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# PRO TEM

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



Collège • Glendon • College

le 5 octobre 1987

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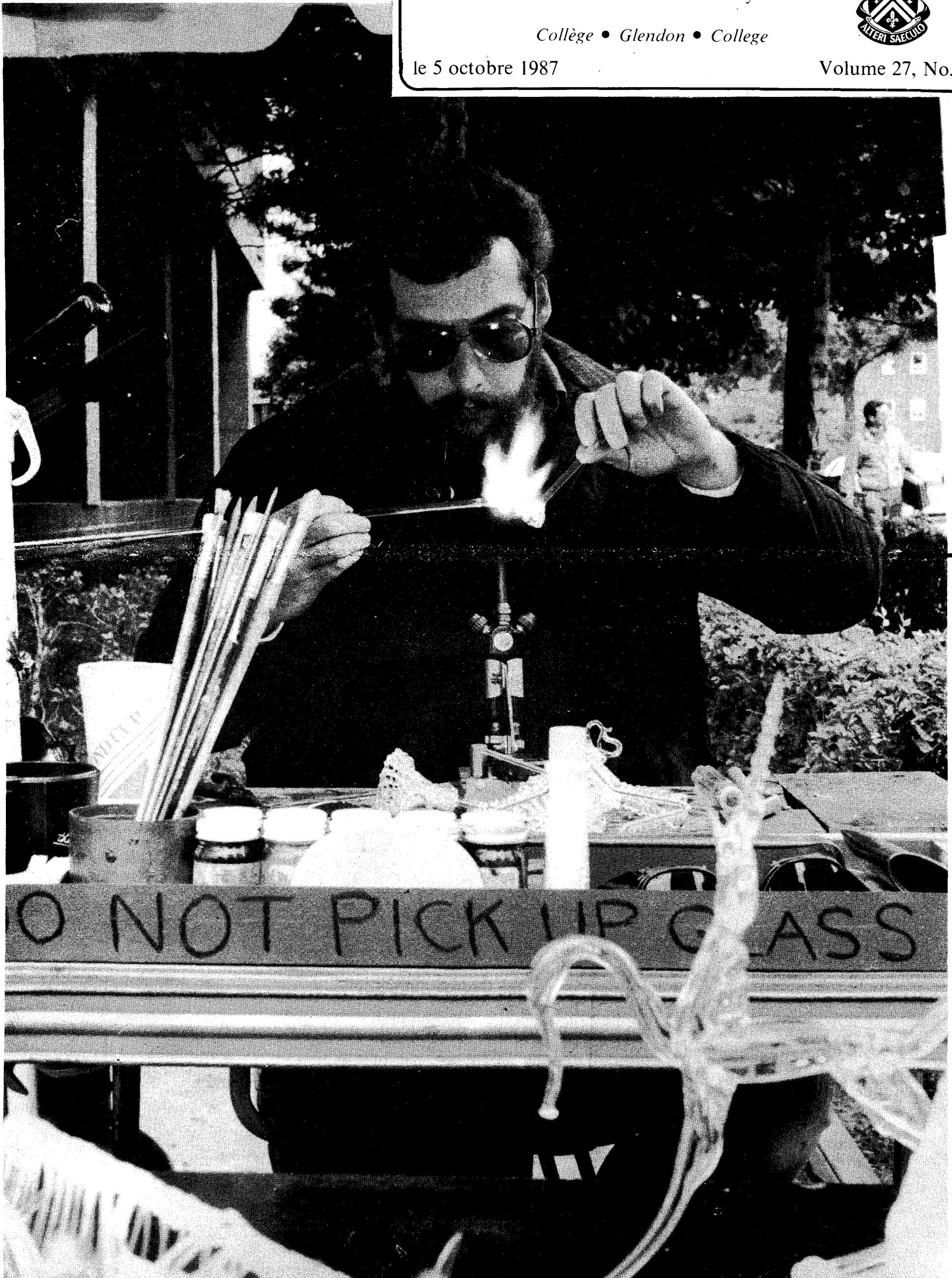


photo by Chris Reed

# Editorial

## The YUSA Question

What exactly does supporting the YUSA strike entail for Glendon students? To some, it only means not going to classes, regardless of whether or not their professors have crossed the picket line.

But, what is achieved if one shows protest by boycotting classes? Will it really pressure the administration to settle the strike more quickly?

I don't think so.

A student boycott would probably not work because the administration is notoriously insensitive to any strike support, let alone any student strike action.

Boycotting for the sole purpose of not going to class is not only immature, but also insulting to the professors who are still holding classes.

More needs to be done. If students really wish to show their support for the YUSA strike, they should not only refuse to attend classes, but also inform the administration (ie. President Arthurs) of the reason why they have done so. In addition, every student who truly supports the strike, whether they are attending class or not, should take the time to picket with the staff.

I am still going to class, but I also picketed with the strikers on the first day of the strike.

Whatever one's personal position is with regard to the present labour action, it is important that we all show respect and support to the members of YUSA, who are a vital element of our University.

*C'est avec notre plaisir le plus courtois que nous vous invitons cordialement à nous rendre visite à notre illustre et modeste manoir afin de vous prosterner devant notre majestueux chef, P. Banville, et de lui faire connaître vos vœux et désirs de participer à Pro Tem. Tous humbles étudiants et simples professeurs sont bienvenus. Ces rassemblements existentiels se tiennent les lundis à dix-neuf heures dans le salon de réception (117) du Pavillon Glendon.  
R.S.V.P.*

## Letters/Lettres

### Immature

To the Editor:

As a human being and citizen of Ontario, I feel it necessary to respond to Darryl Singer's column, "Out Socialists!", September 28, 1987.

Mr. Singer: have you no respect for anyone? Your blatantly immature attack on Bob Rae and the New Democratic Party was appalling. You proved nothing but the fact that you apparently hold some type of grudge against Mr. Rae and his party. Certainly, the Liberal Party did win the recent election. Is that any reason to smear a less powerful party's face in the mud? Your article was nothing short of a disgrace. I find it difficult to comprehend that you could actually write such a revolting "commentary" and keep a clear conscience. Have you no scruples?

The "poverhungry socialist do-gooders" may not have an overwhelming number of seats in parliament, but they do have a little more respect for "Mr. and Mrs. Blue Collar" than your "group of laboratory rats in little red ties."

Give your head a shake, Mr. Singer, and look at reality, not "as Premier

Peterson himself will attest to", but as the rest of Ontario sees it. And the first thing you can look at is respect. If you can show a little respect toward others, then maybe some of us will be able to respect you. But until you can see reality, keep on your little red tie and keep a guard on your tail.

Catharine Loewen

### Amusing

To the editor:

I would like to express my heartfelt compliments to Darryl Singer regarding his article "Out Socialists" that ran in last week's Pro Tem. Despite a biased, ignorant, and intolerant thesis, the article was amusing and well-written. What should have seemed like low, close-minded mud-slinging came across as urbane, witty, and entertaining. Once again, my compliments for a job well-done.

Michael DenTandt

### Patronizing

To the editor:

Re: Darryl Singer's "Out Socialists" (Sept. 28)

Mr. Singer is in awe of herd mentality. This is amusing. His pernicious portrayal of Bob Rae is patronizing and insulting. I trust that the editorial pages of Pro Tem won't become a platform for this sort of politically biased infantile rubbish. Considering the high quality of other articles in 'Forum' (i.e. Rob Bodrog's witty "A Place in the Shades"), Mr. Singer could hopefully be convinced to display his infantilism elsewhere.

Thanking you in advance,  
Ernie Vlasic

### Unsophisticated

To the Editor:

May we in the Glendon community hope that this is the last column by Mr. Darryl Singer on such a complex issue as electoral results from such a simplistic and unsophisticated premise as 'red baiting'. This concept went out with McCarthyism and "let's face it" Darryl, we in university have learned that's passé and simply a cheap shot at the N.D.P.. Criticising for the sake of criticising without offering solutions does us

no good. Get off your political horse and step in what you just dumped on this paper: "the message being that it is no longer necessary to cow-tow" to this level of rhetoric.

There is always taking political science courses as a solution. There you could learn a thing or two about political parties. We have a wide range to choose from here at Glendon. Think about it.

Steven Roberts

### Crap

Dear Editor:

A wise saying states: "You do not crap where you sleep." An extension of this belief dictates: "You do not crap where you eat." Being a first year student, I am unaware of the cafeterias' condition prior to this academic session. I am well aware of the present situation. It appears as if all sense of common courtesy has left Glendon. The friendly people I see in the halls and classes seem to turn into inconsiderate slob once in the cafeteria.

Alright, I've made you wait long enough. Here's my beef:

Why don't people throw away garbage and remove their trays when finished? It is very annoying to have to sit down at a table littered with trays, garbage, and crumbs others have left behind.

Granted we do have cafeteria staff to "Clean up after us," but they cannot be everywhere at once. Just like us they are only human, and can only do so much.

To help make up the slack, we should be willing to make a little effort to throw away our garbage, place our trays on a tray rack, or even (if we wish to be exceptionally considerate) wipe the crumbs off of the tables.

The cafeteria, and most likely the whole campus would become a better, or at least cleaner, place if everyone cares enough to show some common courtesy towards others.

Tom Gagaropoulos

### Support

To the Editor:

A very significant portion of school life is the extra curricular activity

• See Letters p.4

## Pro Tem

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# Forum

## Meech Lake...

by John Sullivan

The Federal New Democrats and the Liberal Party are both urging Prime Minister Mulroney, and the 10 other first ministers, to amend the Meech Lake constitutional accord.

The Hon. Ed Broadbent will be proposing amendments to accommodate aboriginal peoples and womens rights as presently covered in the Charter of Rights. In addition, Broadbent would like to incorporate the Yukon's and the North West Territories right to be heard concerning appointments to the Supreme Court and the Senate paralleling provincial rights.

Not surprisingly, John Turner is also urging Mulroney to agree to these three populist amendments. However, Turner has gone three steps deeper into this proposed amendment process than Broadbent. Turner will also be proposing the following:

- requiring elections to determine candidates for appointment to the Senate (the first Liberal action toward full Senate reform).
- implementing a deadlock-

breaking mechanism over appointments to the Supreme Court (to avoid having Bork on our constitutional plate). □ stipulating that the Charter of Rights and Freedoms overrides any Quebec claims to a distinct society. (Perhaps, one of the more brilliant stands of the Liberals).

Finally, it would appear that the Meech Lake accord will be receiving its long over-due beating to tighten up some of its inadequacies. As well, it would appear that our opposition parties will ignore the political deterrents in Quebec and awaken to the divisive dangers of this accord, as it stands, which will quickly pull our nation into a state of Balkanization. Regretably this is not the case. Both Turner and Broadbent strongly urge that their amendments be accepted by the House when tabled this fall. Prime Minister Mulroney has kept no secrets about his strong reluctance to change anything on the accord. Therefore, both the Liberals and New Democrats will support the accord, under

- See Constitutional p.10

## Movement

by Mike Den Tandt

Think about it; here you are, sitting, reading; words sounding in your head without sound: What are they? Shapes, electrical impulses travelling at 186,000 miles per second? Are they neurons, or dendrites? If you think thoughts aren't physical, why do drugs affect them? As you read, your heart is beating, responding to a mental signal that you aren't even aware of; your lungs expand and contract automatically; your throat swallows excess saliva, all automatically.

