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PRO ITEM

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

College • Glendon • College

le 14 novembre 1988

Volume 28, No 2



Kensington Market

Event information: referendum on student fees - 1988

by Patrick Banville

The Council of the GCSU plans to launch a complaint to the Student Relations Committee (SRC) of the Board of Governors of York University regarding the Excalibur Referendum.

The referendum was held on October 19, 1988 which asked students to agree to a 400% increase in Excalibur's student levy per full time course. This levy is currently 20¢ per course. Under the proposed changes this would increase to 80¢ per full time course.

The complaint is based on the Council's view that the Excalibur Referendum had a total disregard for the Constitution, regulations and opinions of the Glendon Student Union.

The major contention was that the referendum was held totally in English. The ballot did not provide a French version for the francophone students and was contrary to the bilingual nature of Glendon.

The second was the lack of advertising at Glendon. Although the news of the referendum was published in the Excalibur newspaper, they were only advertising to vote "Yes". These were not impartial ads

that listed the notification of the referendum, the poll locations and operating times. Clearly, they were ads to promote a "Yes" vote. All ads were only in English.

The posters that were at Glendon were just a photocopy of the biased ad in Excalibur's issue. They were posted indiscriminately around York Hall, in blatant disregard to the GCSU Council and Glendon's poster policy. They were promptly removed due to their illegality.

The third concern was that the referendum infringed on the Constitution of the GCSU, and in turn, on all Glendon students.

Kerry Wright, CYSF Chief Returning Officer, in her report claimed that the referendum was conducted in good faith with no infringements

The referendum was conducted "according to the specifications of the said governing body (Excalibur)," as specified in the CYSF Constitution, By-Law Four, Article 6, OTHER ELECTIONS. Also, Wright claimed that "Anything concerning the referendum which was not covered by Excalibur's specifications is governed by my interpretation of established

Canadian elections practices, examples of which can be found in the Elections Act of Canada,..."

Unfortunately, in the York University By-Law of Excalibur Publications Limited (1976), there were no provisions for referenda. Also, according to Ivan Tante, Executive Director of the Office of Conduct of Canadian Elections, referendum questions were not covered in

by George D. Browne

"No, we haven't recovered the keys yet." This statement by Residence Tutor Giles Fortin underlies the latest security problem that is facing Glendon at the moment.

For the past two months a Hilliard student has been harassed by a former boyfriend. This harassment took the form of an assault in October where the student was knocked to the ground by her former boyfriend and her keys were allegedly stolen. Although he was questioned by police, the keys were not recovered and the Hilliard student declined to press charges.

The loss of the keys was

the Elections Act of Canada. Also, all previous referenda, stated Mr. Tante, have been bilingual.

When contacted, with much difficulty, by Neal Stephenson about this inconsistency, Wright stated: "I have been paid so I am really not too concerned."

Contrary to Wright's claim, the CYSF Constitution has no jurisdiction at Glendon since the GCSU does not belong in

the CYSF.

Glendon student's votes in the referendum were disqualified on the basis of Joe Zammit's report, the polling clerk for Glendon. Wright fully supported Zammit's report "and believe it to be accurate." She based her report entirely on his observations with no known independent view.

The Glendon votes were

- See undemocratic p.5

taken very seriously by the Dean's office, according to M. Fortin. The lock to the student's room was changed for the second time. The first time the lock was changed was in September when the student's keys also mysteriously disappeared. The same boyfriend was accused of taking the keys but he denied any knowledge of their disappearance.

The October incident at Glendon was assumed to have ended this dispute until last Tuesday afternoon on November 8. The ex-boyfriend allegedly returned to the student's room and demanded \$200 in exchange for leaving her alone. The Hilliard student sought

help on her floor but was unable to find anyone. Fearing for her safety, she pulled the manual fire alarm in order to summon the fire department and thereby scaring off her ex-boyfriend. The Dean's Office is unsure if charges have been yet laid against the boyfriend, nor could the student be reached for comment at press time. The loss of the keys is a concern for all Hilliard residents but there is some evidence to suggest that perhaps the keys are out of reach of the intruder. During reading week he phoned the student's floor at 4:00 am and when his former girlfriend answered the phone he de-

- See risk p.5

Pro Tem

Glendon College

2275 Bayview Ave. Toronto, Ont. • M4N 3M6



Editor-in-Chief	George D. Browne
Directeur de l'information	Bruno Larose
News Editor	John Sullivan
Rédactrice des divertissements	Nathalie Tousignant
Entertainment Editor	Sara-jane Milne
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Typesetters	Shirley Bryant Patrick Banville Jodi Hitchcock
L'équipe du montage	Neal Stephenson Steven Roberts
Collaborateur(trice)s	Patrick Banville Frank Picard Naomi Lee Fook Anne-Marie Smith Kenn Ross Jean-Luc Prost Corine Reveney Emma Bordessa Brian Pastoor S.C. André Boudreau Nathalie Tousignant L.G. Lars Tilander C.A. Williams

Volume 28, No.8
November 14, 1988

Cover Photo Ramona Maged

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. *Pro Tem* est membre du *Canadian University Press*. 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.

