

In this issue/Dans ce numéro

Shades	p.3	Whirleygigs	p.5
Block Socialism	p.3	Imperfect Trade	p.6
Glendon Gallery	p.4	The Back Page	p.8
P'tit Bonheur	p.5	Classifieds	p.7

PRO TEM

Le premier journal étudiant de l'Université York
Glendon's Student Weekly



Collège • Glendon • College

le 28 septembre 1987

Volume 27, No.4



Editorial

Droit à la grève

Les grèves pullulent. Elles sont présentes à chaque coin de rue, soit dans les discussions, soit sur les pancartes revendicatrices.

À vrai dire, il est un peu triste que les employés et les patrons ne s'entendent plus. Mais lorsque les grèves touchent certains groupes importants, tel celui des élèves du primaire ou des étudiants universitaires, la situation devient vraiment sérieuse...pour nous.

En effet, les professeurs et/ou les employés de soutien de l'Université York pourraient être en position de grève bientôt. Cette occurrence pourrait nuire à nos avancements académiques.

Nous, étudiants de York, ne devrions quand même pas traverser les cordons de piquet de grève. Nous devons respecter le droit de grève des employés et professeurs, puisque ce droit représente la seule arme que les employés détiennent pour obtenir un contrat juste.

Ce n'est pas de dire que l'Université York agit injustement, mais qu'on doit absolument laisser cette arme unique dans les mains des employés si on tient à ne pas revivre un autre événement scandaleux tel celui de *Gainers Meat Packers* d'Edmonton.

D'autre part, il ne faut pas oublier que certaines organisations utilisent leur droit de grève pour obtenir toujours plus de leur employeur, qu'elles réclament des luxes et non pas des nécessités.

Toujours est-il que de protester contre les grévistes parce que leur manque à l'ouvrage nous importune plus ou moins n'est absolument pas respectable ni raisonnable.

It is our distinct pleasure to cordially invite you to our glorious and unassuming manor to prostrate yourself before our imperial leader, P. Banville esq., and make known to him your wishes and desires... to participate in Pro Tem. All humble students and mere mortal professors are welcome. These existential gatherings are convened at seven hours past noon on Mondays in the drawing room (117) of Pavillion Glendon. R.S.V.P.

Pro Tem

Glendon College 2275 Baviweg Ave. Toronto, Ont. M4N 3M6

Rédacteur en chef

Patrick Banville

Assistant Editor

George Browne

Assistante à la rédaction

Claudia Damecour

Entertainment Editor

Ernie Vlasics

Rédactrice des divertissements

Jeanne Corriveau

Sports Editor

Scott Parsonson

Photography Editors

Chris Reed

Ramona Maged

Administrative Assistant

Ross Slater

Directeur du montage

Neal Stephenson

Office Manager

Raymond Cheng

Agents à la publicité

Nathalie Tousignant

Paul Flint

Editorial Staff

Kenneth A. Ross

Afsun Qureshi

Mike DenTandt

Kristen Dolenko

L'équipe du montage

Diana Spremo

Caroline Kjellberg

Steve Roberts

Volume 27, No.4

September 28, 1987

Collaborateur(trice)s

Nadine Thibault

Darryl Singer

Shawn Drandakis

Robert Bodrog

Jeff Broadbent

C. Loewen

Steve Roberts

Stephan Tremblay

Typesetters

Mike Loop

Cathy da Costa

Steve Roberts

Michele Burnett

Cover photo by Chris Reed

Pro Tem est l'hebdomadaire bilingue et indépendant du Collège Glendon. Lorsque fondé en 1962, il était le journal étudiant de l'Université York. Tous les textes sont la responsabilité de la rédaction, sauf indication contraire. **Toutes les lettres** signées sont acceptées par la rédaction. Le nom de l'auteur sera confidentiel s'il (elle) en fait la demande. Les lettres sont susceptibles d'être condensées. *Pro Tem* est distribué sur le campus York, au Collège Ryerson, à la librairie Champlain, au Centre francophone (C.O.F.T.M.) et au Collège Glendon. La date limite pour les soumissions est le vendredi à 17 h 00. Nos bureaux sont situés dans le Manoir Glendon, salle 117. Téléphone : 487-6736. Tirage : 4 000.

Pro Tem is the weekly bilingual and independent newspaper of Glendon College, founded in 1962 as the student weekly publication of York University. All copy is the sole responsibility of the editorial staff unless otherwise indicated. **Letters to the Editor** are welcome for publication provided that authorship can be verified. Names may be withheld upon request. The Editor reserves the right to condense letters. *Pro Tem* is distributed to York Campus, Ryerson Institute, Champlain Bookstore, C.O.F.T.M. and Glendon College. The deadline for submissions is Friday at 5:00 p.m. Our offices are located in Glendon Hall, Room 117. Telephone: 487-6736. Circulation: 4000.

The following Work-Study positions are now available at *Pro Tem*.

Dark Room Supervisor

wage: \$5/hr for 120 hrs over the academic year.

Typesetters

wage: \$5/hr for a total of 400 hrs over the academic year.

If interested, apply by resumé to Patrick Banville, *Pro Tem* newspaper, Glendon Hall room 117. All students applying for the work-study positions will be interviewed and approved by York Financial Aid Office.

Les positions rémunérées suivantes sont présentement à compléter au journal *Pro Tem*.

Superviseur en chambre noire :

Salaire de 5 \$/hre; 120 heures pour l'année académique

Photo-compositeur :

Salaire de 5 \$/hre; 400 heures pour l'année académique

Réviseur :

Salaire de 5 \$/hre; 120 heures pour l'année académique

Intéressé? Faites votre demande d'emploi sous forme de Curriculum Vitae, adressé à Patrick Banville, Journal *Pro Tem*, Manoir Glendon Hall, salle 117. Tous les postulants passeront en entrevue avec le bureau de l'aide financière de York et devront être approuvés par celui-ci.