Meanwhile, every single cell of your body is active. Every individual cell is feeding, rebuilding, reproducing, each one with its own tiny physiology: Each one carrying the DNA message required to construct all of you, every thought, fingernail, and hair of you. Blood is flowing, bringing a constant supply of oxygen and nutrients to your tissues, bringing waste back out for processing and eventual disposal: All of this, and much, much, more, down to the tiniest atomic movement, happening, seemingly, by itself.

Wait. Meanwhile, an entire household of similar beings is going about its business, each one on errands of its own, each one an individual, each one operating, it would seem, at

random. In each one, the same marvelous things are happening: In each one, storage, energy use, waste disposal. As the cells go about their business, so does the family: Some earn energy, others expend it: They gather, they love, they go about their lives, because it's what they do.

All around them similar families are doing the same thing, all over the world, each one working within a system that, compared to chaos, is wonderfully organized: Laws, customs, religion, economics, politics. Each system is organized into a group or tribe that calls itself a "nation" and acts as if borders were real.

These "Nations" form "humanity" or "the human species." All around "the human species," other species, equally marvellous, equally complex, form their own societies, their own "nations." Each has customs, instincts, children; each wants to survive. Mankind calls this "nature," as if cities were not just as natural as beaver dams; as if automobiles and bombs were not just complicated sticks and stones.

Supporting all this, Mothering all this, is the Planet; so complex in all its varied, harmonious ecosystems as to make the mind burst; so beautiful.

Spinning, "automatically," it drifts through absolutely No-

by Stefan Molyneux

I saw this phrase -- Freedom From Poverty -- carried like a rusty sword in a picket-line a few weeks ago. I thought about what it could possibly mean for several seconds, then dismissed it and went about my business.

Forgot about it, that is, until I went to the AGO.

Then, as I wandered through the exhibits, the phrase crept eerily back into my mind. It formed glowing letters in my eyes:

Blecch.

Others sprang to mind -- namely Arrrrgh, Urk and even Kweear!

And they all coalesced in the horrifying form of . . .

Modern Art.

I think it was Aristotle who remarked that Art is the psychological abstracts of the artists made real.

All I can say is; those guys must have had wacked-out mothers.

The A.G.O. (Art Gallery of Ontario) is supposed to be the showcase of the finest of Ontario's achievements -- at least that's what the man in the pale-blue uniform said. Now, there was some beautiful art there.

thing (except for light, and particles, which are only passing through) around a constantly exploding ball of gases known as "Sun." This ball, and its surrounding lumps of matter form their own separate system, which spins around in an Arm, the "Orion Arm" that forms one outer wing of a spiral galaxy, which we call "The Milky Way." And this galaxy, for no known reason, is part of a huge system of galaxies which we call "The Universe."

And all of this is happening simultaneously, ALL THE TIME, seemingly FOREVER.

I guess my point is this: Isn't it incredibly arrogant, and pretentious, and megalomaniac, for any human to pretend to understand what made this, and why? Isn't it the height of silliness to PRESUME that we're special? Isn't it ridiculous for "priests" to preach about "God's purpose," as if any of them actually KNEW what they were talking about? How dare they assume that this CREATION is so petty that the origin of it cares about any tiny speck of an individual part of it! That it KNOWS and LOVES us! And none of it based on evidence; all of it based on wishes, hopes and dreams; each wish, each hope, each dream as much a part of the total movement as all the rest.

## Freedom from Poverty

Some of the sculptures flowed out of their bases like geysers, and there was a collection of 19th century art that was stormy enough to make you grope for your umbrella (which, of course, you had left with the man in the pale-blue suit).

But, contradicting all this beauty were a few pieces of "interpretive art" that left one absolutely breathless. I always forget to breathe when I want to end it all quickly.

There was a piece of canvas on the wall.

What a drag, I thought, an exhibit is missing. But no.

It was an exhibit. Upon approaching it very closely, fine purple streaks could be discerned criss-crossing its surface. Crayon. I stood agape, mentally breaking bones looking for an answer to this horrible joke. I looked at the name of the piece - *Number Seven* - (I

guess he started off doing Yuppie Boating shoes) and then saw the words underneath.

"Sponsored by the Canada Council."

I spun back, reeling, but there was no escape. I careened headlong into a group of American tourists peering blankly at a pile of twisted metal. One of them was scratching his ear, saying, "I don't know art, but I know what I like!" But the tour guide was too fast for him. She smiled primly in the embarrassed pause that followed, and said.

"Of course, it is a terribly hard piece to understand."

I closed my eyes and sank to the floor. Freedom From Poverty. The phrase rang in my head. Our tax dollars had gone to free that artist from poverty. He was duly freed. In return he impoverished us.

### American know-how is alive and well at Lockwell International

Seconds after the space shuttle "Challenger" lifted off from Cape Canaveral, ground control radioed "prepare to throttle down". America was ready. Ready to assume the world's leadership role in space technology once again. Ready for the exhilaration in an accomplishment that makes a nation stand tall.

Up to that point we were batting a thousand. Twenty-four successful shuttle missions down, and now it was time for number twenty-five. You know when you get used to being as perfect as that, sometimes you tend to get a bit careless, and the little things start to become of secondary importance. Insignificant things like temperature readings, and checking the locks on those fuel tank joints.

So what more can we say? You win a few, you lose a few. We accept that here at Lockwell Internat'l because we know what it means to be a world-class leader in the high technology industry. And that means sometimes you just have to throw caution to the wind and go for it. And granted, on January 28 we screwed up. But hey, everybody makes mistakes, right? But be assured, we promise we'll try and do better next time — whenever that might be. Until then keep the faith America.

This message brought to by NASA and Lockwell International  
REMEMBER: "WE'RE STILL BATTING 96%."

• March 20, 1986 — Robert Bodrog-Goodland

This is not an advertisement

# News

## YUSA Walks Out

by Tanya M. Gulliver

The York University Staff Association went on legal strike, Wednesday, Sept. 30<sup>th</sup>, for the second time in three years after the University's latest contract offer was rejected by a 67% mandate (66.6% was needed for a strike to take place.)

YUSA represents over 1000 clerical workers, (approx. 45 at Glendon) who perform secretarial, library, computer and technical support duties. Services such as the DIAR, bookstore, library and financial aid office are now not operating. Residence's day porters are also on strike.

Spirits were optimistic on the Glendon picket lines and everyone is hoping for a quick resolution to the strike but say "the University must match YUSA's demands" for this to happen.

A long strike may hurt students as full-time faculty and part-time teachers refuse to cross the picket lines. One striker said he "feels sorry about the whole thing, especially because of the students." Although he voted against the strike he was on the picket line because "we're a community... the more support we get, the sooner the strike will be over."

Another striker commented "I can't see the University being foolish enough to do this (prolong the strike) to the students."

One picket captain feels "The University is in trouble" because of the dedicated spirit of the strikers. He said, "It's a

good sign, people in good spirits despite the rain and cold. Rill Foods provided hot coffee and muffins for the picketers, a gesture which was appreciated.

Most of the issues at stake are non-wage issues. They include the right of the union to sit on the committee which will establish a new job evaluation system which would reflect the principles of equal pay. This is important to YUSA because approximately 80% of YUSA's membership is female.

YUSA also wants minimum standards for computer equipment and furniture as well as proper computer training. Currently staff must devote their lunch hours or afterhours to learn how to use the new computer technology.

YUSA's minimum standards are high resolution monitors, proper chairs, and adjustable tables etc. They would also like a jointly administered computer training centre for non-academic staff. YUSA is also seeking additional benefits for long service employees, greater job security, and improved parental leave.

The University says it "regrets both the decision of YUSA not to continue mediation discussions and the inconvenience which this strike will cause." Lynn Cornett, a University official said Thursday that "the University is willing to return to the bargaining table at any time."

Although the University

plans to maintain operations during the strike it realizes that disruptions will occur. All bookstores and libraries (except Scott Library Reserve Room) are closed.

A University Special Bulletin dated October 1<sup>st</sup> summarized the University's offer on the issues identified as major by YUSA. Salaries will be increased 6% as of September 1<sup>st</sup> 1987, and 5.75% as of September 1<sup>st</sup> 1988. The contract duration will be two years from September 1<sup>st</sup> 1987 to August 31<sup>st</sup> 1989. The University has agreed to form a Joint Committee to co-develop a revised Job Evaluation system based on the requirements of Pay Equity Legisla-

tion. The revised system will be implemented by August 31<sup>st</sup> 1989 and an amount up to 1% of current YUSA payroll will be allocated for any salary adjustments resulting from such revision in addition to the salary offer.

The University has also proposed to establish a Joint Committee to develop minimum ergonomic standards by September 1<sup>st</sup> 1988. An initial amount of \$40,000 will be allocated for areas that critically need upgrading as determined by that Committee. All furnishings or equipment purchased after September 1<sup>st</sup> will meet the standards developed.

Specific time will be made available for YUSA bargain-

ing unit members in a newly created administrative/academic Personal Computer Lab. YUSA would be able to appoint one person to coordinate that usage. The university will allocate \$55,000 the first year and \$65,000 the second year for a University/Union and Union developed training programme. Improvements in vacations for long service employees, benefits and pensions and early retirement benefits have also been proposed.

Celia Harte, President of YUSA, was unavailable at presstime to comment on the University's special bulletin.

## Les profs et York se réconcilient

par Claudia Damecour

YUFA (l'Association des professeurs de l'Université York) avait refusé la dernière offre que leur présentait l'administration lors d'une réunion tenue le 24 septembre dernier.

Les deux parties ont délibéré pendant les trois journées suivantes. Ils en sont venue à une entente qui devrait entrer en vigueur dès que les formalités nécessaires seront complétées, et qui durera deux ans, explique M. Hollis Rainhart, port-parole de YUFA. Certains détails doivent, entre-autre, être approuvés par les membres du syndicat d'ici quelques semaines.

Les clauses qui ont rendu possible ce contrat de deux ans

entre les deux partis s'étendent du salaire aux soins dentaires. En effet, les professeurs recevront une hausse salariale 15.25 % dans les deux prochaines années.

Un nouveau fond pour les soins de la vue s'ajoute aux améliorations sur le programme dentaire.

On note aussi une augmentation au niveau des bourses des activités de formation (déplacement pour congrès, année sabbatique, bourses de perfectionnement et de recherche, développement de l'enseignement).

Le régime de retraite a aussi connue une hausse. L'âge de retraite obligatoire se trouve

repoussé de 65 ans à 71 ans.

Une clause plutôt intéressante de la nouvelle entente vise à augmenter le nombre de femmes dans les départements qui emploient moins de 30 % de professeurs féminins, (économie, histoire et sciences politiques viennent en tête). On donnerait alors préférence aux femmes lors de l'embauche. Certaines modifications dans l'embauche du personnel à temps partiel ont aussi été apportées, bien qu'on a abandonné certaines revendications dans ce domaine.