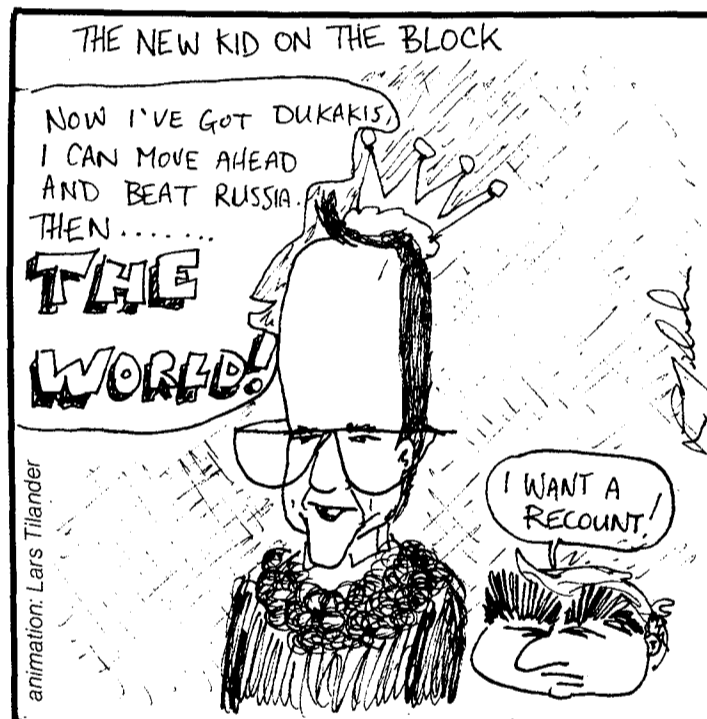
Pro Tem is the weekly bilingual and independent newspaper of Glendon College, founded in 1962 as the student weekly publication of York University. All content is the sole responsibility of the editorial staff unless otherwise indicated. *Pro Tem* is a member of *Canadian University Press*. Letters to 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.

In less than a week, we will be allowed to choose who will form our next federal government. Returning trekkers from Outer Mongolia for the last two months will be completely surprised. Otherwise you should be aware of the significance of November 21. Yes, I know what you are thinking. "Here comes another speech on our democratic obligations etc."

Yes, this is true. But let me tell you why this election is very significant. Whoever you elect to power will in the next 4 or 5 years spend \$\$\$\$ of your taxes. With the Free Trade issue, you will also decide whether how and where that money goes. Let's not forget the deficit and the environment, too.

This is the first election in the last twenty years that has some real issues in it. And if that is not enough for you then don't be whining about the government for the next four years.

GO OUT THERE AND VOTE.



Letters/Lettres

Pub Night

Dear Editor: We have a recommendation for Thursday Pub Nights. Usually, the pub is crowded and dangerous while many people wait in line, some never even making their way inside until others leave. There is hardly any room for dancing, much less to move around. Also, minors are not allowed in to dance due to the liquor license. We know that the pub needs to make money, which is why they have been charging an entrance fee.

On two separate occasions, we have noted the success of the new set-up

for dances in the cafeteria (ODH). This includes an unlicensed dancing area at the entrance, a licensed area toward the back and a large stage for the D.J.'s. This allows people of all ages to enjoy the music and dance, while those who have reached the age of majority may enjoy liquor if they wish. We suggest that this becomes a standard procedure for Thursday nights. Many more people can attend and the pub can make more money (which is toward our own personal benefit). If the management and staff of the Pub are in agreement with this proposal, and are willing to do the extra work

involved to set things up, then this would be beneficial to the entire Glendon Community.

Sincerely,
Cora Nielsen
Catharine Loewen

Feet Straight

To the Editor:
In response to Mr. DenTandt's letter of October 24, 1988 (Vol. 28, no. 7), I feel obligated to set the record straight: Mr. Caunter's feet are not backwards!!!

Sincerely,
Patrick Banville

Free Trade

To all Free-Trade opponents,

Today I'm shocked. As have a lot of people around here, I've been into the Free Trade Agreement (FTA); a bilateral treaty which would relieve the duties of the remaining 20% of taxed exchanges between us and the Americans. For the last two weeks, I've been especially angry at politicians like Mr. Turner who have been using scare tactics on people along with arguments that have nothing to do with this

• See p.3

• From p.2

Free Market

particular issue.

First of all, there is one thing people must come to understand. There is no huge difference between the idea of free trade among nations and this particular Canada-US Free-Trade Agreement. In both cases, the specified countries aim at achieving a free market, by which goods and services would remain free of duties at the borders. Therefore, it seems contradicting to support on the principles of free-trade theory and yet totally reject this present agreement. Take for example the social programs, there is nothing in this deal that forbids us to continue to subsidize them! Even though there is the threat that in long term we might not be able to keep up with the costs of such programs, these threats are not exclusive to this Can-US F.T.A. It could happen under any agreement negotiated by anyone, including John Turner. But anyway, "let's be serious." These programs will not be lost from one day to the next; our future governments will assure themselves that this never happens. If the Americans can go on building 'cruise missiles', why can't we build hospitals?

Free Trade opponents have also pointed out that we cannot compete with a market 10 times larger than ours. Well to these people, I thus humbly remind you that since 1960, we have eliminated duties on all but 20% of trade with the Americans without noticing any major changes in our day to day lives. Moreover, since the sixties, Canadian social programs have incredibly increased. In addition, Canadian exports to the US have doubled since 1980, while in turn they remained stagnant with the rest of the world. In fact, "It is not Iowa, Ohio or Texas that we cannot compete with. It is Japan, South Korea, Taiwan..." An American worker is no better than a Canadian. Are some people still scared by big bad Uncle Sam? We must ask ourselves where are our products most competitive? Surely not in Asia when large transportation costs must be absorbed. Mil-

waukee, some hundreds of miles from here, somehow sounds more logical.

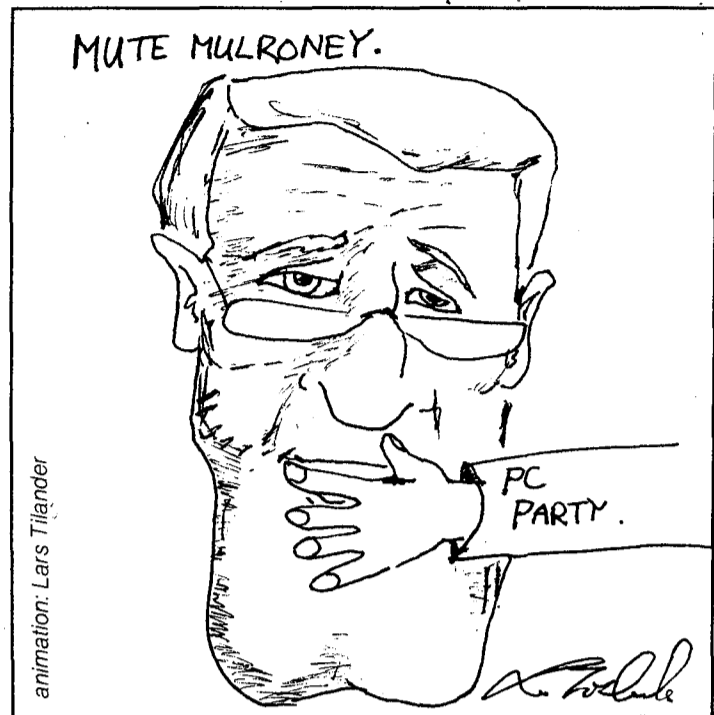
From these examples as well as from others, one can see no major differences between this Ottawa-Washington deal and the idea of Free Trade in general. Moreover let's recall that the cultural industry as well as the "auto-pact" are excluded and I say to all these Supermen of our cultural identity that if our Canadian uniqueness is left to vanish, it's because we didn't value it enough to want to keep it.