Letters/Lettres

Possible Strike

Re: T. Antle's article "Strike Possible"

I am writing regarding two particularly minor points in your Sept. 21 article "Strike Possible."

In the first paragraph, you mention that class time during the possible staff strike would only be lost "if faculty responds in the traditional manner, by refusing to cross picket lines." This erroneously suggests that if the staff were to withdraw their services without any faculty support, the university would not face any serious disruptions. I'm sure that you didn't mean anything demeaning but you have inadvertently contributed to the false impression that York University could still function without its staff, thus suggesting that our work is not very valuable.

Secondly, you refer to the "secretary support staff" as those members of the University who may be striking. I would like to clarify that our union, YUSA (York University Staff Association), includes not just secretaries,

but also administrative assistants, lab and computer technicians, public relations officers, and those who do your photocopying and set up the audio visual equipment. All of these tasks are essential to the York community; the University would be unable to operate without them.

By writing this letter, I am neither condoning nor condemning the potential strike but merely trying to sensitize the Glendon community to our contribution to York. I understand where many of these impressions originate. Many students never have the opportunity to meet the many men and women who work behind-the-scenes. So next time you pick up a timetable or calendar, think about how they were put together; next time your instructor gives you a handout, think about how it was typed and photocopied; next time you watch a film in class, think about how the projector got there.

Sincerely yours,

Greg Jacobs
Assistant to the Director
Multidisciplinary
Studies.

Forum

Out Socialists!

by Darryl Singer

This being my first column after the provincial election, I feel it entirely appropriate to comment upon the aftermath of the three-week-old Liberal sweep. To be more specific, the focus of this week's *obiter dicta* will be Bob Rae and the Great Socialist Dream.

Witness the television screen on election night. Those of you who partook in serious election watching are well aware that for most of the evening that great saviour of democratic socialism was on the verge of losing his own seat. All very democratically, I might add. As a result of a social mobility... to the polls. Well, in the end we know that Uncle Bobby managed to hang on, but just barely. Which is far better than most of his left-wing troupe did. More on that two paragraphs anon. Rae's finish in his own riding was in itself humiliating, considering his local popularity in past elections was immense.

Witness Bob Rae on television, Thursday, September 10, talking tough. The NDP is not going to be down and live up to its motto of being the Nearly Dead Party. The Liberals will have to answer to me, Bob Rae, Leader of the Official Opposition. C'mon Bob! With 19 seats to the popular premier's 95, your party may be official, but it's not going to be much of an opposition. Let's face it, Bobby, the big, bad, mean old Liberals aren't going to be shaking at the sight of a squeaky little socialist in capitalist clothing. (Let's face it Bob, you must shed the nice-looking suits and start dressing like Ed.)

Witness Rae and the NDP on the morning after boasting about the party's incredible showing, what with finishing

three seats ahead of the beleaguered Tories. What these utopian socialists in all their euphoria keep failing to mention is that 19 is four seats fewer than they had before the election started. It's also less seats than they've had in years, even as the third party in the legislature. You figure it out.

Gaining more seats than the Tories this time around is also not considered a victory. I suspect that public sentiment towards the Little Blue Man from the Big Blue Machine was such that a group of laboratory rats in little red ties could have defeated his party. Furthermore, the tag of Official Opposition means very little in such a lopsided legislature. It may not be good government, but it is nonetheless reality as Premier Peterson himself will attest to, drawing on his own experiences with obscurity in the Land of Bill.

Comrade Rae also mentioned the NDP being stronger than ever. The only thing stronger than ever was the Ontario electorate's good common sense. Running on a platform full of socialist goodies, Rae hoped that Mr. and Mrs. Blue Collar would lap it up. Fortunately, they did not. Too many Ontarians realize the impracticality and pure utopianism of these Rae-visions. Ontario has given an overwhelming mandate to the Liberal government, the message being that it is no longer necessary to cow-tow to the whims of powerhungry socialist dogooders who cannot, or do not want to see the real cost of their proposals.

The election can be viewed not just as a Liberal sweep, but also as the people's decision to roadblock the path to a socialist Ontario.

Thank goodness!

by Robert Bodrog

It is an interesting observation that the notion of freedom in Western society has traditionally been tied to advancing the separation of the individual from the state, thus securing the singular One from the mass They. Indeed, with the emergence of the modernist movement of the past century, what one sees is a reaction to mass collectivization in society as it continues to fragment and externalize the life of the individual, making one feel more a component of a mass rather than a significant integral "I" among other I's.

And in the present age which many now call post-modern, we indeed remain tied to the post; bound by rules, routines, and responsibilities which we often feel are completely beyond our control or comprehension. We feel constraint and limitation everywhere in our day to day lives. Frequently we are not even aware of this, since these routines have become so familiar and internalized. And just as it is possible to do something without necessarily understanding all it entails, so too is it possible to react against a set of circumstances without being fully conscious of such a rebellion. This is exemplified by examining how and why sunglasses have become so popular an item in Western society. Sunglasses, you might say? Granted, this may seem somewhat unusual at first glance; however, if one explores what sunglasses achieve, and the means by which this is accomplished, it becomes evident that there is actually more transpiring here from a philosophical perspective than meets the eye.

As mentioned earlier, the

A Place in the Shades

individual in today's society must confront the feeling of insignificance and alienation of mass culture on a daily basis. By growing up in such a culture, the groundwork is not laid for one to develop a cohesive sense of belonging and high self-esteem. Furthermore, the mass media neither instills nor nurtures a sense of pride in individuals, but rather merely allots anonymous status, allowing them to be privy to the day's sensory events as relayed by that media. However, in "real-life" the only way to retain this detached voyeuristic perspective is to literally hide behind dark shades which cloak our identity. In addition, by hiding one's face as such, essentially what one is doing is simultaneously forsaking and alienating one's personal identity in favour of the chance to perceive and observe "privately" without being recognized as an I, but rather, if anything, a mere Other.