Bref, cet accord fait plaisir aux oreilles vu le nombre de mésententes de nos jours.

## Letters Cont'd

• From p.2

to be found in the various clubs and services. Besides satisfying students' leisure needs, clubs and services give students an opportunity to acquire the out-of-class experience that is a necessary portion of a liberal arts education. *Pro Tem* and Radio Glendon (RG), for example, allow students to exercise communication skills, encourage expression of ideas, opinion, and culture, and provide the medium which these expressions may be relayed to others.

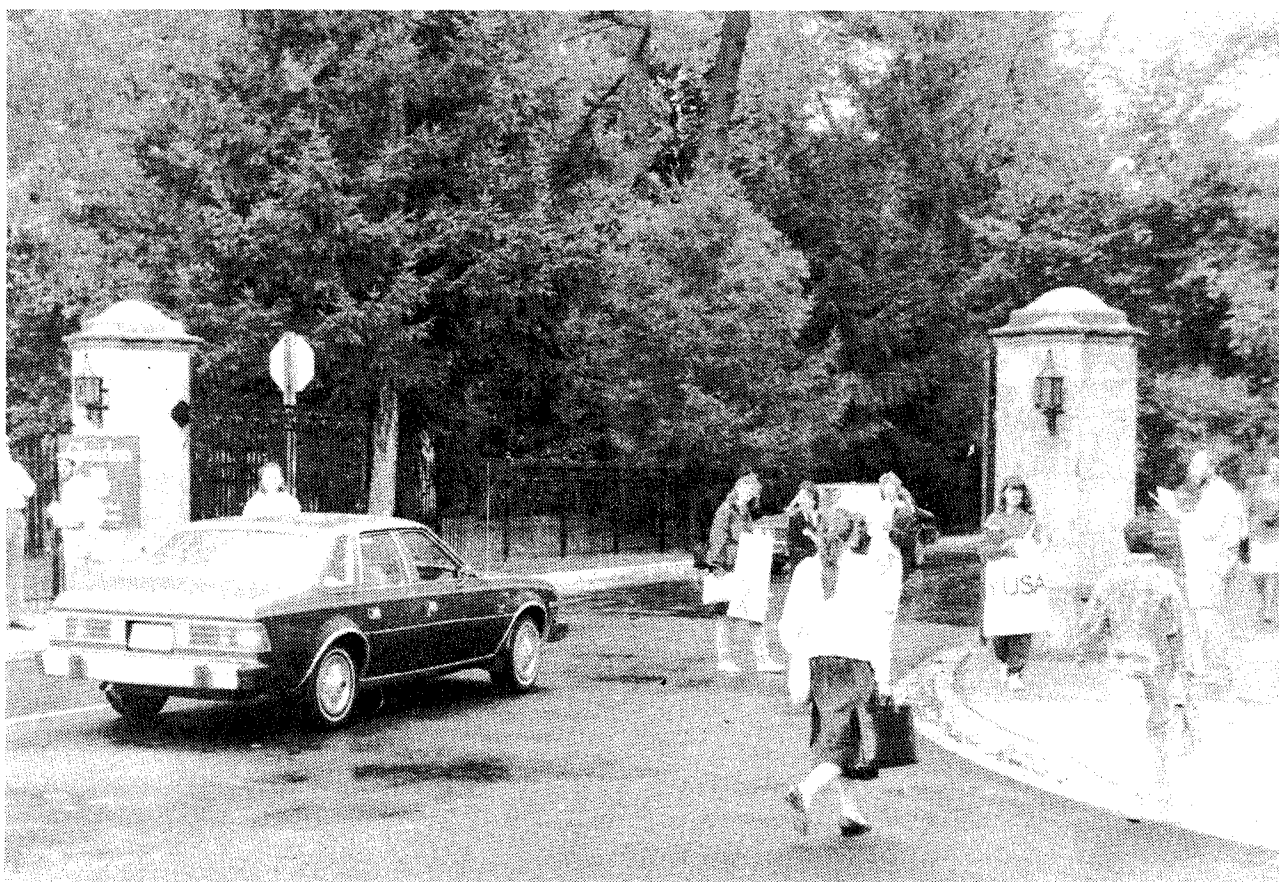
Hardly has a month passed, and the student organizations are bustling with activity. Radio Glendon, after major renovations by management over the summer, is on the air again. The atmosphere of professionalism

with RG is both remarkable and understandable; Radio Glendon is now being broadcasted weekly at the main campus.

This achievement is very important to Glendon for many reasons, including: 1) the fact that RG provides the students at Glendon with that opportunity of out-of-class experience, 2) the opportunity to express our unique culture to the main campus, and 3) raising the visibility of other clubs and services through advertising

The GCSU must recognize the value and achievements of Radio Glendon, and other clubs and services, and continue to financially assist them to the benefit of all at Glendon.

Sincerely,  
Jeff Broadbent



Les grévistes étaient de bonne humeur malgré le froid et la pluie le premier jour sur les lignes de piquetage.

photo: Neal Stephenson

# Nouvelles

## Strike Divides

by Tanya M. Gulliver

The Glendon Student Strike Support committee was formed recently to achieve a dual objective. First of all, they want to show their support to YUSA with the hopes of bringing about a quicker resolution to the strike. Secondly they wish to inform students of their rights and abilities during the strike.

The GSSSC held their first meeting Thursday in the Hearth Room. Prof. David McNatty spoke on the issues at stake and what students can do to help. The Committee is making posters explaining the strike and hopes to always have one student on the picket line to answer students' questions.

The Senate of York University has an established policy stating that no student can be punished academically for refusing to cross the picket line.

Three things students can do to show their support for the strike are:

- 1) boycott classes
- 2) join the picket lines
- 3) phone Harry Arthurs,

President of York to let administration know how they feel (736-5200). The next meeting of the Strike Support Committee will be Tuesday at noon near the cafeteria.

Although this committee has been formed it was attended only by 12 students, mostly members of the on-campus New Democratic Party and the International Socialist groups. This is a small number in relation to the Glendon Student population. Many students are not in favor of the

strike because of the disruptions caused to their classes. Many students feel that the amount of work missed will only increase their workload in the future weeks. It is feared that if the strike extends for a long period of time the amount of work will be too difficult and too much to catch up.

It is hard to even work ahead in a course because both the library and bookstore are closed. A petition has been circulated asking for the reopening of the library and will be sent to the University administration. This could possibly be carried out using the regular student library workers. Most students are attending their classes if they are held in the hopes of reducing the strain when classes resume as normal.

This missed class time has already been paid for and, in the words of Stephan Molyneux, "It's impossible to get what you pay for these days."

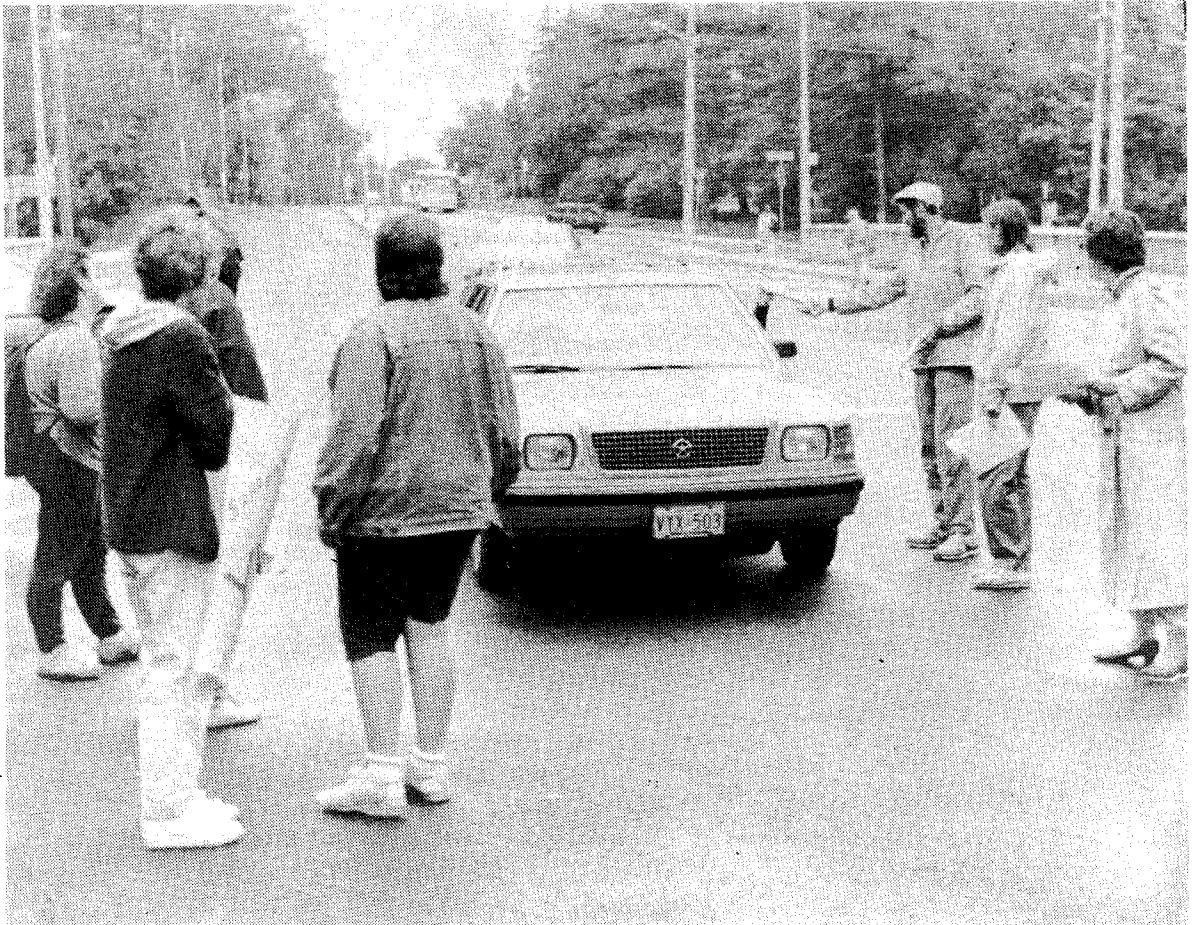


photo: Neal Stephenson

All entering the college during the strike were met by YUSA picketers and handed a explaining why students should support the strike.

## Grève: Le calendrier respecté

par Bruno Larose

La semaine de lecture prévue au calendrier scolaire sera respectée malgré la grève qui oppose le Syndicat des employés de soutien de l'Université York et l'Administration. Toutefois, il est possible que certains professeurs décident de donner des cours durant cette semaine.

Le président de l'Association étudiante du collège Glendon (AECG) M. D'Arcy Butler, a toutefois tenu à préciser qu'il était encore trop tôt vendredi dernier pour prévoir les consé-

quences réelles de la grève sur les étudiants. Le Conseil exécutif de l'AECG devait se réunir hier pour prendre position face à cet arrêt de travail.

Selon la directrice aux affaires externes de l'AECG, Mlle Elisa Ciccone, il est clair que «l'exécutif de l'association étudiante trouve important le respect de

la semaine de lecture».