That's why people like Mr. Turner can't say that they are for the idea of

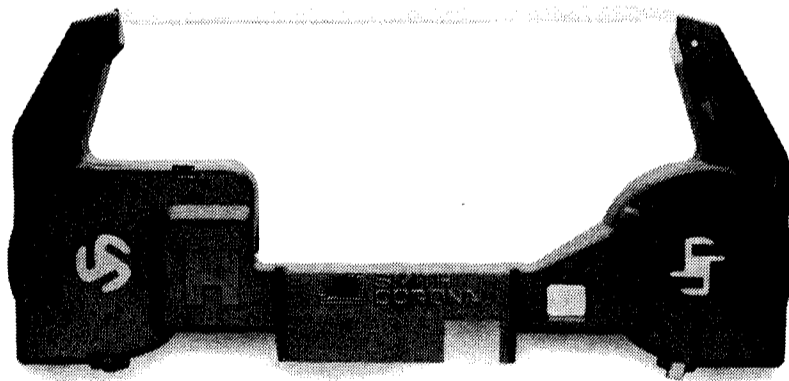
free-trade and at the same time vote against this agreement. And remember, if Canada even somehow feels dominated or overwhelmed by the States, it can terminate the deal in six months, whenever we decide.

Turner's game is purely political. He couldn't back both "Meech Lake" and "Free Trade" if he wanted to get into power. He scares people because four more years in opposition does not go over very well with him and with his dismantled, ununified party.

Simon Bergeron



Don't tangle with the wrong correcting tape.



Does the thought of wrestling with the same old twisted and tangled correcting tape have you tied up in knots?

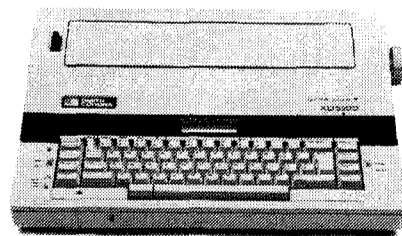
Well, look what popped in—the Smith Corona Correcting Cassette. It's an easy-to-load cassette filled with correcting tape you can insert in seconds.

Say goodbye to annoying spools. Say good riddance to awkward threading. The Correcting Cassette even eliminates muttering under your breath.

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Dr. Runte!?!

par Fifi Wong

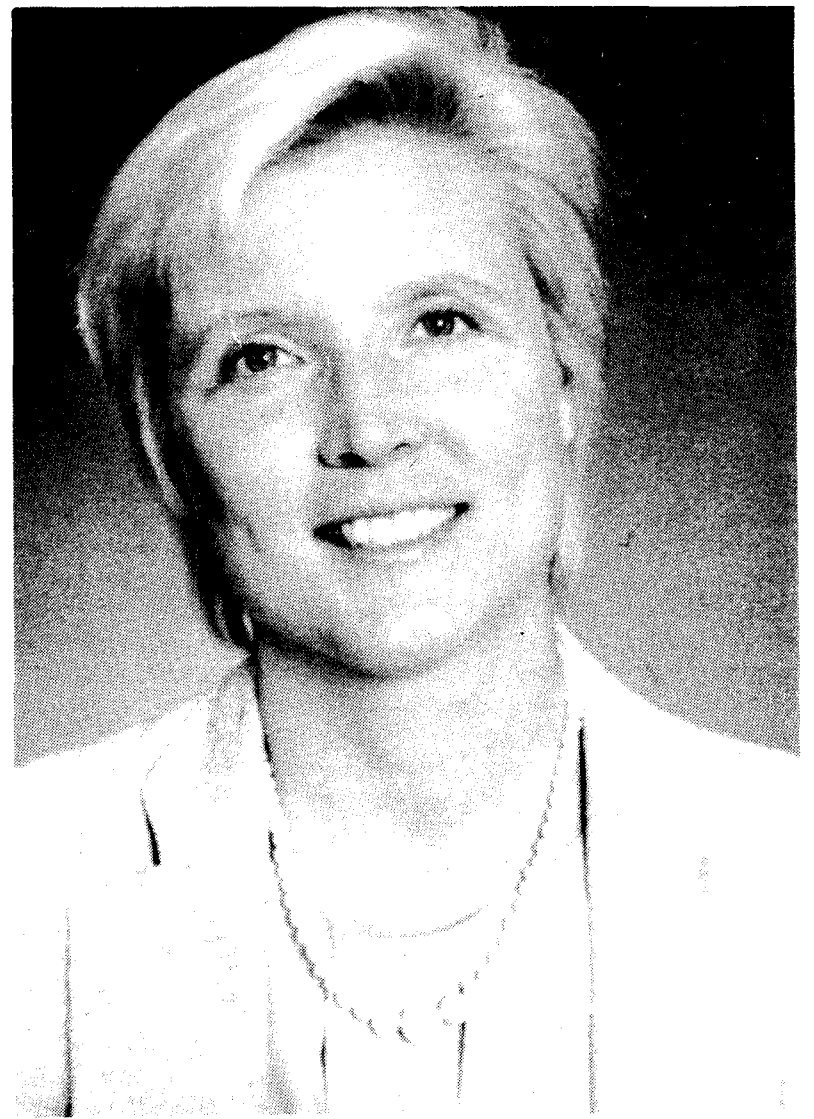
Depuis plus de deux mois qu'il est à la barre de Glendon, il est donc temps de vous présenter le capitaine du campus, le principal. Quelles richesses renferment ces deux mots *le principal*. Quelles évocations de force, de pouvoir... Presque toujours y sont accolées les visions d'un homme, mûr, savant, docte, au sérieux intimidant, à l'inaccessibilité proverbiale. Glendon a donc aussi son principal, son socle d'autorité, son registre du savoir personifié, son fantôme: il existe car on en parle mais combien l'ont vu?

