month (playmate or pet) receives considerable remuneration for her pubic exposure. (As an example, the 1979 Pet of the Year, received \$150,000 in cash and gifts which among other things included a \$75,000 automobile.) It is however, quite natural for the film to ignore these points for as admitted in *Not A Love Story* by porn film producer, Ron Martin, "What really happens doesn't sell. It never did sell!" Thus the film fails in that it concentrates on the extremes at the expense of reality.

The film's second major shortcoming (no pun intended) is that pornography is equated with violence. While there is no doubt that a certain segment of the population does regularly engage in sado-masochistic sex. *Not A Love Story* went completely overboard by devoting approximately half of its efforts to this aspect. To most Canadians, pornography means photographs of nude men and/or women making love in a variety of positions. Even Sigmund Freud, when exploring the human psyche classified man's desires separately as aggression and sex. To most people the two are different. *Not A Love Story* falsely portrays them to be one and the same.

There is a rumour circulating claiming that yes, women do have a sex drive. Someone really ought to tell the NFB. *Not A Love Story* gives

a very slanted viewpoint suggesting that pornography exists solely to satisfy male desire yet various publications such as *Viva* and *Playgirl* cater to females while certain aspects of *Penthouse* could be classified as appealing to both sexes. It seems rather hypocritical that the film would decide that one minority of pornographers, the 42nd street trade, is worthy of attention while at the same time choosing to totally ignore female oriented pornographers despite the fact that in dollar terms the latter group is probably the larger of the two.

The only point brought forth in the film that even approaches the description "credible" is that which deals with inferiority complexes that develop when certain people feel they ought to be as well endowed and as enduring as the pornographer's models. While this may arouse some concern among people who focus their attention on physical attributes it should not pose a problem for those who look a little bit deeper. Pornography's limited effect in this regard can be seen by examining the history books: long before the advent of pornography — even before development of the camera itself — men and women directed their attention and desire toward the better looking members of the opposite sex. Nothing has changed; porn cannot be duly chastised on that score.

So one may ask, what should the NFB have done to

improve *Not A Love Story*? To answer this question one must first examine the goals set out by the NFB in making this film. In their press kit the NFB defines this central objective to be causing audience to "recognize and evaluate the effects of pornography on our own lives" hopefully leading "us to find possibilities for positive personal action." To fulfill these most noble aspirations the film should have concentrated its efforts on the effects rather than the pornography itself. Questions that could have been explored include: What sort of person buys pornography? Is it generally, as feminist Kate Millet puts it, the men who "have never had enough sex, love or partners?" Children, how are they affected? How do more liberal societies, such as those in Scandinavia, cope? What effect is the increased availability of pornography having there? These are just a few of the questions that could have been asked and indeed should have been. Failure to study the effects, overshadowed by a preoccupation with the pornography itself, was unquestionably the fatal blow that will cause this film to fade away rapidly once the public's initial infatuation is over.

P.E.T. once said "The state has no business in the bedrooms of the nation." If this is

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the best the NFB can produce I would move that this edict be extended to the porn shops as well.

The music shelf

by Harold Patton
VERDI— UN BALLO IN MASCHEA, Riccardo, Placido Domingo, Renato, Renato Bruson, Amelia, Katia, Ricciarelli, Ulrica, Elena Obratzova, Oscar, Edita Gruberova, Silvano, Luigi De Corato, Samuel, Ruggero Raimondi, Tom, Giovanni Foinani, Chorus & Orchestra, La Scala, Milan, Claudio Abbado, Conductor.
Deutsche Grammophon 2740251

Possibly the most sensitive of all Un Ballo's yet on disc. With Abbado in command of a superb chorus and orchestra we have the best Un Bello since the early Toscanini. This is Domingo's second Riccardo and he projects the character with greater subtlety and builds to the tragic climax with a powerful sense of Verdi's intent. Ricciarelli is a most satisfying Amelia offering singing that not only survives the difficult vocal problems but brings true character to the role. Obratzova is not my favourite contralto but she does project the character regardless of her vocal shortcomings. All others in the cast are superb and DGG's sound places you front row and centre.

VERDI— IL TROVATORE
Leonora, Katia Ricciarelli, Marico, Jose Carreras, Il Conte, Yuri Masurok, Azucena, Stefania Toczyska, Ferrando, Ro-

bert Lloyd, Ines, Phyllis Cannan, Ruiz, Robin Leggate, Chorus & Orchestra, Royal Opera House, Covent Garden, Colin Davis Conductor.

Trovatore has never suffered for fine recorded performances in the past and this new digital recording from Philips sits well up in the best available. Carreras is in excellent voice and delivers a great deal of subtle characterization but rises with excitement to a brilliant Di quella pira. His scenes with Ricciarelli are most sensitive. Ricciarelli has matured into a very fine Verdi soprano and she has a keen understanding of this particular role. I am not familiar with Yuri Masurok but he offers a powerful Count di Luna. Stefania Toczyska has an excellent voice but I find a lack of maturity in her interpretation. This is a minor flaw in an altogether outstanding recording. Both this and the above mentioned Un Ballo are blessed with excellent notes and good translations.