Mlle Ciccone a de plus fait savoir que la ligne téléphonique Info-grève instaurée pour les étudiants est utilisée par bon nombre d'entre eux. «Ils appellent surtout pour connaître quels sont les professeurs qui donnent leurs cours,» a-t-elle dit, tout en ajoutant que la

majorité des professeurs dispensent leurs cours en dérogeant cependant du plan de cours ou en faisant les classes à l'extérieur du collège pour appuyer le syndicat en grève.

De plus, deux étudiants ont déposé la semaine dernière une

• Voir Pétition p.6

### LIST OF CANDIDATES/LISTE DES CANDIDATS

This list is unofficial. Due to the strike, I am unable to verify that all candidates are "in good academic standing."

Cette liste n'est pas officielle. Au cause de la grève, on ne peut pas vérifier que tous les candidats conformement aux règles d'éligibilité établies par la constitution de l'AECG.

**Councillors/Conseillers**  
Term ending April 30, 1988/en poste jusqu'au 30 avril, 1988

6 positions available  
6 postes disponibles

- Marjorie Banks
- Patrick Banville
- Brian Cassidy
- Lisa Dent
- Chantal Huot
- Stéphane Labrèche
- Valerie Lane
- Tobi Long
- Carey Marshall
- Nancy Potyok
- William Rado
- Steven Roberts
- Dietmar Schaefer
- Steve Smith
- Todd Smyth

Full year term/en poste jusqu'à l'automne 1988

4 positions available  
4 postes disponibles

- Larry Farr
- Larry Romagnuolo
- Julia Sandusky
- Phil Soffe
- Melissa Thomson

First-year representatives/Représentant(e)s de première année

2 positions available  
2 postes disponibles

- David Ma
- Frank Picard
- Blair Sprogis
- Beth Wenk

Part-time representatives/représentant(es) à temps partiel

2 positions available  
2 postes disponibles

Scrutateur en Chef  
Chief returning Officer  
David DeWees

Director of Communications/Directeur/-trice de communications

Sandra Rayner

Director of Bilingual Affairs/Directeur/trice des affaires bilingues

François Baril  
Deborah Manger

Student representatives to Faculty Council/Représentant(e)s étudiant(e)s au conseil de la faculté

3 positions available  
3 postes disponibles

Jeff Broadbent  
Lisa Ker  
Sharon Lowry  
Brent Smith



Just joking guys!

animation: The Varsity



# More News

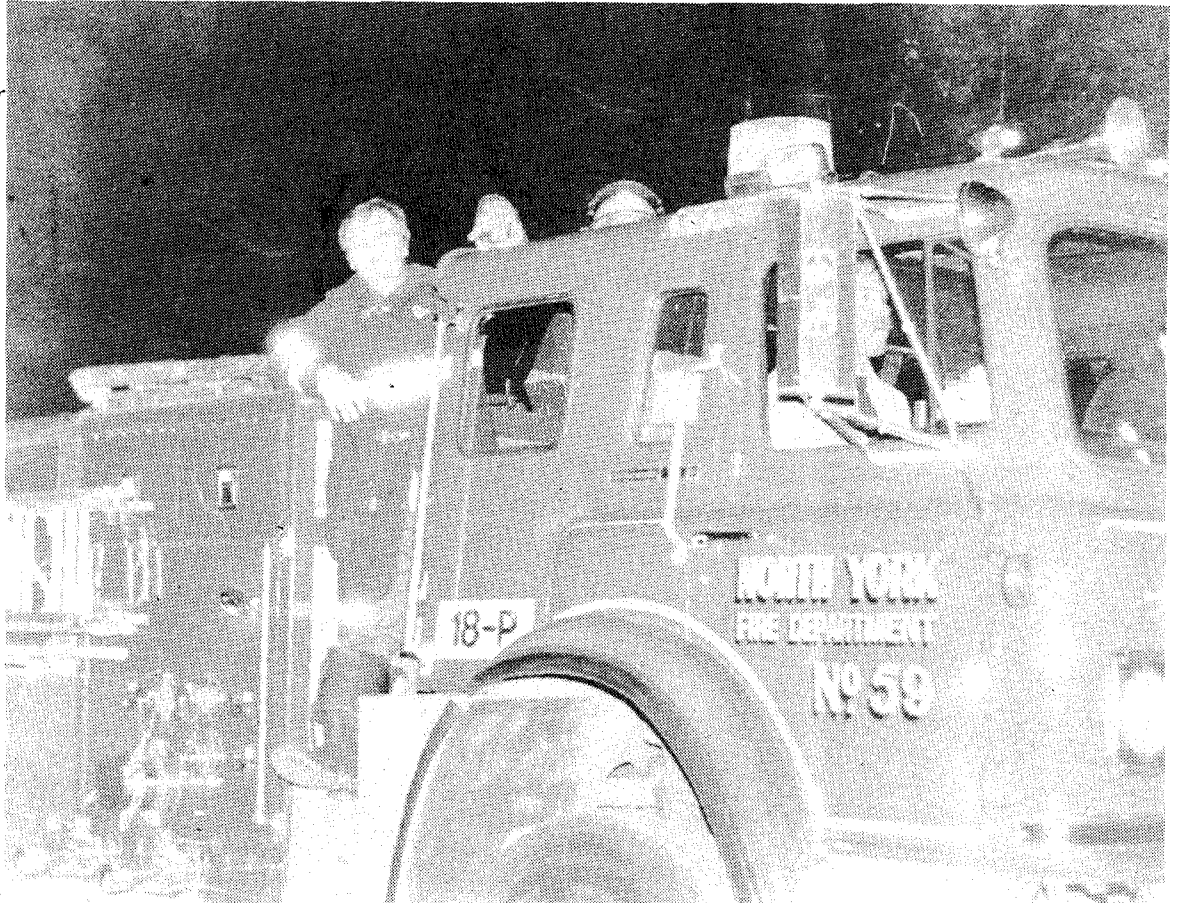
## York U. Honoured

by Shawn Drandakis

On Tuesday September 29, Harry Arthur, president of York University, was presented with the prestigious *Médaille d'Or* by the *Société d'Encouragement au Progrès* of France. Founded in 1908 by a group of private individuals who desired to offer an alternative award of merit other than the French government's *Légion d'Honneur*, the Society has bestowed hundreds of men and women with medals in recognition, appreciation and reward for contributing and working to further the cause of humanity. Previous recipients have included the likes of the father of cinematography, Lumière, and the famous underwater explorer, Jacques Cousteau.

Missoum Carmantrand, on behalf of the Society, honoured Mr. Arthur in a brief ceremony in the Fireside Room, which was attended by among others,

the Cultural Attaché of France and the Master of Residences and Dean of Student Affairs, Yvette Szmidt. Mr. Carmantrand praised president Arthur for being an excellent arbitrator, conciliator and for improving cultural links with France as York U president. Also noted were Arthur's successful initiatives which enabled the university to share research and enter joint projects with French research centres, and his efforts to eliminate discrimination in the workplace by hiring more women and visible minorities at York. Mr. Arthur seemed genuinely honoured to receive the medal and accompanying diploma, as it is council members of the Society who must submit nominations for the award. He now joins an elite group of people from around the world, to which another one hundred will have been added this year.



**UP IN SMOKE?** — Fire trucks responded to a false alarm at the Pub Friday night. Some shitforbrains had pulled the alarm. Shitforbrains disturbed Pub patrons, interim Principal Beth Hopkins and family, and a major portion of the NYFD.

## YUSA face à YUFA face aux étudiants

par Claudia Damecour

Comme la grève de YUSA (l'Association des employés de soutiens de l'Université York) devient réalité, il est de rigueur de revoir comment réagit YUFA (l'Association des professeurs de l'Université York).

Il existe un certain code à suivre lors des grèves ici à York et à Glendon. Légalement, les

membres de YUFA n'ont pas le droit de faire la grève avec YUSA, mais ils ont le droit de ne pas traverser les lignes de piquetage, et il en est ainsi pour les étudiants qui ne peuvent pas être académiquement pénalisés s'ils adoptent cette position.

Qui plus est, les professeurs ou autres n'ont pas le droit

d'accomplir le travail qui revient aux employés de soutien (secrétaires, techniciens et clerks). Ils ne doivent pas, par exemple, répondre au téléphone des bureaux des divers départements.

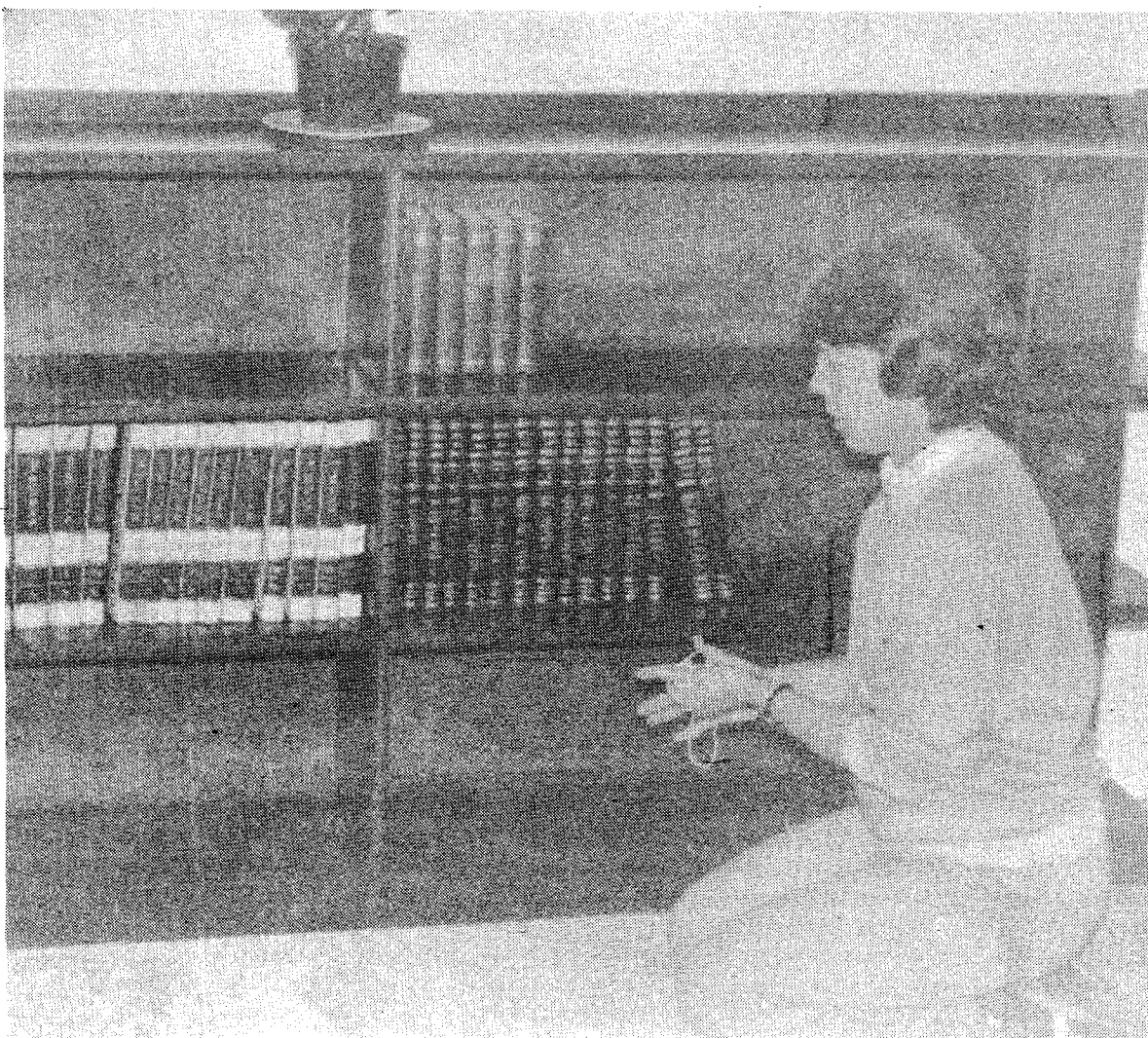
YUFA annonce aussi que leurs propres bureaux seront déménagés hors campus lors de la grève.