Pro Tem ne reculant devant rien, s'est donc chargé de vous

le présenter. ô catastrophe. Car à voir la toute féminine et nouvelle principal, on tend à douter de la solidité du dit socle d'autorité. La chevelure blonde et soumise, la blouse prudente, la jupe sage, Dr. Runte, c'est son nom, pourrait aisément passer pour une jeune mère égarée du Toronto French School. Pis, elle s'exprime doucement, affable, polie avec ce léger accent qui rehausse à façon la langue de Molière. "Diantre!" ne pourrait s'empêcher de penser de filous étudiants "...mais c'est l'agneau dans la meute." Mais stoppez vite vos visions socialistes d'un Collège-sans-hiérarchie, d'un G.C.S.R. (Glendon Commun-

iste Sans Runte). Holà, stop. Avant le putsch étudiant allez jeter un coup d'oeil à son Curriculum Vitae dont l'épaisseur ferait pâlir d'envie bien de maigrelets essais Glendonniens.

Vice-présidente de la "Canadian Society for the Study of Ethnicity", lauréate du "Prix de poésie François Coppée de l'Académie Française" en 1988, faite "Chevalier dans l'Ordre des Palmes Académiques" en 1985 et cela ne fait que coiffer plus d'une demi-douzaine de prix et "academic honours" qui, dès 1968 inscrivait Dr. Runte dans le "Who's Who in American Colleges and Universities." "Il ne faut point juger des gens sur l'apparence" a dit Jean de Lafontaine, et celle de Dr. Runte est dangereusement trompeuse. Car derrière ce désarmant sourire, accompagné de fossettes qui vous empalent joyeusement ses joues, derrière l'auteur de recueils de poèmes tels "Brumes bleues" et "Faux Soleils" se cache une autre Dr. Runte. Premiers et inquiétants symptômes: que lit-elle par se délasser? Des romans policier. Bizarre. Sentant anguille sous roche: "Et vos sports favoris?" Réponses classiques: "la marche..." et on l'imagine bien, effectivement, prenant de longues et pensives marches... "et les sports nautiques." Par sports nautiques elle veut probablement dire qu'elle barbotte de temps en temps, pour garder la forme... Elucidons: "Vous pourriez élaborer?" Elle vous dira encore



La même photo de Docteur Runte

de cette voix chaleureuse, si peu guindée, qu'elle a traversé le Grand Canyon à pieds, qu'elle s'est tapée un bout d'escalade... des Andes, que, côté sports nautiques elle a descendu en radeau les fleuves Thompson et Fraser et que, hi, hi, une fois, entre deux avions à l'Île de Pâques elle a... Bonté Divine, mais c'est Indiana Jones qui est

devant moi! On la savait bien native du "land of the free and the home of the braves" mais quand même! Et finalement, cime de la stupéfaction: elle anéantira allègrement le dernier et le plus conace des stéréotypes: l'inaccessibilité proverbiale des principaux. Son vrai nom? Roseann Runte O'Reilly (Geronimo pour les intimes).

Official Election Results/ Résultats officiels des élections

Bilingual Affairs	# Votes	% of/de Total
ARMSTRONG, Jodi	153	59.53 %
SYNETT, Carolynne	74	28.09 %
Abstentions	22	8.56 %
Spoiled	8	3.11 %

External Affairs

NOLAN, Sarah	58	22.57%
PARÉ, François	180	70.04 %
Abstentions	12	4.67 %
Spoiled	7	2.72 %

Councillor

BEHAR, Rony	102	9.92 %
BOONE, Brandon	147	14.29 %
HIGGS, Jodi	108	10.50 %
LÉVESQUE, Julie	145	14.10 %
MALALE, Joseph	44	4.28 %
ONIANE, Gervais	77	7.49 %
VALCIN, Marjorie	84	8.17 %
ZORZIT, Shelly	123	11.96 %
Abstentions	172	16.73 %
Spoiled	25	2.43 %

Faculty Council

BRYANT, Shirley	169	21.83 %
METVEDT, Erika	167	21.58 %
SOOD, Harisch	111	14.34 %
WOOLMAN, Tammy	168	21.74 %
Abstentions	140	18.09 %
Spoiled	19	2.45 %

First Year Representative

BATHIJA, Hans	66	37.29 %
BRANT, Tina	47	22.81 %
MOORE, Stephen	51	26.55 %
Abstentions	11	6.21 %
Spoiled	2	1.13 %

Summary

257 Ballots for: Bilingual Affairs
External Affairs
GCSU Councillors
Faculty Council

% of Student Population: 14.8 %

91 Ballots received for First Year Representative
Submitted by Tom Miller, Chief Returning Officer

Pub Elections

by Patrick Banville

The Annual General Meeting of all shareholders of the Café de la Terrasse was held on Tuesday, November 8, 1988.

All Glendon students (shareholders) were entitled to vote.

A total of 75 ballots were cast, of which many were proxies.

The results were:

Students	
Kevin McNeill	24
Patrick Banville	35
Jackie Walker	29
Todd Bettcher	41
Louis de Connick	1
Dan Wood	41
Stef Caunter	29
Simon Bergeron	40
Marc Leblanc	17
Spoiled	10
Non-Students	
Rhonda Dalton	39
Annabelle Tully	11
Mike Tinchombe	12
Mike Schuler	64
Tyler Ellis	20
Pierre Allen	56
Kathryn Marcelline	40

The first meeting of the new Board of Directors will be on Wednesday, November 30, 1988.