What becomes interesting at this point is the sort of interplay among individuals which comes into effect. By wearing sunglasses in a large anonymous mass with other such individuals, whether at concerts, malls, or simply in public, it's almost as if a sort of secret membership and bonding is formed with others who are wearing their shades, simply by virtue of their respective wearings. This establishes the foundation of membership to a pseudo-group, and thus allows those collective people to feel a sense of belonging, simply because they can feel secure in the knowledge that they are among others who share (supposedly) similar tastes, styles and natures. I think it also noteworthy at this time to mention

that in the case of wearing mirrored shades, one can observe at once the fragmented reflection of the surrounding world while perceiving one's faceless presence within it. Also, and perhaps most significantly, shades prevent visual confrontation of the individual with himself should he perceive his reflection in any mirror or window.

In a similar yet distinct vein there is the psychological advantage which shades provide. Have you ever tried asking directions from, or simply talking to someone wearing sunglasses? Feel unusual? A little awkward perhaps? This is because there is a certain subtle element of intimidation at work here. It is a case of "I can see you, but you cannot see me," which elevates the wearer to a more dominant stance in the transpiring action before him. This anonymous faceless quality which shades instill further perpetuates the "security" of remaining cool, autonomous, and detached from any events which may be taking place around us. However, at the same time this condition further inhibits involvement and direct individual participation in those events, which I believe to be a reflection of the attitude which today's mass media have created and instilled within us.

Furthermore, as the shade movement evolves and becomes more sophisticated, the sheer diversity of frames, colours, and styles is at once shocking and appalling at times. Even the most respected of today's fashion designing elite have now entered the arena. Indeed if anonymity and sanctuary have their price in society, so too is the case with sunglasses; the prices of some designer shades now topping upwards of the \$150 U.S. mark.

So, in the final analysis, where does this leave us you may ask? Stated in the simplest terms, it is difficult to say with any certainty exactly what this all means. However I do think it's fair to say that there is something going on here which transcends a mere attempt at a simple fashion statement. For example, why do people continue to wear sunglasses at night, in the winter, or while indoors? All of which behaviours I have observed in many major North American cities. If nothing else I think it is clear that however unconscious it might be, there is definitely a philosophical basis of

Is This Art? : David Salle

by Kenneth A. Ross

Featured at the Art Gallery of Ontario is the work of David Salle. I won't mince words; Salle's work reeks of the worst art conventions infecting the 1980s.

Now, Salle does have a talent as an artist. Some of his paintings exhibit that feeling art is supposed to give you. What is that feeling? I refuse to analyze or rigorously intellectualize what I feel when viewing a painting or experiencing anything else regarded as being art: it's this century's intense and paranoid scrutiny of art that divorces a person from *feeling* anything about art and allows artists such as Salle not to

reach their potential.

At his best, Salle's work is ultimately incomplete. What he does to hide this fact is to marry up a painting with one or more other paintings that have nothing to do with the main painting. Also, Salle will superimpose blocks of solid colour and outlines of faces. What Salle will also do is add objects to a painting, like poles. These can be termed as special effects.

Like a mega-movie from Hollywood, special effects are meant to wow an audience, hopefully hiding deficiencies in a cohesive plot and rounded characterization. The viewer of a Salle painting is confronted

with a great deal of clutter between himself and the core subject of the painting. Since the Renaissance, at least, we've been told that art is meant to conceal art, to give meaning without having to be absolute about giving that meaning. To reveal all would be to create a dead thing and since art is creative, it can only be borne out of life.

Salle's paintings are dead things, his gimmicks on the canvas lies meant to hide from the viewer, and possibly himself, that his talent is minor and severely limited. I wish I could say that many of the paintings with their often interesting perspective and bizarre colour

schemes (Salle at his best) were made from a healthy anger. In the end it's obvious too many of his paintings derive from hate, especially a hate of women as is obvious from his violent depictions of them. Camus cannot be argued with when he wrote:

There are works of art that tend to make a man conform and to convert him to some external rule. Others tend to subject him to whatever is worst in him, to terror or hatred. Such works are valueless to me. No great work has ever been based on hatred or contempt.

• See Fashionable p.7

• See Large p.7

News

Battle of the Galleries

by Afsun Qureshi

The existence of the Glendon Gallery was threatened last week with the resignation of its director/curator, John Silverstein. Beth Hopkins, acting principal of Glendon College has, in a letter written to the President of Glendon Gallery, John Majanlahti, announced that neither the principal's office nor the Dean of Students' office could afford to maintain a \$30-\$40,000 year salary to a director/curator. What in fact was meant by this was that they could not afford to pay the salaries for any support staff

whom the Gallery may hire.

Luckily, the biggest scare is over, as the Gallery does not in fact plan to hire any help, yet they are not completely free from the threat of a close down; the Board of directors for the G.G. and York U. are still negotiating.

Adam Becker, working in the Gallery as part of the Futures program, has agreed to act as an "interim co-ordinator" until Mr. Silverstein is replaced.

If the Gallery were to close, it would be a sad day for both Glendon College and the city of North York. The opening of the

Glendon Gallery in 1977 was a milestone for the city of North York, as it was its first. Since then it has met with favorable success, and is considered to be a "vital presence to the art scene" in Toronto. Yet Adam Becker believes that the existence of the gallery is also threatened by the *Maison de la culture* in Glendon Hall.

Since the contribution from the university is much larger to Glendon Gallery than to the M.D.L.C., Becker admits regretfully that the prevailing thought is "...why not keep the *Maison* open for less money."