Que faire pendant la grève? Devrait-on assister aux classes? C'est une question de principe, mais tout étudiant doit savoir que son choix ne doit en aucun cas lui nuire dans sa progression académique.

Un document qui décrit la politique du Sénat face aux disputes syndicales qui affectent le déroulement des activités

universitaires a été distribué la semaine dernière.

Ce dossier, rédigé en anglais, assure justice et intégrité académique pour les étudiants. Si un étudiant se voit pénalisé pour avoir refusé de traverser les lignes de piquetage, il pourra faire appel au bureau des affaires étudiantes, entre autres.



**Beth Hopkins, principale provisoire, a emménagé au 2<sup>e</sup> étage du Pavillon Glendon, vendredi le 2 octobre. Nous apprécions qu'elle nous ait laissés la chance de visiter son appartement.**

## What are our Rights?

by Tom Miller

Director of Academic Affairs, GCSU

In the midst of one of York's best known traditions, commonly known as a strike, many students have inquired how this situation affects them.

Most important, but often ignored, are the rights that students have during a strike situation.

Basically, I will get rid of the jargon which is often confusing and misleading, and summarize our rights in simple language.

1. It is your right to choose whether to cross the picket line or not.

a) If you do, keep in mind that professors also have this choice. That means that classes may be cancelled or held off campus.

b) If you choose not to cross the picket lines, you are reminded that readings and assignments should be kept up. However, no student can be penalized academically as a result of this strike. This means that marks may not be deducted from papers/assignments

due during the strike. Further, any tests, exams or seminars preparations due during strike will be made up at time agreeable by both students and faculty. And finally make-up classes and tutorials should be made up at a time also mutually agreeable. In short, students will suffer NO academic penalty should they honour the picket lines.

• See Respect p.9

## Pétition

• Suite de p.5  
pétition de 160 signataires pour exiger la réouverture de la Bibliothèque Leslie Frost. Il a toutefois été impossible jusqu'à présent de la rouvrir. La pétition a été postée au bureau du président de l'Université York, M. Harry Arthurs.

Quant aux étudiants interrogés sur la grève des employés de soutien, la majorité d'entre eux ont clairement laissé entendre qu'ils n'entendaient pas subir les contrecoups de cet arrêt de travail.

# Entertainment

## Like Father Like Son

by Shirley Bryant

This being my first review, I wonder if I am being too lax in my critique of **Like Father, Like Son** (starring Dudley Moore and Kirk Cameron). The opening scene did not quite fit with my preconceived notions and I wondered briefly if I was in the right cinema. Soon however, the pieces fell into place and the jigsaw began to take shape.

The story revolves around an average high school student, Chris, who never seemed to live up to the expectations of his father, the recently widowed Dr. Jack Hammond. The problem starts when Chris' questionable friend Trigger brings his eccentric uncle's brain transference serum on a lark and inadvertently causes an exchange of brains between the conservative doctor and his wacky son.

Here the fun begins, as each tries to fill the other's shoes. The good doctor in Chris' body suddenly becomes whiz kid and manages to get the whole school to hate him. Meanwhile, Chris, in his dad's body, does rounds at the hospital and puts the staff in a state of perplexity over his actions.

Through the story each learns and grows and the conclusion is well worth waiting for.

All in all, **Like Father, Like Son** had me chuckling all the way through, even as it verged on the ridiculous. It is very funny, very typically Dudley Moore, and well worth seeing if you have no desire to exercise your brain.

## The Go-Betweens

by Sara-Jane Milne

If one were to describe the Go-Betweens with a capital 'P', "Peroxide" would seem more appropriate than "popularity," at least on this side of the Atlantic. The Go-Betweens played their first-ever Canadian gig Monday night at the El Mocombo, and as usual for me with this band, it was over far too soon.

To categorize the sound of this Australian quintet would be a dreadful mistake. The various sounds of the band, almost as diverse as their personalities, may however be described at times as a little folksy, a tad country, with their best efforts bordering on 'pop'. Amanda Brown, instrumentalist extraordinaire (also the back-bone of the group), supplied secondary vocals and kept the beat with the ever-present violin, enhancing the Go-Betweens' unique sound. The band has main-

by Chris Reed

**Matewan**, the latest film by Independent Writer/Director John Sayles, brings the themes of class conflict, racism and social activism Sayles explored in earlier works (**Return of the Secacus Seven, Baby it's You, Brother From Another Planet**) together. Based on the events which lead to the 1920 massacre in the West Virginia Mining Town of Matewan, the film is centred by the merging of striking coal miners to create a union and the pressure from Company Union-Busters to divide and dominate the workers.

Sayles houses this basic conflict by reworking the potboiler narrative line of the traditional Western. Stephus Purcell (Ken Jenkins) rallies the Miners to strike. A steam train rolls into town carrying black miners, lead by the raggedly dressed Few Clothes (James Earl Jones), to replace the strikers Union Organizer Joe Kenehan (Chris Cooper) is sent by the Industrial Workers of the World (Wobbly). Arriving on the same train, Kenehan witnesses the local workers attacking their replacements.

A boarding house run by widow Elma Radna (Mary McDonnell) and her young son Danny (Will Oldham), a miner and lay preacher, becomes Kenehan's place-of-rest. He conducts clandestine meetings with local miners at a restaurant owned by sympathizer C. E. Lively (Bob Guatou) and with Fausto (Joe Gritasi) leader of the Italian immigrants brought in as further "scab" miners. These meetings are held in secretive rooms lit only by

gaslamps. Cinematographer/Director Haskell Walker (Medium Cool) creates a natural look for the film's tensions by giving all scenes (even those in the darkness of the coal mine) the appearance of being shot from existing light sources.

The Coal Company responds to the strike by calling two Strike-Breakers, Hickey (Kevin Tighe) and Griggs (Gordon Clapp), from the relentless Baldwin-Fetts detective agency. They take over Kenehan's room at Edna's Boarding House and make life there a living hell for Danny and Edna. Sid Hatfield (David Straithaim), the town sheriff, publicly thwarts their attempt to evict a family from company land.

Although a socialist/capitalist-Showdown-At-High-Noon-styled tension carries the basic narrative, Sayles drives Matewan with a concern for psychological realism which clouds simple dichotomies. The local Miners grow more suspicious of Kenehan himself as he continues to spout notions of passivism and collectivism. Overcome their racial and cultural prejudices to fully accept their fellow workers into their Union. The talented ensemble cast articulate this changing psychology throughout the film. Their efforts are emphasized by the weathered, lived-in look of Production Designer Cynthia Flints sets and Wexler's contained use of only grayish colour tones which focus the audience on the cast.

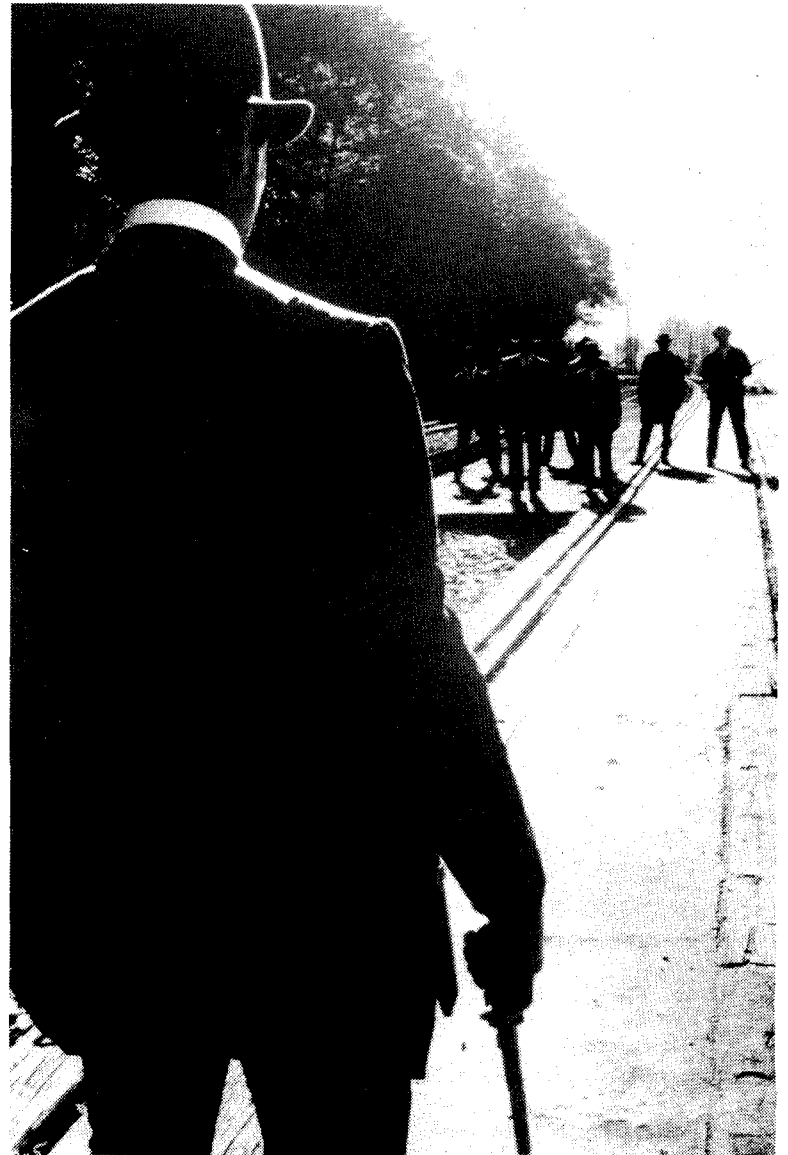
As the Union-Buster's reclaim more of the town's property, the divided Miner families are forced to live together on a campsite. Music has always been a prominent feature in Sayles work. The blending of traditional Italian folk tunes, Blues and Gospel melodies which emerge from the individual tents at night creates a harmony that the worker's struggle to achieve with their neighbours in daylight.