Pro Tem Questionnaire

Si une élection fédérale était appelée aujourd'hui, quel parti politique supporteriez-vous?

If a federal election were called today, which political party would you support?

- Parti Libérale/Liberal Party
- Nouveau Parti Démocratique/New Democratic Party
- Parti Conservateur/Progressive Conservative Party
- Autres/Other
- Indécis/Undecided

Veuillez laisser votre nom et numéro de téléphone afin de gagner un «Pro Tem - "The Cat"» T-shirt.

Please leave your name and telephone number to be eligible to win a Pro Tem "The Cat" T-shirt. Ballots may be dropped by Glendon Hall room 117, or in the "Submissions" envelope on the wall.

Name/Nom: _____ Tel: _____

The deadline is Friday, November 18th at noon. The "The Cat" T-shirt winner will be notified as soon as possible.

Merci beaucoup. Thank You

Théâtre Ensemble

par Jean-Luc Prost

A l'heure où le bilinguisme est une question si importante au Canada (d'ailleurs nous ne pouvons que nous réjouir d'être dans un collège bilingue et apprécier cette chance unique que nous avons), une compagnie de théâtre s'appelant **Théâtre Ensemble** se lance dans une entreprise tout à fait originale qui devrait faire tache d'huile, c'est à dire présenter des productions bilingues.

La dernière pièce à leur actif est *Fin de Partie/Endgame* que Samuel Beckett écrivit en 1957 et qui fut donc présenté alternativement au Palmerston Library Theater en français et en anglais, selon les soirées. Ce qui est d'ailleurs formidable, c'est que les acteurs jouent des rôles différents dans chacune des deux versions.

J'ai vu personnellement la version anglaise et m'y étant pris trop tard, je regrette beaucoup de ne pas avoir vu la version française (originale, Beckett écrivait d'abord en français et puis traduisait lui-même par la suite ses oeuvres en anglais). J'ai bien aimé la pièce où le jeu des acteurs était très bon, d'autant plus que jouer du Beckett n'est pas une chose facile!

Un grand bravo, donc, pour **Théâtre Ensemble** à qui je souhaite les meilleures choses possibles pour l'avenir.

Béruriers Noirs

par Jean-Luc Prost

Après 5 ans d'existence, les **Béruriers Noirs** peuvent se vanter d'être le feu de lance de la musique alternative en France, avec à leur côté un bon nombre de groupes tous aussi délirants les uns que les autres: Ludwig Von SS, Les Endimanchés et Washington Dead Cat, pour ne citer que les plus connus. Preuve en est que les Bérus viennent juste de terminer une tournée au Québec, mais oui au Québec! (Trois Rivières, Québec, Montréal). Soit dit en passant Vive le Québec, youkaïdi youkaïda!! Cette nouvelle me transporta aux sommets et me mit le coeur en liesse, puis me rendant compte que, pour diverses raisons, il me serait impossible d'aller les voir sur scène, cela me plongea dans un puits sans fond de désespoir et de rage. Mais le plus important, c'est qu'ils soient venus.

Dans la plus belle tradition indépendante, les Bérus refusent obstinément de signer des contrats avec des grandes compagnies de disque, chérissant une priorité indispensable pour eux: la liberté. Pas question de négocier son intégrité. Produisant eux-mêmes leurs disques sur le label **Bondage** dont la devise est *Play Me Sexy* (tout un programme!) les Bérus font un maximum pour que les prix des disques et des concerts soient les moins

chers possibles. On ne compte pas moins d'une bonne dizaine de petits apités dans le groupe dont le Flamboyant étendard représente la Vache Qui Rit.

Leur musique: un flot de décibels provenant de guitares déchaînées, d'un saxo rugissant et surtout leur légendaire boîte à rythme *Mémé* qui donne aux Bérus leur son si original. Leurs textes ravageurs soulèvent les

Gospel Truth

by Sara-jane Milne

U2 have never before found themselves a place in my record collection, but their latest album *Rattle and Hum* has been the one to quickly change that.

The intro to "Helter Skelter" is alone sufficient reason to get hold of the new album, and if that doesn't do it, then one of the new tracks - "Van Dieman's Land" or "Desire" probably will. Following in the U2 tradition, *Rattle and Hum* offers lots of guitar, and once again Bono belts the tunes out with a remarkable ease.

The Edge (guitar) demonstrates his versatility as a performer on the single "Van Dieman's Land" which he wrote, performs, and dedicates to the Irish poet John Doyle O'Reilly.

"Silver and Gold," a song

• See truth p.8

No keys

• From p.1

manded entrance to Hilliard. When she refused he did not gain entrance that evening. This suggests to the Dean's office that he does not have the keys now. In the November 8th incident, it is believed that he gained entrance via D House entrance.

D House is another area of concern about security that extends beyond the present trouble to an overall level of security for Hilliard. The main door to D House is left unlocked during the day to allow students easy access to professors that have offices in there. M. Fortin agrees that stronger security measures are needed in D House and perhaps in the whole of residence. Several measures have been explored but the most pragmatic and immediate has been to lock the doors of D House and only unlock them when there is a class in D House (currently there are three classes a week in D House). The rest of the time professors would have to come to the door to admit students.

M. Fortin said that the cost

of putting in new locks for each of the entrances of Hilliard and issuing 270 new keys was explored but discarded as too expensive. After all, the whole operation could be negated by another set of keys being stolen. So the best that can be done by students at the moment is to be vigilant and to not allow entrance to anyone at the doors of residence unless you know them.

If anyone should see the following individual on campus they should contact security immediately at 3333 or contact the nearest security officer.

Male
5'9" (approx)
155 lbs
Brown eyes Brown hair (dyed), long in front, short at back in a "mod" style
Filipino
Medium Build
23 years in age

Warning: It takes approximately eight seconds to walk into an open room and steal your valuables.