Yet, Mr. Becker feels that if the students continue to show support (particularly Line and Form students, whose art work is displayed annually) then a possible shut-down could be averted.

In a time when space for extra-curricular *et al* is such a vital issue in Glendon College, one may consider whether Glendon, for its size, really needs two art galleries. While it is true what Peter Meech, a member of the G.G. Board of Directors says, "there is not competition, *per se*, in the arts — for example, you can't say that Glendon

theatre competes with G.G..." the fact remains that having two art galleries could be considered superfluous in times of a space shortage.

Adam Becker adds that "...the *Maison de la Culture* is used at

• See M.D.L.C. p.6

Coming to Toronto

by Afsun Qureshi

David Lavin has done it again! The same man who brought to Toronto Timothy Findlay, Abbie Hoffman and Eldridge Cleaver (irreverence in proportions unseen since Lavin brought us Hunter S. Thompson) is starting off this year's *Toronto Star* lecture series on October 9 with a bang. The series, simply entitled "Politics of Power," begins with a lecture by John Kenneth Galbraith. Mr. Galbraith, as most economics and Poli Sci students will know, owns the distinction of being a confidante and advisor to both Presidents Kennedy and Johnson, as well as being an economic guru for Trudeau. Undoubtedly one of the most influential and important economists in this century, his arrival in Toronto for the lecture will mark a *coup d'état* for Mr. Lavin. The lecture series not only presents Mr. Galbraith, but also boasts a highly impressive line-up of noted luminaries and intellectuals such as Noam Chomsky, Gwynne Dyer, Seymour Hersh and Tom Wolfe.

Past lectures presented by Mr. Lavin have always proved to be rambunctious and irreverent affairs. It would suffice to say, then, that the up-and-coming lectures, judging by the controversial speakers, will also prove to be fascinating. It is highly recommended to see the lectures, (particularly for Poli Sci and Economics students) but failing that, keep reading *Pro Tem* for the reviews.

Friday Oct. 9th — John Kenneth Galbraith, "Economics in Perspective. Power and Purpose."

Sunday Oct. 25th — Noam Chomsky "The Abuse of Power" with Andrew Cockburn "Politics of Deceit."

Friday, Nov. 6 — Gwynne Dyer "Politics of War" with Robert Reich "The North American Crisis."

Sunday, Nov. 22 — Seymour Hersh "Power and the Media" with David Owen "Europe, New Superpower."

Friday, Dec. 4 — Tom Wolfe "Looking Back from the 1990's."

THE footloose CANADIAN

Ahh, the spontaneity of youth. To travel in whichever direction the wind blows. No plans. No reservations.

Canadian Airlines International welcomes aboard the footloose traveller with this special offer: those under age 22 travelling economy class on a stand-by basis can save up to 50% on the regular airfare for any flight within Canada.

That gives you a lot of ways to save. Because we fly to more towns and cities in Canada than any other airline on this continent.



Looking for ways to escape? Head out with a friend. Canadian Airlines International.

The spirit takes wing.

Canadian

Canadian Airlines International

Entertainment

The Big Town

Elixir

There is no such thing as a moral or immoral book. Books are well written, or badly written. That is all.

Oscar Wilde

The only way to learn how to write is by writing.

John B. MacDonald

There's more to life than books you know

But not much more.

The Smiths

*

Last year you may have noticed the conspicuous and unforgivable absence of the college's literary forum, *Elixir*. We hope to remedy last year's inexcusable crime against humanity by publishing two (count 'em, two!) slim volumes of *Elixir* during the 1987/1988 academic year.

Sounds great, eh? Well, we can't do it without you — and this isn't a vacant "make-you-feel-good" statement. In order to have winter and spring editions of the magazine we need your submissions! Writers of all types, bring your work to the box in the English Department secretary's office as soon as humanly possible. (Remember to leave your phone number with your work and for God's sake, don't forget to sign your name!)

Submit and submit often; help to dispel the thick clouds of apathy that hang over our beloved campus.

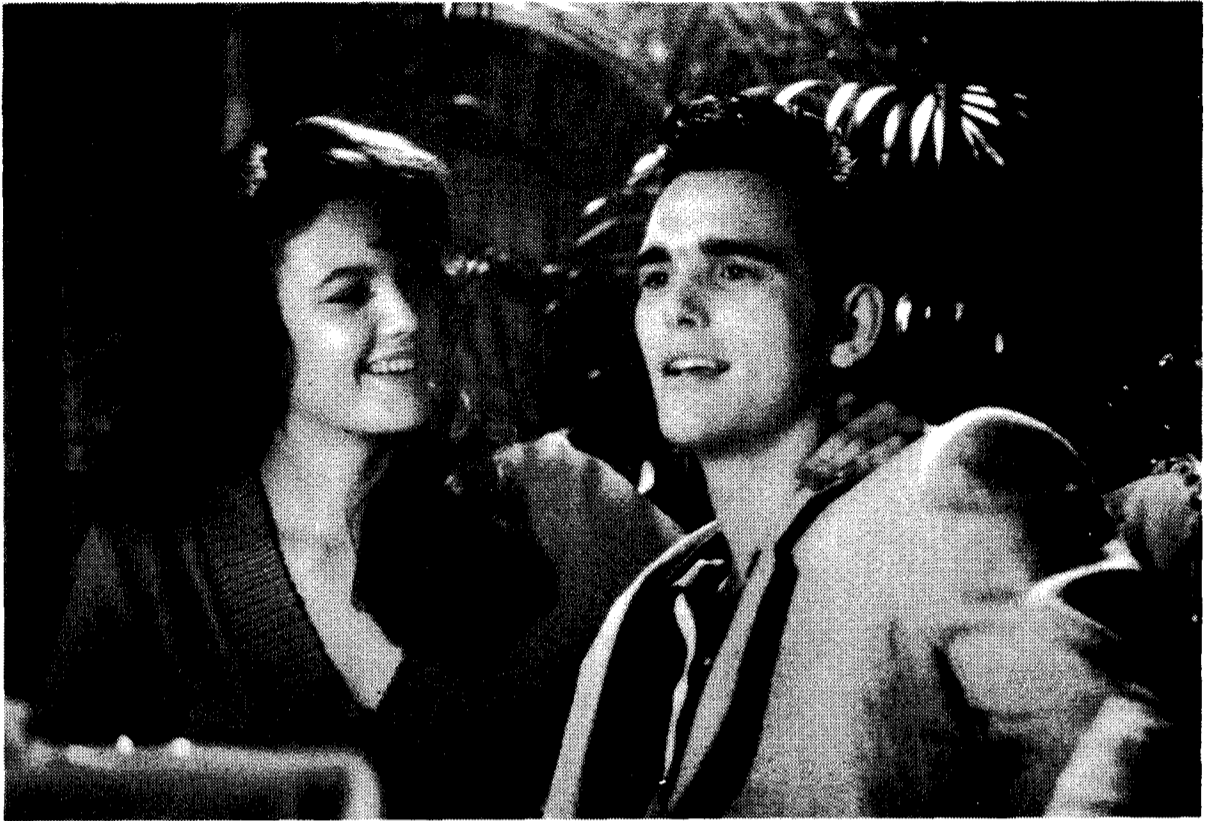
From the coffee-stained desks of *Elixir* co-editors:

Sapana Patel
Kenneth A. Ross

by Shawn Drandakis

If you like Matt Dillon, fifties music and a good game of craps, "The Big Town" will definitely be to your liking. While the movie probably won't set any box office records, it shouldn't do all that badly either. The well-chosen cast, which includes Dillon, Diane Lane, Tommy Lee Jones, Bruce Dern and Lee Grant was a key element in making the movie appear very realistic. Their portrayals are supported by equally important contributing factors such as very good cinematography, shooting locations (both interior and exterior), lighting, etc. which allows the viewer to enter or return to another era. The soundtrack contains several popular hits from 1957, the year in which the movie is set.

Matt Dillon always delivers a strong performance in his films and this one is no exception. But the actor seems to be shedding his "teenage idol" image and this movie is not solely directed at nor intended for a teenage audience. Hopefully this project will be a stepping stone to better and more dramatic roles for the maturing actor.



Dillon is cast as J.C. Cullen, a young but excellent craps player from rural Indiana who is lured to *The Big Town* (Chicago, Illinois), where the high rollers live and play. There, he makes a name for himself very quickly, which propels him to great success but eventually his desire for a strip-tease dancer, Lorry Dane, played by Diane Lane, puts

"Cully" into a life-threatening situation.

There is sufficient suspense and intrigue to keep the viewer guessing as to what the outcome will be, especially because there is another possible love interest for Dillon, namely Aggie Donaldson, portrayed by Suzy Amis. There is a Canadian component in the production, that being Toronto

used frequently as Chicago and Southwestern Ontario farmland and towns to simulate the countryside of Indiana. *The Big Town* is a Columbia Pictures release and starts on or about September 25th at selected Cineplex-Odeon theatres.

Du théâtre en français, S.V.P.

par Nadine Thibault

Depuis 20 ans déjà, il est possible à Toronto (ville plurilingue majoritairement anglaise) de voir du théâtre en français.

Le théâtre français de Toronto, anciennement le théâtre du P'tit bonheur, fut fondé en 1967 par un groupe féminin de la paroisse de Sacré-Cœur, en l'honneur du 100^{em} anni-

versaire du Canada. Ce dernier lui donna le nom de "P'tit Bonheur" en l'honneur de la première pièce jouée du même nom, du dramaturge Felix Leclerc. C'est maintenant pour refléter l'évolution du théâtre ainsi que son auditoire, que le "p'tit bonheur" devient le théâtre français de Toronto. Ayant pignon sur rue à Harbourfront,

cette troupe devient la première à être installée en permanence à cet endroit. Ce qui est intéressant de ce théâtre, c'est qu'il est fréquenté par 50% de francophones (évidemment) et de 50% de francophiles, de dire M. Denis Lefebvre, agent de communication pour le théâtre. Les francophiles sont des gens d'une autre langue s'intéressant à la

langue française.

Les pièces sont toutes jouées en français à l'exception de quelques-unes bilingues. De plus, elles sont montées au théâtre même sous la direction artistique de M. John Van Berek. Il serait opportun de mentionner que ce dernier a enseigné au Collège Glendon durant les années 1975 à 1980. D'autre part, il a été directeur du théâtre de 1967 à 1971, et de 1981 à nos jours. C'est d'ailleurs lui qui auditionne les acteurs, d'ici et du Québec et qui choisit les pièces à jouer.

Le Théâtre offre un choix varié de pièces. On y retrouve tout aussi bien des œuvres classiques de Molière que des pièces modernes comme *La Sagouine*. Cette année la saison scénique débute le 28 septembre et se clôture le 8 mai 1988. Voici un bref aperçu du répertoire à l'affiche:

Le vrai monde de Michel Tremblay.

L'amour en déroule de George F. Walker.

Le Misanthrope de Molière.

Little Miss Easter Seals de Lina Chartrand.

La sagouine d'Antonine Maillet.

Pour de plus amples renseignements, contacter le 534-6604. Bon Théâtre!

Hair and Music on Queen Street

by Kristen Dolenko

Queen Street's Rhythm Club opened its doors to two out-of-town bands with one thing in common last Saturday night: a good, strong, country-rock beat, that shook the club to the hilt all evening.

The Whirlygigs from Ottawa's most popular rock 'n roll circle, opened the show with a loud explosion, and the reverberations kept the crowd swinging throughout the entire set. A band that any serious rock fan should keep track of, The Whirlygigs' first album, as yet un-named, will be out sometime in November of this year.