The parameters of the small mining town are established

## Men on a Horse

by Dominique Davies

As I walk into the Royal Alex, I am impressed by the red plush carpet and the velvet wallpaper. After years of going to the smaller modern theatres, the chandeliers and sweeping staircases give me a chance to appreciate the theatre as it was in its glory days before the movies. It is also the perfect setting for the play I am about to see. Set in the thirties, **Three Men on a Horse** is a perfect caricature of the times. I went to the play wondering (obviously) how three men could



John Sayles' **Matewan** opens fire on Oct. 9 at the Showcase Theatre.

early in the film by the way events happening throughout **Matewan** are presented in a circular pattern. The rhythm of the film comes largely from the pacing of the actor's delivery. Sayle rarely cuts into conversations for tension, preferring the momentum of lurking violence. This lyrical style fuses with the gradual escalation of bloodshed which leads to the massacre and powerful denouement of the final image.

John Sayles makes a brief cameo appearance as a hard-line Gospel Preacher delivering a sermon which equates the Union Man with Satan. This is the only point in the film where

Sayles preaches about unionism. The resonating performances of James Earl Jones, Kevin Tighe, Will Oldham and Chris Cooper deliver the premise that a decision for individualism or collectivism is meaningless without the decision to integrate it into one's life. **Matewan** talks about unionism through its' plot and characters. Sayles, to orchestrate the broad narrative, performance and technical scope of **Matewan** is another discussion of unionism; the power that comes when separate forces join the same line to eliminate oppression.

fit on one horse. I quickly find out that the plot involves a man who is a genius at predicting winners, but prefers to write greeting-card verses instead.

The lead actor, Stephen Ouimette (playing Erwin Trowbridge) is so hilarious in his role that the audience laughs as soon as he appears on stage. He has the kind of body that can bend in any direction. His portrayal of a drunk almost brings a standing ovation.

The three swindlers who try to kidnap Erwin play their parts as well as they can in Ouimette's

reflected limelight. The cameo roles are over-played to the hilt, as they should be in a play like this. The dumb blonde, (played by Kristine Nielsen), the slick gangster (played by James Harper), and the adoring wife (Shannon Lawson) are all strongly acted. The mood is finely drawn by superb sets and music from the time.

My sides ache from laughing as I leave the theatre. Noticing the absence of any sickening popcorn smell and the presence

• See Royal p.9



# Divertissements

## Tristan Und Isolde Love United in Death

by Lisann Gurney

As one emerging from the rather culturally conservative and demure atmosphere of a small suburb outside Ottawa, I looked forward to the variety of entertainment that I felt sure Toronto would offer me. Images of bright lights, small, smoke-filled clubs, and loud music filled my mind; never did it occur to me that I would be spending an evening in the O'Keefe Centre, watching an opera - an opera whose intensity can be felt from the opening bar of the overture to the fall of the final curtain.

**Tristan und Isolde**, presented by the Canadian Opera Company, opened on September 23 in the O'Keefe Centre; future performances are October 2, 5, 8, 11, at 7:00 P.M., and Sunday matinees at 2:00 P.M. The opera is sung in German, with English SURTITLES (TM).

Wagner's *Tristan und Isolde* is a powerful and moving love story of an Irish princess and a Cornish knight. Their mutual adoration, caused in part by a misused love potion, is hopeless, for Isolde is destined to marry King Marke, a man who regards Tristan as a son. The lovers are unable to stay away from each other, however; meeting secretly on a moonlit night, they long for a death that will unite them forever in their love.

As might be expected, the

two are found out by King Marke, who is tipped off by Melot, Tristan's jealous rival for the King's affections. Tristan is wounded in the sword-play that follows the discovery, and is taken away by his trusted manservant, who then summons Isolde to heal his master. Upon Isolde's arrival, Tristan is so overcome with joy that he tears off his bandages, and stumbles to the centre of the stage where he falls into Isolde's arms and dies. She too collapses, and the two lovers are united at last in death.

Performed expertly under the direction of Lofti Mansouri, the story proves itself able to draw its audience into the world of *Tristan und Isolde* - the ultimate test of a good presentation. The music is compelling and intoxicating, which is a definite advantage, for there are some passages, both in dialogue and music, that tend to be somewhat wearisome.

The best manner in which to sum up this opera would be in the words of Wagner himself. When speaking of *Tristan und Isolde*, the composer observes: "if well performed, it will render the listener insane." While this is, of course, a somewhat biased and extreme opinion, it attests to the unusual intensity and beauty of an opera that can be "enjoyed," rather than simply "watched."



photo: Neal Stephenson

Go Freddie Go brought their infectious brand of 50's and 60's rock 'n' roll cover music to an enthusiastic ODH crowd on Friday night. Yes they played "La Bamba," and yes they will return to Glendon in January at the football dance.

## The Vile Governess

by Sara-Jane Milne

From Edmonton to Toronto, *The Vile Governess* is receiving rave reviews from both the critics and the public audience alike. *The Vile Governess* is just one of three excellent one-act plays performed by Edmonton's Teatro La Quindicina, and has recently completed a successful

three-week engagement at Toronto's Poor Alex Theatre. The plays deal with such immoralities as adultery and incest, occurring in the wondrous city of Vienna, in the year 1923. Written and directed by Stewart Lemoine, *The Vile Governess et al* presents six very talented actor/actresses, includ-

ing an outstanding performance by Davina Stewart as the cruel but amicable governess. The simple set and pure strength of the characters lend to three often silly, funny, heart-warming plays.

The first of the three plays is the extremely short *Sinners Three*, which relates the story of a spiteful housewife whose husband aimlessly brings home a female street urchin who is unwelcome in the home, except by the adulterous husband.

Laughter breaks out in the audience when the malevolent wife asks the smelly girl to leave, and the husband replies that it's not her that smells, but rather her dress!

The second play was slightly more entertaining, and equally as funny. *The Bad and the Sick* tells of a brother and sister whose passion for one another is the only thing greater than their love for cocaine. Both have to come to terms with their incestuous feelings for one another, unknown to their mother whose "perceptions have been dulled by morphine."

The most enjoyable of the plays, *The Vile Governess*, shows the turmoil experienced by a middle-class Viennese family when a new, authoritative governess arrives at their home. There are too many brilliant scenes in this play to ascertain the most comical; perhaps when the stern governess tells the six-year-old daughter that her artwork has no style or depth; perhaps when she places

performing artist.

In "Swans Weigh..." Linke appears barefoot in a frothy white wedding gown weighed down by an overlong black tux jacket. In "Flood" she wrestles to unroll and inhabit a length of blue fabric. Finally in "Bath Tubbing" Linke proceeds from the seat of a porcelain white toilet to approach a luminous claw footed bathtub, rag in hand. Each of these encounters ultimately involve a confrontation and struggle that has both personal and political implications. Unlike Armitage's conceptually erratic (and somewhat obscure) presentation, Linke achieves clarity and cohesiveness through emotional and physical precision.

If in the context of Linke's emotional and physical honesty, her insistence that "art is beauty but it is also reality," Armitage's pretensions are shown up; then the Butoh demolishes to effect of her artifice.

The final evening was intended to be given over to 85

• See Butoh p.9

• See Psychodramas p.9

## THE AUTHENTIC SEEN

by J. Coniam

"If it's fashion, it must be art."

Do you suffer from the "I don't understand it, but it must be art" syndrome? I do. Frequently, I must say.

Growing up in the '60's, my generation was burdened with great doses of radical liberalism (moral, political and artistic) during its formative years. We were encouraged to be open-minded and supportive of experimentation.

This is great. This is fine, but then in art we have to learn to distinguish between work that is superficially daring and that which is deeply exploratory. Luckily this seemingly tough task is easily accomplished through comparative study or, more simply, through context.

The recent **New Dance Horizons** at the Premiere Dance Theatre allowed just this opportunity. The series is intended to be somewhat of a dance history represented by three generations of the international *avant-garde*

The week opened with the American Armitage Ballet pre-

senting "The Elizabethan Phrasing of the Late Albert Ayler." (I know, it sounds great, doesn't it?) Well the evening was just so hip, so cool...so arid, so uninspiring that I didn't know what to think.

I was distracted by psychedelic lime leotards complete with battery powered illumination under their pink cutout, lampshade tutus and the very best, the very most garish of go-go dresses. With such a procession of innovative costuming under the backdrop of a huge painted eye (all courtesy of David Salle) and an avowedly operatic structure presented under such a title, one is inclined to suspect an intellectual bias. But nothing, nothing occurred to me.

The only intention that became clear was Karole Armitage's admirable effort to create a less labourious ballet, free of its classical attitude of self-importance. Unfortunately, most of the dancers seemed to translate this intention into sloppy execution. Only Danielle Tiletnick and Armitage herself

showed their conviction towards the choreography by infusing it with the necessary carefree quality. This is the so-called "punk" ballerina's primary innovation, unless like William Littler you want to count her haircut, but it cannot alone sustain her little epic.

After four days of wrestling with my unwelcome doubts on the validity of this very hip "Elizabethan Phrasing..." Susanne Linke arrived from Germany with her "Solos" programme.

Linke is an expressionist, a contemporary of Pina Bausch. She deplores the overabundance of intellectuality often found among American dancers. It is exactly this sentiment that lends a depth to Linke's choreography which is lacking in Armitage's.

While Armitage boasts artist Salle (whose work is currently being showcased at the AGO) as artistic advisor, Linke's design goes uncredited. I suspect that this is because it evolves spontaneously out of the work itself and the work evolves organically from the needs of the



# Pot-pourri

## U 2 - October

by Stef Caunter

There is something very special about a U2 concert, something emotional and spiritual, which 60 000 people felt through the October cold on Saturday at the C.N.E. Stadium.

U2 in Toronto in October; those words stirred up feelings of true excitement in the heart of the Irish quartet's followers when the date was announced, and will undoubtedly continue to bring memories of a great concert experience to those who attended.

Polite attention was paid to opening acts Little Steven and Los Lobos, bordering on enthusiasm when the latter outfit went into their chart-topping interpretation of the Ritchie Valens standard "La Bamba," probably due to the general perception that it was their last number.

A set of Beatles songs preceded the headliner's entrance, and the more the crowd sensed the appearance of U2, the more the stadium resembled a huge high school dance at midnight — imagine 60 000 screaming the refrain to "Twist and Shout" in unison!

The excitement as the band made its entrance was not the usual adulatory mayhem one

often sees at such large events; it was almost reverential as Bono Vox strode to the front of the stage to gaze out at us, with the beautiful intro to "Where the Streets Have No Name" pouring from the speakers.

U2 is able to create a unique chemistry between audience and performer, whether in live performance or private listening. There is always tension, which this group is able to maintain in a marvellous manner, binding the audience together as a collective whole and bonding them to the performers.

Bono's entire performance was geared toward preserving and enhancing both tension and bond; he had cut the brace and sling from his injured shoulder so that he could play the guitar to "People Get Ready," and during the song he fished "someone qualified to play the guitar" from the front section to play the song with the band.

To the chilly crowd, the sight of one of their own on the stage high-stepping joyously with Bono had a warming impact, so powerful was the gesture.

own on the stage, high-stepping joyously with Bono, had an impact which was warming, so powerful was the gesture.