"Undemocratic"

• From p.1

declared void even before any of the ballot boxes had been unlocked, due to the "numerous contraventions of widely accepted fair election/voting

practices."

In Wright's report, Chris Bennett and Gus Pantetides were named in carrying out most of the disturbances at the election poll. They both were openly, next to the polling sta-

tion, asking people to vote "NO." This was claimed as "undemocratic" in Zammit's report.

A year's voting suspension was recommended for Bennett and Pantetides for their actions. Since both are Glendon students, they are not eligible to vote in CYSF elections. Wright, as CRO of the CYSF, can only recommend on CYSF sponsored elections; this suspension is more symbolic than real.

On Tuesday, November 8, 1988, the Council of the GCSU voted to give a commendation to both Bennett and Pantetides for their efforts on behalf of the Glendon community.

The Council of the GCSU believes that it has a good case against the *Excalibur* referendum. Not only was the referendum poorly conducted with no regards to Glendon's feelings, it was seen as a blatant insult to the Student Union. Moreover, *Excalibur* cannot represent Glendon because of its unilingual nature and since no member of the Glendon community can sit on its Board of Publication. Glendon students should not pay to provide York campus with its newspaper.

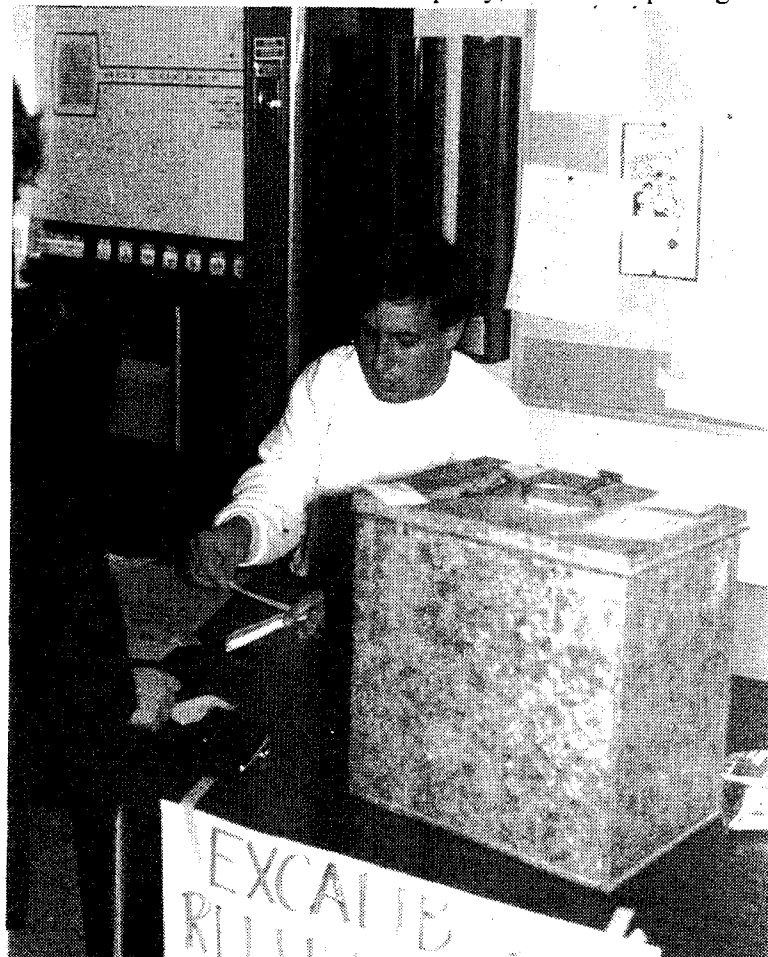


photo: Chris Black

JOHN TURNER:

"The Mulroney trade deal would radically change the kind of Canada we believe in. Change the way we look at ourselves, the way we think about ourselves and the way we are. I'm not going to allow Brian Mulroney to sell out our birthright as a nation. I'm not going to let him reverse 120 years of history that made us unique and different. I'm not going to let Brian Mulroney destroy the Canadian dream.

And that's why this is more than an election, it's your future. On November 21, vote Liberal."



This message brought to you by the Young Liberals of Canada.

Authorized by the Federal Liberal Agency of Canada, registered agent for the Liberal Party of Canada.

Debussy

par Corine Renevey

Opéra en 5 actes, musique de Debussy, livret adapté de la pièce poétique *Pelléas et Mélisande*, de Maurice Maeterlinck.

La mezzo-soprano, Rosemarie Landry est venue présenter l'opéra *Pelléas et Mélisande* dans lequel elle interprète le rôle de la princesse Allemonde, lors de la saison qui a débuté le 6 novembre au théâtre Saint Lawrence de Toronto. Afin d'accueillir l'artiste en bonne et due forme, la maison de la culture a mis à disposition le piano à queue se situant dans le couloir du manoir de Glendon. Malgré les nombreuses interruptions intempestives - malheureusement, aucun avis de silence n'a été affiché sur les portes communiquant avec le couloir, le cadre ajoutait à l'atmosphère théâtrale créée par

la personnalité enjouée de la cantatrice.

Pelléas et Mélisande est l'histoire d'une femme mariée (Mélisande), condamnée injustement peut-être, par un mari jaloux (Golaud) pour avoir été coupable d'une liaison amoureuse avec le jeune Pelléas. Le sujet s'inscrit dans la tradition médiévale de l'amour courtois rappelant étrangement les amours tragiques du trio Tristan, Ysolde et Marke, du couple de la légende arthurienne, Guenièvre et Lancelot, ainsi que des amants italiens de *l'Enfer* dantesque, Paolo et Francesca da Rimini. L'originalité de Maeterlinck est d'actualiser ce sujet au cœur du symbolisme belge de la fin du 19^e siècle.

Mélisande, à la longue chevelure envoûtante, à la voix qui se fait chant, aux dimensions

sensorielles multiples est le personnage symboliste idéal pour une transposition de la poésie à l'art opératique. L'artiste Rosemarie Landry ne cache pas la difficulté de l'oeuvre. Le rôle de Mélisande est "un défi extraordinaire à cause de toutes les facettes, les colorations du personnage." De plus, Debussy se détache de la tradition de l'opéra, spécialement celle instaurée par Wagner, en dénudant son oeuvre de tous les artifices musicaux superflus.