The headlining band Junior Gone Wild, out of Edmonton, were somewhat disappointing live, despite a tight, albeit drunken rhythm section. After

listening to their last album *Less Art More Pop*, the band's lack of contact with the crowd proved to be a serious drawback in their live set. In fact, if one chose to be facetious in one's criticism of the band, one might dub the album's title "Less Hair More Contact". But of course, such is not the case with this critic. Oh!, but what wonderful hair they had!!

Mike, lead singer and guitarist for the band, agreed to answer a few questions before the show; that is before his voice was drowned out by a barrier of stringy black hair. Toronto was an "on-the-way-home-stop" for Junior, in the midst of a one month tour across Canada.

The band has been together for three years and plan to go on "till the road ends", says

Mike. Unfortunately, if their lyrics don't diversify somewhat, breaking away from the standard - God, booze, bars and girls - topics, the end of the road may come sooner than they expect! Of course, it's Junior's policy to keep away from politics and Mike was proud to defend the band's position as a strictly "no preaching" rock group, so why argue?

But let us leave the bland world of lyrics now and concentrate on the music; distinctively country-rock, Junior's music can best be described as short outbursts of psychotic energy. Some personal favourites of the band include Neil Young, Bob Dylan, The Damned (where did that come from?), The Byrds, Paul McCartney (though they don't want to admit it in public...

sorry!), and The Ramones (so that's where the hair finds its roots!).

As far as the main contributor to the band is concerned, one member cannot be placed above the other, or below the other, depending on how you see it! Each member has equal input, and depending on who writes what song, full respect is given to that particular creator. Thus, in turn, the blame for Junior's short scope of originality must lay with all individuals equally.

Less Art More Pop is currently released in the B.Y.O. (Better Youth Organization) label and is definitely worth giving a listen to... just don't look at it!!

Features

The Cost of Free Trade

by Jeff Broadbent

Many Canadians, including businessmen, politicians, and even unionists, have compared Free Trade with the U.S. to heaven. The only problem is that nobody is prepared to die to get there. This is, however, one of the implications of free trade; a major restructuring of our economy in which many firms will die. I will examine in a series of three articles over the next few weeks, the concept of "Free Trade," its opponents and proponents, and the negative impact it might have on Canadian politics, economics, and indeed, Canadian society. First, let's consider its history and the economic theory at its roots.

Undeniably, Free Trade with the U.S. is one of the oldest questions debated by the Canadian polity. If we glance back through Canadian history, we shall see that the concept has

Nearly 300 protectionist trade bills have been presented in the U.S. Congress; many of which are directed at Canadian exports. This explains the recurrence of free trade discussion, but what are the economic

No nation should allow its military capabilities to be impaired by the dependence on foreign industry. Nor should a nation become dependent on other nations for food products after the competitive market

exists when a small number of firms dominate production. Most sectors of the Canadian and American economies show this tendency. Under imperfect competition, the gains from free trade need not materialize. An increase in the number of firms and output in most industrial sectors is essential to the realization of benefits from free trade for Canada.

Product differentiation, ignored by free traders, is another factor that would encourage imperfect competition. Product differentiation would mean only that consumers would have a wider variety of goods to choose from. M. Dore, a Professor of Economics at Brock University summed it up best: "I understand that you cannot get potato chips in the salt and vinegar flavour in the U.S. If there is free trade, the Americans will get the chips, and we will get a better variety of pornographic movies."

Another implication of product differentiation is the need for the firm to market their product and distinguish it from other similar products. Dr. Jack

shaped by the branch-plant. Representatives of branch operations such as Rheem Canada, Outboard Marine and GM Locomotive, for example, all have the same message. A free trade deal would permit their operations to concentrate in the U.S. Even non-American companies would find it more appealing to settle in the U.S. simply because they would be closest to the largest market and would still have access to the Canadian market.

A last word in the way of closing. Many proponents of free trade point to the success of the Auto Pact as a prime example of a "free trade" agreement that works for Canada. Nobody disputes its success; the big three auto manufacturers on both sides of the fence enjoy its benefits in terms of longer production runs and economies of scale. Nonetheless, the Auto Pact is not a form of free trade. It is an example of managed trade in which automobiles may be exchanged between Canada and the U.S. tariff free. There is, however, a backbone of production and content require-

Politicians, and even unionists, have compared free trade with the U.S. to heaven

roots of free trade.

The proposition of free trade finds its roots in the tenets of classical economic theory. Most North American economists are taught in schools that accept as an article of faith the notion of free and open markets in international trade. In other words, nations will expand exports of what goods and services they have a natural or comparative advantage in producing. Similarly, they will import goods which others produce more

has eliminated their agricultural sector. Canadian farmers, for example, face higher production costs than do Americans because of climatic differences. Additionally, U.S. subsidy methods have led to widespread "farming of the tax system" by American corporations. The resulting low prices for American food goods gives Canadian goods the comparative disadvantage. The only industry in the agricultural sector that could withstand the pressures of a free trade deal is that of maple syrup production; and even that industry is threatened by American acid rain!

Clearly, dependence on other nations for certain goods and services poses a real threat to our national sovereignty. Free traders argue, however, that we would be strong in the industrial sector. They profess that unhindered access to a market of over 250 million people would result in lower priced Canadian goods because of economies of scale and longer production runs.

Unfortunately, free traders forget to account for *imperfect competition* and *product differentiation*. Imperfect compe-

effectively or cheaply. In this environment, the prosperity of all nations will be maximized; or so the theory has it.