VERDI—PAVAROTTI PREMIERES
Pavarotti, Claudio Abbado, La Scala Theatre Orchestra.
CBS M37228

Altogether remarkable and absolutely essential to any lover of Verdi. This album includes arias from *Boccanegra*, *Ernani*, *Attila*, *I due Foscari*, *I Vespri Siciliani* plus the overture to *Aida*, later

suppressed, and *Scena for Two Tenors and Orchestra*. The assisting artist is Antonio Savastano. This is a treasure trove of music brilliantly performed and giving insight into the Verdi workshop. CBS needs nothing but plaudits for this fine release related to their new relationship with an Italian firm that will prove a gold mine of operatic rarities. Pavarotti is at his best and the sound and presentation could not be better.

cont. from page 10

Cloud Chamber shows the unmusical what a little ingenuity and a lot of talent can do. Using only a large drum, a water pot and kitchen metals, Twyla Tharp, Jerry Harrison and David Byrne achieve a psychedelic hollow sound and create an unusual song. In a similar manner, *Light Bath* uses triggered flutes to create a sound as airy as glass music. *Big Business* appears more melodic each time one hears it.

Generally, the best songs are on the second side, but none of the tracks are throw-aways, or just a rhythm for dancers. With each listen, the songs acquire individuality and stands on its own merits. It would be unfortunate if this very good album is passed over because it's a soundtrack, it really is worth a listen.
Rating: **** One of the better buys.

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York honours athletes

Toronto, March 8, 1982: Following a successful 1981-82 season of competition in which York University set a Canadian record by qualifying seven teams for national championships, the University will honor its athletes at the annual Women's and Men's Athletic Awards Night on Tuesday, March 16. The banquet presentation will be held at the Hotel Triumph Seraton, 2737 Keele Street, commencing at 7:00 p.m. York University's female and male athletes—of—the—year will be honored with Yeoman and Yeoman of the Year Awards.

The Yeowomen will also present the Bryce M. Taylor Trophy to a graduating student who has made an all-around contribution to athletics throughout her undergraduate years and the Merit Award to a graduating student who has made an outstanding contribution to the promotion of university athletics.

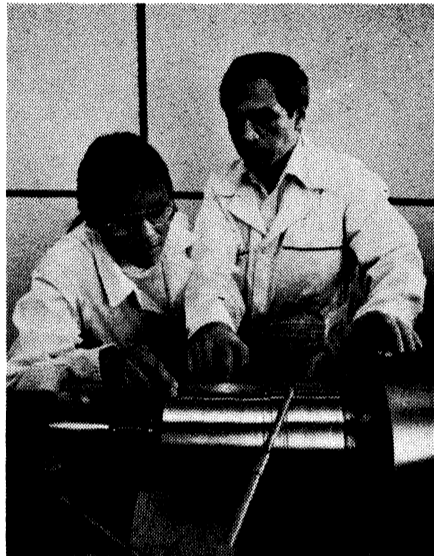
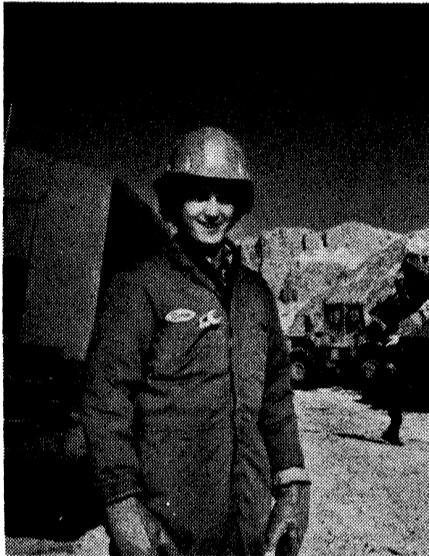
The men's program will feature the Molson's Award for the most improved team as well as MVP Awards for all 19 sports. Special presentations include the Tony Moscato Trophy to the Yeoman basketball player who "clearly represents the ideals of loy-

alty, effort, dedication and determination in the pursuit of excellence, regardless of skill level"; the Tom Zivic Achievement Award, named in honor of the Yeomen coach, to an outstanding gymnast; and the Charles Saunderson Memorial Trophy to be presented to the male athlete who "best demonstrates the qualities of perseverance, sportmanship, enthusiasm for life and consideration for others".

sports notes

Glendon was represented by Terry Gama—Pinto, Lynne Watt, Joanne Coniam, Bernard Parent, Yves Blais, Denis Buteau, and David Slater. The Tournament included both individual championships and an overall title. The results are published below:
 Women's 1st Division Singles— Terry Gama—Pinto, 1st
 Men's 1st Division Singles— Bernard Parent, 2nd
 Men's 2nd Division Singles— David Slater, 2nd
 Combined Men's— Glendon 1st
 Women's Doubles— Lynne Watt and Joanne Coniam 1st
 Men's Doubles— Yves Blais

and Denis Buteau 3rd Mixed Doubles— Lynne Watt and David Slater 2nd
 McLaughlin just edged out our Glendon team to win the Inter-College Badminton Championship. Congratulations to all who tried out and trained so hard for the event. It is a little known fact that on this campus we have an O.U.A.A. (Ontario Universities Athletic Association) champion. Ian Garland playing for York's Varsity Badminton team defeated U.ofT's Tom Hunter in a gruelling 3 game match to win the Ontario Universities' title. York finished 2nd overall. Congratulations Ian!



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