C'est une oeuvre difficile à la première écoute: beaucoup de textes et peu de répétitions comparativement aux opéras de Mozart, de Gluck ou de Rossini, des registres de la voix "typiquement français" peu utilisés dans les traditions italienne ou allemande qui demandent des prouesses inhabituelles de la part des artistes. "C'est, en fait, une partition mieux adaptée pour les musiciens que pour les chanteurs," nous dit Rosemarie Landry. Pourtant, elle nous encourage à apprécier la nouveauté et la modernité du compositeur, en nous offrant quelques conseils permettant une meilleure compréhension de l'oeuvre.

Chaque personnage est accompagné par un motif conducteur ou leitmotiv soutenu par l'orchestre. Le thème de Pelléas est en triolet (groupe de trois notes qui a une valeur temporelle équivalent à un temps), il annonce la douceur, peut-être l'innocence de l'amant pour sa bien-aimée. Le thème de Golaud est en doubles croches (tempo plus rapide que celui de Pelléas étant donné que quatre doubles croches valent une noire), indiquant la colère, voire la folle jalousie d'un mari qui se croit trahi par la femme qu'il aime. Le thème de Mélisande est empreint des diverses techniques musicales dues à l'ambiguïté de son caractère, à la fois innocent et menteur. Mélisande est-elle réellement coupable d'une relation adultère?

La rencontre de la poésie de Maeterlinck, décrit par le critique Christian Lutaud comme un festival polyphonique, avec l'art moderne de Debussy, ainsi que la passion pour l'opéra Rosemarie Landry a su nous communiquer, attisent sans doute notre curiosité et posent le défi de comprendre l'apparente difficulté de cette oeuvre à travers l'écoute. L'ouverture à la nouveauté, ainsi que l'appréciation d'une oeuvre par l'emportement des sens ne sont-ils finalement pas les conditions minimales à la critique de l'art?

Bitter Streetlife

by Lisa Henderson

The heart of Ontario Metropolis is pulsating fervently in the upper ventricle of Canadian Stage Company's 26 Berkeley Street address. Withstanding sugar-coated musking, *Donut City* speaks in candid tongue the bitter character of streetlife existence.

Playwright Douglas Rodger's eye-opening drama follows the experience of two teenage runaways, Juli and Chooch (played by Ruth McIntosh and Alan Mozes) as they fall prey to a myriad of obscenities. Prostitution signals their initiation into this grueling world where we understand Darwinian theory that only the fittest survive.

The strength of *Donut City's* convincing realism lies principally in the play's set design. Unlike conventional staging, where the seated audience remains comfortably divorced from the action taking place, the four-tiered urban jungle swallows theatregoers, forcing them to meet face to face with a wildlife of media sensationalism, garbage heaps and graffiti, store front chintz-glamour and greasy spoon decor. As those in attendance view the white outline recalling the location of a corpse, witness a violent clash and are brushed by a baglady passing through, the purpose of *Donut City* to shock is

undeniably achieved. It goes without saying that in order to articulate a message successfully, electrodynamics are most often the key.

Maurice Dean Wynt, a recent York University Theatre graduate, who plays the part of Cruise, illuminates *Donut City's* potent substance.

"This is a good play for opening people's eyes to what is happening on the streets. The play has a powerful message and it is important for people to hear it."

Wynt's intelligible portraiture of the play's mean-meat pimp, owes its conception to extensive research he carried out in the depths of Toronto's underworld. This moulding of his character has proven invaluable.

The interjection of song (rock, reggae, folk) often sounded by a chorus of streetwise angels, (David Collins, Tracey Hoyt, Alexander Karzis and Daniel Kash) adds colour to *Donut City's* palette. Their insightful commentary serves as a means of reinforcing the play's thematic content.

Take a walk along the wild side and be not mistaken; there is no free lunch in *Donut City*. *Donut City* is being held over until November 20, 1988.

Mercer family

by Emma Bordessa

The audience left the St. Lawrence Centre's Bluma Appel Theatre with a new perspective of Canadian history. David French's fourth play about the Mercer family brilliantly captivated the minds of those present at the opening night of 1949.

The play, about Newfoundland's union with Canada, gave insight into the mixed feelings over their loss of cultural identity of a Newfoundland family recently settled in Toronto. Under the direction of Bill Glassco, the interrelationships and conflicts between characters develop into something special, so that the focus is also on human relations within the context of confederation.

An elaborate set design of a traditional family home encompassed the large stage. A union jack flag flying over the porch was symbolically replaced with a black flag for the second act, visually depicting the negative shift in tolerance for confederation by some key characters.

Behind the theme of confederation, the substance humour of the play was fueled by conflictual relationships between many of the characters. Jacob and Mary Mercer (M. Hogan and D. Seattle) were the central characters. Mary's for-

mer fiancé and his lady friend (T. Butler and S. Bie) turn up to cause problems with Mary's relationship. Mary's sister and brother-in-law, Dot and Wiff Roach (B. Robins and B. Campbell) have problems as well. The family doctor (N. Vippond) fancies Dot, and also endeavours to help a young Newfoundland boarder (L. Pardy) iron out the wrinkles with his girlfriend (L. Bunting). An old, hard of hearing neighbour (G. Jocelyn) is attempting to court Mary's mother, Rachel (P. Hamilton). Each of these relationships goes through some kind of trial and is eventually reconciled.

A further sub-plot emerges between the Mercer's two sons, Ben and Billy (D. Flatman and Z. Bennett) and Ben's schoolteacher (S. Josephs). Rachel Mercer presides over the entire situation and is clearly but subtly in control. She was also clearly but subtly responsible for patching up any problems with the other relationships, and gave an excellent performance in doing so.

All of the characters acted well, and were able to play on the attention of the audience. 1949 is a superb production, well deserving of the applause and compliments it received.