This is all very good in pure competitive market theory. Nonetheless, "pure" free trade has never existed because all nations restrict trade in a number of ways when their national interests or economic sectors are threatened. Moreover, nations *should* protect elements of their society which guarantee their political sovereignty and social fabric.

been with us since before Confederation. We shall also note an interesting trend; whenever the Canadian economy is in difficulty, through depression, recession, or basic restructuring, the notion of Free Trade as saviour resurfaces publicly. Canada, like much of the industrial world, has been in such a phase at least since the recession at the beginning of the 1980's.

Additionally, sentiments of protectionism are predominant in U.S. politics these days.

'Pure' free trade has never existed...

The Auto Pact is not a form of free trade

Baranson, an economist in favour of free trade, acknowledged that very few Canadian firms have the marketing skills or the resources to sustain exports on their own.

Finally, and probably most significantly, is the fact that the Canadian economy is

ments which must be met in order to avoid tariffs. This allows the manufacturers to, as an example, concentrate the production of one product line in Canada and another in the U.S., thus resulting in greater cost and product efficiency.

Again, this is an example of managed trade which has benefited all parties involved. Clearly, free trade in this sector would not have benefited Canada as has managed trade. I believe that this is true for all sectors of the economy. (Next week: The Social and Cultural Consequences).

M.D.L.C.

• From p.4

times as a personal forum for the director/curator. Slotting a chunk of time every year to the director/curator himself does not do justice to the mandate. Also, it seems inappropriate."

Hopefully, the fate of the Glendon Gallery will be determined soon. It is unlikely that the Gallery will close. However, if the fate of the Gallery were to be influenced by the existence of the M.D.L.C., then perhaps student support would be useful and relevant.

"la vie est la mort"
— *Memoirs, the late Cpt. Fluke*



Fashionable Art

• From p.3

Therefore, Salle's work has no lasting worth. In ten years, maybe less, maybe more, he won't be remembered. He can't be because his work is against everything art is about. Salle isn't playing with art or experimenting; he's copping-out to the convenience of fashion.

This brings me to a related point about the exhibition. Some of the viewers in the gallery followed the brochure on Salle's art like so many oblivious sheep. The essay in the brochure was an impressive display of pseudo-intellectual art jargon. Jargon is commonly employed by people who don't know how to communicate their ideas *plainly* or don't know what they're talking about. If it's laden with a glossary of fashionable art-speak then it has got to be good, right? To leave such a subject unquestioned is akin to saying: I choose not to think. That's what some

of the viewers in the gallery were doing.

The 1980's have seen form predominate over content and then actually have form *be* content. In New York City, trendy people digest all the latest art terms so as not to appear "stupid" when viewing an art work. Torontonians are no better. What people have accomplished is to compartmentalize their experience, separating art from life distinctly. In fact the two are together in a ying and yang-like existence.

To reiterate: people want too many reasons for a work of art's existence. This dispells mystery and the existence of art is contingent upon mystery. The ability of art to be continually mysterious, to emote feelings from people in a variety of different ways gives the work and the artist who created it immortality.

The fakeness of Salle's work

and the fashion-obsessed crowd it appeals to is a suffocating force in modern art; a turf you don't have to dig too much to come up with the worms.

As Wilde wrote in the preface to *The Picture of Dorian Gray*: It is the spectator, and not life, that art mirrors.

Large Numbers

• From p.3

some sort underlying this form of mass behaviour, which has somehow found an outlet for its expression by utilizing these means. And if truth is now being defined by the Law of Large Numbers as intellectuals such as Kierkegaard, Riesman, and Whyte have told us, it is quite possible that a part of the new reality has already arrived. And (at least for the moment) it rests comfortably and anonymously — right in front of our faces.

Classifieds

Looking for a squash partner? So am I. No professional player, only want to have fun!! Call Christophe -487-6759 or leave message.

History Club/Club d'histoire. Canadian Studies Department presents Paul Johnston, Glendon Graduate, labour historian on "Frontier Labour in British Columbia 1906-1960". Monday, October 5, 1987 - 4:00 pm - Senior Common Room. Le lundi, 5 octobre 1987 - 16 h 00 - salle des professeurs. Refreshments will be served. *Rafraichissements seront servis.*

International Studies Programme presents H.E. Miquel Marin-Bosch, Ambassador, Mexican Mission to the United Nations. "Colonel North Go South: The United States and Central America". Wednesday, October 14, 1987 - 3:30 pm - rm 204. Le mercredi, 14 octobre 1987 - 15 h 30 - salle 204. Reception - Senior Common Room - 5 o'clock. Réception à 17h00 Salle des professeurs. Refreshments will be served. *Rafraichissements seront servis.*