All four U2 albums were generously and admirably represented over the course of the show; especially notable were the songs from "The Joshua Tree," which came across with uplifting emotional and musical control.

Bono was in fine vocal form, as his name should imply to students of Latin, although he was less physically frenetic than he has been due to the injury he sustained during a performance in Washington.

The rhythm section of Adam Clayton and Larry Mullen Jr. played with steady authority. Clayton's throbbing bass line on "With or Without You" was of such tonal quality and evenness that it moved out and grabbed the heart of the crowd, so that the thunder, wind and lightning of Mullen, Bono and The Edge crashed over it, to eventually leave with it to the strains of "40" "How long...to sing this song?"

## Radio Glendon Chart



Titles	Artists
<i>Blow Your Cool</i>	Hoodoo Gurus
<i>Eat Your Paisley</i>	The Dead Milkmen
<i>Exit Zero</i>	Steve Earle
<i>Un Trou Dans La Nuage</i>	Michel Rivard
<i>Skylarking</i>	XTC
<i>Tyrants Of Teen Trash</i>	Husker Du
<i>Bo-Day-Shus!!!!</i>	Mojo Nixon & Skid Roper
<i>I Was A Teenage Zombie</i>	Various
<i>The Joshua Tree</i>	U 2
<i>People Who Grinned Themselves To DEATH</i>	The Housemartins
<i>For No Apparent Reason</i>	Various
<i>Outskirts</i>	Blue Rodeo
<i>Apartheid Is Naziism</i>	Alpha Blondy
<i>Franks Wild Years</i>	Tom Waits
<i>Blood In The Saddle</i>	Fresh Blood
<i>Where's Captain Kirk</i>	SPIZZ
<i>The Jitters</i>	The Jitters
<i>Sister</i>	Sonic Youth
<i>Big Blue Sky</i>	Northern Pikes
<i>Head In A Bottle</i>	Vektor

**Music quote of the week:** "Do you realise that every 5 minutes, somewhere in America, a Black man is born with no soul." - B.B. King from *Amazon Women on the Moon*

## Royal Alex

• From p.7  
of portraits of famous actors, I promise myself, as I always do after a play, that I will go to the theatre more often.

Please indulge yourself. The Royal Alex is a treat in itself and this play, which has been produced for almost fifty years, is a guaranteed hit. Even for the lovers of the more experimental theatres, the feeling of travelling back into the past is itself worth the price of admission.

Tickets range from twenty-five dollars upwards, the earlier days of the week being the cheapest. The play runs until the end of October.

## Psychodramas

• From p.8  
cups of orange juice on the children's backs for them to drink when they awake; or when the governess forces the children to push an object along the ground with their noses for physical exercise.

Thus it is easy to understand why *The Vile Governess and Other Psychodramas* was the hit of Edmonton's 1986 Fringe Festival, has filled up its venues, and has won the hearts of critics across Canada. due to the excellence of Edmonton's Teatro La Quindicina, one can plainly see that Edmonton has far more to offer than number 99.

## Respect

• From p.6  
2. Please remember that these picketers are in a legal strike position and the Glendon way of dealing with unfortunate circumstances is always with respect and friendship.

Students and faculty require the services of these picketers and listening to their issues shows understanding and respect.

Don't forget the day after a strike we all have to get along and work together. Antagonizing comments and disrespect are not ways, we, at Glendon, handle problems.

If you have any questions either during or after the strike please contact us as soon as possible; 487-6720. Talk to your student representants whether it be concerns, problems, advice, suggestions or just to let off steam: We want to know how you feel! You elected us! Use us!

## Butoh

• From p.8  
year old Kazuo Ohno, the "father figure of the Butoh." Due to an unfortunate injury the series concluded instead with the tow woman Muteki-Sha Dance Company also of Japan.

Butoh (practiced by the more familiar troupe Sankai Juku) concentrates on evoking a progression of emotional life from the birth to the comprehending contentment of old age. Technically the form resembles the subtly meticulous choreography of traditional Japanese dance. Butoh is distinguished by its use of the human face. To the average aerobically desensitized North American the performers appear to be more actors than dancers.

The intensity of the performances by Natsu Nakajima and Yuniko Maezawa is the focal point of the evening, but choice of music (uncredited) is quite effective. The range from

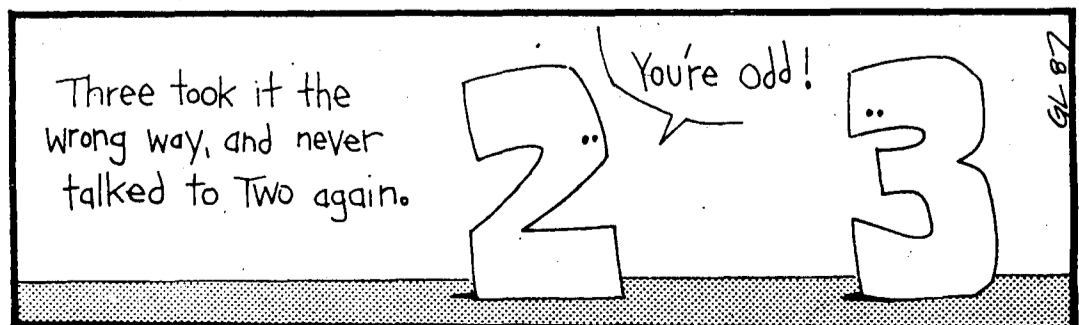
Wagner to the spoken selections to a curious tango (with accordian) created a rich environment for the works.

In fact, the entire week utilized an innovative assortment of sound. Linke used Tchaikovsky (yes, for "Swans Weigh"), Satie, Xenakis and Faure. Armitage combined recitations by the late night club comic Lord Buckley, Japanese sakura, Bebern, Stravinsky and rehearsal tapes of Albert Ayler. But as I've tried to establish, fashion and novelty don't imply art.

And, oh yes, I did eventually come around to a hypothesis for the Armitage concept. Her (mildly) off-beat renditions of classical ballet are being reflected by Lord Buckley's phrasing of Shakespeare's Elizabethan: "Hipsters, Flipsters and Finger-poppin Daddies..." (read "Friends, Romans and Countrymen"). Whew! Brilliant, right?

## Mixed Witz

G. Longley © 1987



Y PENSER,  
C'EST PAS ASSEZ  
-FAITES-LE!



animation: The Baron

# Reportage

## The Cost of Free Trade Pt.2

by Jeff Broadbent

Last week, we considered the concept of free trade, and some of the economic and political implications for Canada of such a deal with the United States. To be sure, the ramifications of free trade extend far beyond simple questions of economic and political sovereignty. Other parameters defining who we are as a nation, including *cultural* and *social* elements, are also on the bargaining table.

Because most trade currently existing between Canada and the United States is tariff free, the trade negotiations have concentrated on what economists term "non-tariff barriers." Generally speaking, non-tariff barriers are subsidies which make goods and services. Our social services are perceived by the Americans as non-tariff barriers which subsidize goods we produce, and thus give our goods an unfair trade advantage in the U.S. market.

Examples of such subsidies are state operated, non-profit medicare. In support of their argument, they cite costs to Chrysler Motor Corporation in the U.S. and Canada. In the United States, Chrysler pays about \$6,000 a year for medical premiums for each U.S. employee. In Canada, the cost is about \$600 per employee. Additionally, the Americans cite UIC support given to seasonally employed Canadians, such as fishermen. In the U.S., these people are left to fend for themselves.

Clearly, Canadians choose a different route in dealing with the failures of the competitive

market. We assist the disadvantaged and we attempt to distribute the wealth of the nation from shore to shore. This contradicts the American demand of a "level playing field" as a necessary ingredient in a free trade deal, and has proven to be a major stumbling block in negotiations, with the Americans insisting on retaining counter-vailing rights.

As a point of interest, the Americans do attempt to redistribute the wealth via regional incentive grants provided by such agencies as NASA and the Pentagon; yet no one could argue that this spending is open any way to negotiations with the Superpower.

The question of culture is also an issue which represents a stumbling block at the negotiations. Canadian society is more penetrated by foreign books, periodicals and films than any other society. Such institutions as the CBC and the Canada Council were created to protect our unique Canadian culture in the face of this tidal influx of foreign culture. Nonetheless, despite our insistence that culture not be on the negotiating table, the Americans demand that it is on the grounds that institutions like the Canada Council provide unfair subsidies to authors, publishers, directors, etc.

Clearly, this poses a threat to the institutions which help to protect our identity as Canadians against the onslaught of American culture. The culture of a society is a reflection of the society's soul. We have a long history of protecting that Canadian soul from being swal-

lowed into a continental society. When we laid the tracks for a railway a century ago, we laid them from the east to the west. Obviously, it would have been more logical and practical to lay them from north to south in the direction of the routes of trade.

Nonetheless, we laid them across some of the roughest terrain in the world in order to make Canada possible. It is this lesson which teaches us that what may appear logical and practical, may not be in our best interest; conversely, it may be our greatest threat.

(Next week: Alternatives to Free Trade)

## Classifieds

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The Glendon Economics Club will have a presentation about the MBA program, Thursday October 8, 9187 in the SCR between 2:00 p.m. and 4:00 p.m. Open to all

Le Club d'Économie de Glendon présentera le programme M.B.A. le 8 octobre dans la salle des professeurs, entre 14h et 16h. Ouvert à tous.

Allo, Mama, Papa!! I miss you! Ich liebe dich. Bonum pater Caecilius est. Vuestra hijita. P.S. Send money, I've run out of shoe polish to boil down.

Attn Hilliardites! Tired of going over to Wood to party? Join the movement to the night life: The "Hilliard isn't dead" Association is looking for members. See room E224A for details

Thank you 'F' House for your support. If only it were the key to 'F' House. The 'A' House piano key holder.

Merci pour votre soutien, Maison 'F'. Si seulement c'était 'a' clef pour la Maison 'F'. Le porteur de la clef de la salle du piano de la Maison 'A'.

The KJBS sub-Committee has been struck to deal with the stress which the GJBL Committee has caused for all concerned. Friday morning AA meetings, anyone?

*"I ran an hotel once" - Commerce from Below, the dead Cpt. Fluke*

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## Constitutional Dynamite

• From p.3  
tight party discipline, by voting for the conservative vision of Canada and our Constitution. The justification from both parties is that they believe the accord is too important in principle to oppose.

Personally, I am sorry that politicians are not historians as well - it would serve them well and keep Canada safe and strong. Precedent in American, British and even Canadian constitutional matters clearly illustrates that any document is interpreted by the clauses, word by word, and specific rights and privileges are as stated. The general intent or principle of a document is irrelevant and sometimes even forgotten.

Possibly, Robert Caplan, Chairman of the Liberal Constitutional committee, has stated "party reasoning" best when on

CTV's September 13th Question Period he said, "We don't have enough votes to defeat the accord so what would the point be in opposing the accord?" Again, sincere amazement. It surprises me that men with fatal tunnel vision are still able to violently undermine almost all principles of our parliamentary system in one tight sweeping statement.