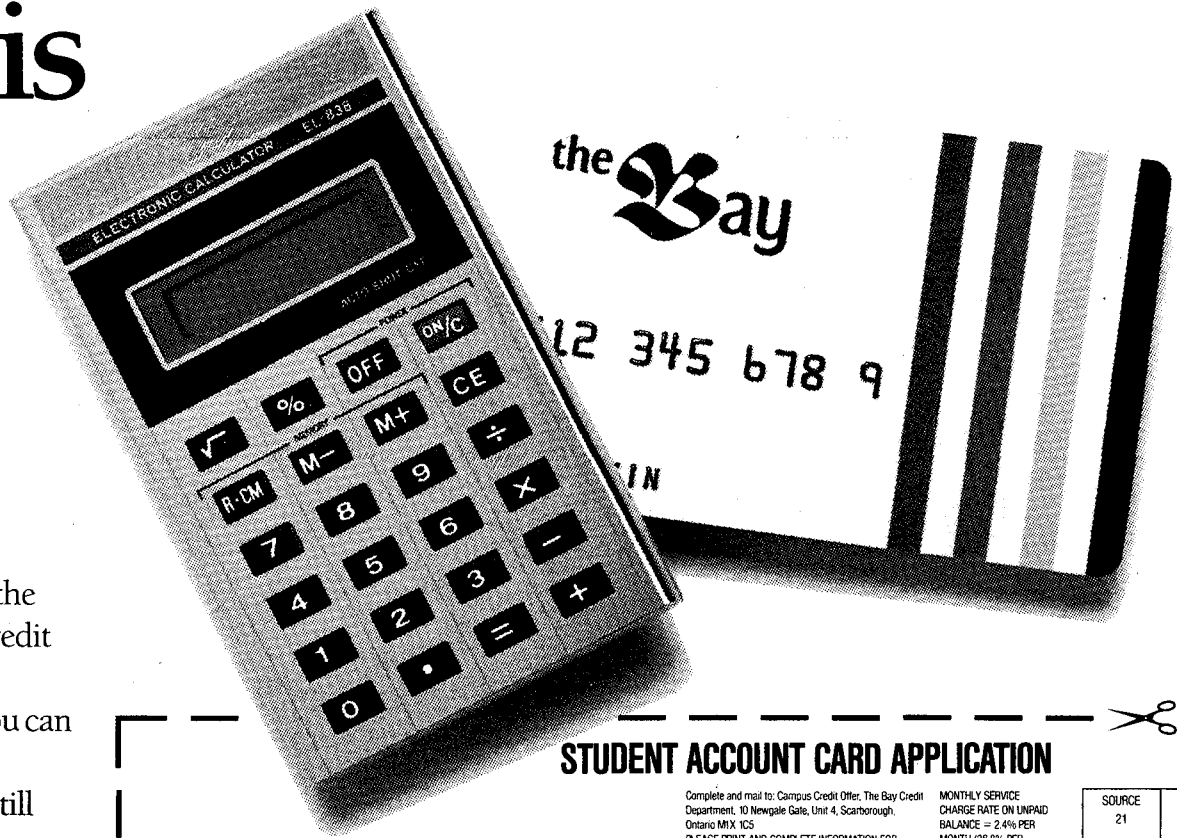
Professional Typing and Word Processing Services. Essays, Résumés, Thesis, Assignments, Manuscripts. Low Rates, High Quality. Prompt, accurate service. Call 446-1300, Mon.-Fri. 9-9; Sat. & Sun. 10-4.

F-House would like to show support for Mark Hayward in his campaign for piano key representative. We are sure he will do his very best to ensure the piano key is safe. One small step for Mark, one giant step for pianists all across the nation. Good luck Mark!!

La maison F désire appuyer Mark Hayward dans sa campagne comme responsable de la clé pour le piano. Nous sommes convaincues qu'il fera son grand possible pour s'assurer que la clé est bien gardée. C'est une p'tite démarche pour Mark... un grand pas pour tous les pianistes de cette nation. Bon chance, Mark!!

Thanks Diana S. for all the lovely dirty poetry she has contributed to this newspaper. The times have been rough editing all the reams of prose.

How to earn an extra credit... and get this card-size calculator FREE!



If life is the ultimate education, now is the time to start earning your credit (and a credit rating).

As a second year (or higher) student, you can apply now for your own Bay Card to get:

- A chance to build a credit rating while still at school
- No-fee credit at over 70 Bay stores across Canada with at least 25 days interest-free
- Advance notice of special Bay sales
- Cheque-cashing privileges at any Bay store.

All this, plus a handy credit card-size calculator, yours FREE just for applying before November 1, 1987.

It has all the features you need most—memory, percents, square roots, even auto shut-off to conserve battery power.

So don't wait for exam time to show your smarts—complete and mail the application form today and get your gift for free!

Mail your application form to: Campus Credit Offer, The Bay Credit Department, 10 Newgate Gate, Unit 4, Scarborough, Ontario MIX 1C5. Application deadline: November 1, 1987 (In the event of postal disruption, application deadline will be extended.) Not valid for current Bay Card holders. Applicants must be Canadian citizens or landed immigrants. Applicants must be in 2nd year (or higher) of studies.

STUDENT ACCOUNT CARD APPLICATION

Complete and mail to: Campus Credit Offer, The Bay Credit Department, 10 Newgate Gate, Unit 4, Scarborough, Ontario MIX 1C5. PLEASE PRINT AND COMPLETE INFORMATION FOR PROMPT PROCESSING OF YOUR ACCOUNT.

FOR OFFICE USE ONLY	ACCOUNT NUMBER	LIMIT	APPROVAL	LETTER	STORE	DEPT.	CLERK NO.	CLERK'S NAME
---------------------	----------------	-------	----------	--------	-------	-------	-----------	--------------

Tell us about yourself (PLEASE PRINT)

Mr. Miss First Name _____ Middle Name _____ Last Name _____ Date of birth _____ Social Insurance No. _____
 Mrs. Ms. Permanent Address _____ Apt. No. _____ How Long? _____ Home Telephone No. _____
 City/Town _____ Province _____ Postal Code _____
 Previous Address (if less than 2 years at present address) _____
 Temporary Address: _____
 University presently attending _____ Year of study (must be filled in) _____ Major _____ Address to send card to _____
 Tell us about your credit experience
 Bank _____ Branch Address _____ Account No. _____ Savings Loan
 Other Charge Accounts _____ Account Number _____ Other Charge Accounts _____ Chequing
 Other Loans (Finance Co., Banks, etc.) _____ Address _____
 Nearest Relative not living at same address _____ Address _____ Relationship _____

I certify that the above information is correct and hereby apply for a Bay Card. I understand I will receive a copy of the account agreement upon issuance of a Bay Card, if an account is issued to me and agree to abide by the terms contained therein. I also authorize the issuance of additional cards for members of my family.
 I, the undersigned, authorize the Bay to make the usual credit inquiries at any time in connection with the credit hereby applied for and to disclose information of a credit nature to other credit grantors or reporting agencies.

X _____ X _____
 Applicant's Signature Spouse's Signature (if applicable) Date