Our case as Canadians is no less than pathetic. We are presently juggling constitutional dynamite and the men in the ring are some of the worst visionary leaders our history has encountered. We have a PM who will give away the farm to keep his residence. A left leaning socialist who now plays politics at all costs. Finally, a middle of the road party with a drunk at the wheel, driving in the ditch.

NETTED 62M 09/27/84 PAGE 5



# Back Page

Cette année, la rédaction de Pro Tem a décidé d'essayer quelque chose différente : une page dévouée à la poésie, lettres et à l'art en général, que nous appelons THE BACK PAGE. Priez de contribuer vos idées artistiques afin d'enrichir la communauté créative de Glendon.

Merci,  
Kristen Dolenko

This year, the organizers of Pro Tem have decided to try something a little bit daring (just a little). So we've added THE BACK PAGE, dedicated to poetry, prose and the arts in general, in an effort to brighten up the colour of Glendon's creative scene. Please contribute your ideas soon. All efforts are welcomed.

Thank you,  
Kristen Dolenko

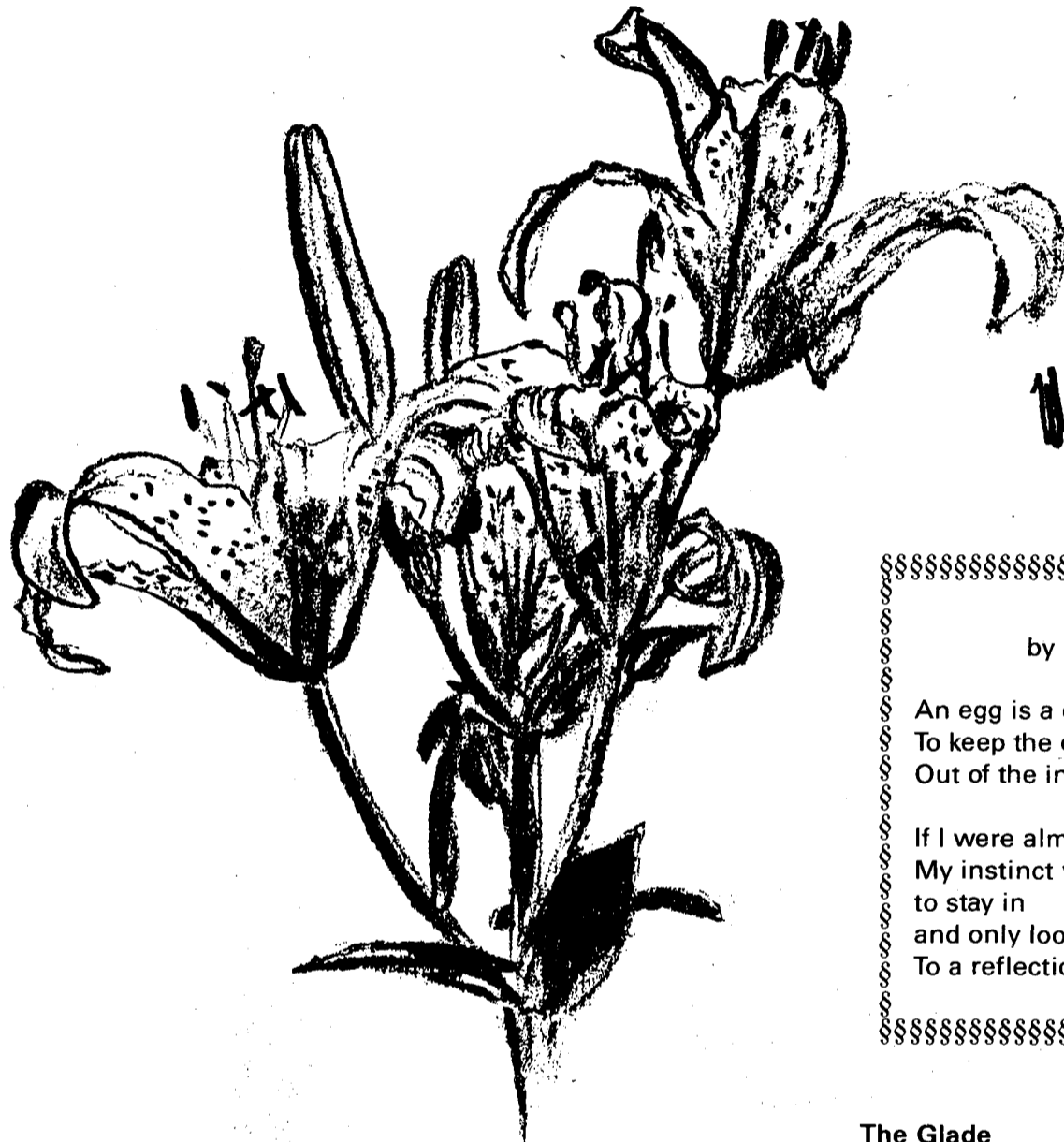
### Back Page Stuff

It had a transparent, muddy, yellow colour and a texture of deep fried brains. It stared with only one of its many tentacled eyes. Quivering, not unlike a freed bowl of Jello. It finished devouring the last piece of bologna. Now it stared with all its eyes, and squirmed even closer. I could see the bologna deep within it being digested, as if it was a decomposing corpse, and thought: "Is this my ultimate fate?" I never believed that I would face a life and death struggle against a sentient organic leftover, at three in the morning. Coming out of the fridge, it flopped to the floor. I desperately needed a weapon...

Arnold E. Sandsworth

### Alarm by Stefan Molyneux

Early in the morning  
He wakes.  
And sees time mirrored  
On the ceiling  
His first mistake  
Early in the afternoon  
He looks in the mirror  
And sees time mirrored  
Somewhere in there.  
His second.  
Early in the evening He  
looks at his hand.  
And sees his veins mirrored  
In the bright glass.  
His third.  
Late at night  
He looks at his throat  
and sees his voice mirrored  
trembling  
on the razor  
his last.



*Handwritten signature: Stefan Molyneux 87*

### Egg by Stefan Molyneux

~~~~~  
An egg is a curious device  
To keep the outer world  
Out of the inner  
If I were almost a chicken  
My instinct would be  
to stay in  
and only look out from a crack  
To a reflection  
~~~~~

### Clear Lake by Eric Ian

God opened His eye today  
and behold, it was autumn;  
He said  
Parry Sound must have Autumn  
and it did  
the senseful pipe tobacco time has not yet  
come  
when leaves are full-blown, multicoloured emblazoned  
'cross the land like a mottled flame from the air  
and the endless retreat of  
wooly wind and weather  
and winter come back for its dominant stay  
when the larches turn to gold  
and brass  
the animals all have silenced and  
only  
the call of the Crow breaks the sky,  
and the lesser voice of chickadee and jay  
the crickets are all stilled now,  
and so hallow  
till next year shall be...  
summer had her respite.

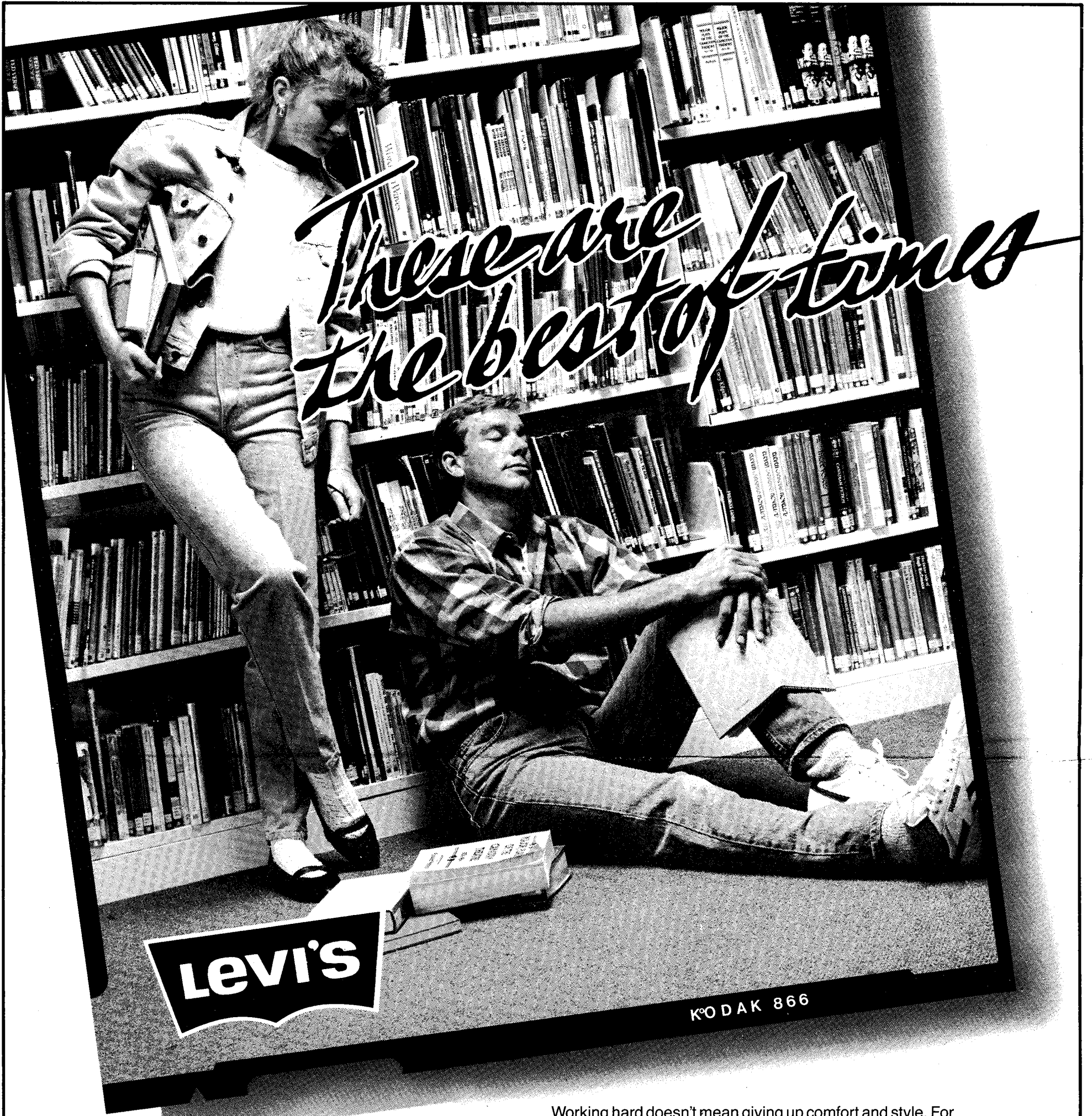
### The Glade by John Bean.

Sad and silent  
Whose dark blue eyes  
can set my inner voice rejoicing...  
Among the quiet of the Fall and leaves,  
the purple august morning in me,  
small grass beasts and crickets softly calling;  
I thought of her.

### #129 Entry

scarecrow apparition every morning:  
trickled bloodshot veins  
opulent through white glaze  
saw shooting black whir  
past rising soft hands of down  
confused mannequin locked in a freeze  
observation of the dying void  
destined miles up ahead  
yet seeing only shadows...

Chris Wroe  
Feb. 1987



*These are  
the best of times*

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