WHO?

Who do you want to govern Canada?

That's a serious question. On November 21, Canadians will answer.

Brian Mulroney and the Progressive Conservative government understand that the world around us is changing, and that our challenge is to manage global change to Canada's benefit. Since 1984, the P.C. government has put Canada on a solid footing.

Who has more at stake than Canada's youth?

Before you vote, consider the facts.

LEADERSHIP

Since the P.C. Government was elected, the youth unemployment rate has fallen from 18.3% to 12.2%. This progress must continue.

COURAGE

The P.C. government has led the western world in taking a firm stand against the Apartheid regime in South Africa.

VISION

The P.C. government has produced Canada's first Environmental Protection Act, which carries harsh penalties for polluters.

These are some of the issues which concern young Canadians. In four years, Brian Mulroney and his government have made great progress. Support the P.C. government, and the progress will continue.

Who should we elect?

The P.C. Government.

WHO ELSE!



Glider

When we clashed together
today

I took off no delay

landing

warm water fears
on freckled shores
of your sleeping
skin

standing

in the rude health
of these memories

gilded by years
too specific to bear

both hands tonight
on my window pane there

I swore in the presence
of frigid city lights

to never fly again.

Brian Pastoor

SOLITAIRE

C'est d'être assis
devant une fenêtre d'une chambre vide
le regard sur le néant
l'esprit dénudé de toutes pensées.

Ce sont des mots
disposés l'un à un sur une page blanche
n'ayant pas de sens
ni de couleur ni d'exotisme
n'ayant rien de poétique.

C'est une pensée
d'un pays tant aimé
mais connu que par les livres
qui redonne au solitaire
l'espoir de ne plus être seul dans sa solitude.

Nathalie Tousignant

if you become tense, you are more likely to be injured

love is dead: its not a rose, its not an island
its not a pretty bird, its not a god,
its not a gift, its not an anniversary,
its not a ring, its not a bracelet.
Its not a bed, its not a floor,
its not a house, its not a park,
its not a field, its not a farm,
its an alarm. Rearm —————))))).
love gets butchered, like a chicken
in a meat shop window,
pitiable, because it's raised
to be killed.

S.C.

Sleep, whispers the angel
Holding my empty body
In sweetest embrace
while silence
Encircles and sinks
Deep into my flesh.

So beautiful is defeat.

André Boudreau

innocence of youth?

how do you see me?

am I still that little child
who needed your
protection
from the truth?
am I still less than you,
unknowing
and simple?

I don't know you,
not anymore
you
the child
in an adults
body

and now,
I am just a toy
used and discarded
by a selfish
brat.

C.A. Williams

Have you seen the progress of society under the stars,
Showing itself on a smooth, radiant beach with vast
Spaces throughout the realms of heartache felt only
By a highschool girl, tearing at the very depths of
Her being with more precision than the laser which slices
And repairs the brain with the dexterity of a meat
Cleaver having a dull blade.

Put in the image of an axe murderer, the world's
Progress is only outdone by it's ability to produce
The multitude of victims which can be picked and chosen
From with delectable ease and growing morbid
Enthusiasm, resulting in the inevitable human tragedy of
The slow agony of death that we all encounter.

So if this is, in the end, progress, then wouldn't
We all be better off signing the contract of life
Which terminates our role of character after all is
said and done

Anyway.

Serpent

Book reviews

THE ULYSSES VOYAGE. Tim Severin, Arrow Press, \$8.95
HER MAJESTY'S HIT MAN. Alan Prior, Grafton, \$5.95
by Kenn Ross

Homer's *The Illiad* and *The Odyssey* are the kind of well known works that students know about without actually having read a single word. The mythical tales have come down to the t.v. generation through Harry Harryhausen's stop-motion films, or cartoons, using the most easily exploitable elements of the epics, like the Cyclops and other monsters. But are the events Homer describes in the Bronze Age of some 3,000 years ago just myth?

As an example of extreme laziness on the part of English-speakers today is confusing the concept of myth with the word "lie." A lie is something that isn't true; a myth is a story meant to explain an event, therefore a truth. To say that a myth and a lie are the same is to say that anything explained by metaphor, art, etc, is a lie. Picasso's *Guernica* is not a lie, nor is a Mozart sonata. You can't say that the act of human creativity is a lie unless you're interested in negating everything that can be called creative in human history. But anyway, this is becoming a whole other subject...

Tim Severin, who sailed in the wake of St. Brendan across the Atlantic and proved Irish missionaries could have sailed to North America before Columbus, and who also proved that Jason's Golden Fleece was not just a story (people in Soviet Georgia still dip fleeces into gold-laden streams to get what Jason had to retrieve), has set out to find the factual truth behind Ulysses' wanderings.

The city of Troy has been proven to have existed for the past century, disproving that the siege of Troy by the Greeks was just a nice story. Sailing in a replica of a Bronze Age ship, Severin and his crew set out to retrace Ulysses' track, using Homer's epic as a source for the physical geography described.

The results are fascinating. Of course there are no such things as the monsters described in *Odyssey*, but the explanations of events when matched to Severin's discoveries are startling. Often the answers seem just too obvious to have been overlooked, but in fact they had been. For centuries, from the Romans to the present, people have placed Ulysses in a number of exotic locations, from believable Italy and Gibraltar to fanciful Newfoundland and Brazil. It appears that when one looks closer to Greece itself, the more sense the voyage makes in real terms.

Far from demythologizing the *Odyssey* (as the wild speculation of centuries had done in a way), the myth is enhanced. For if Ulysses' voyage could have taken place within the bound of the geography still with us today, then who's to say what other myths are also close to their artful descriptions, our education and modern age having made us blind to the possibilities.

Another kind of fact and fiction story arrives in the form of the thriller *Her Majesty's Hit Man*, although while the book claims to be based on a true story, you'll find Ulysses a better bet for reality than this work.

Like myths, which are often built-up by the events told in other myths, being part of a pantheon, Prior's book falls in the same scheme. If myths use archetypes to justify themselves, to strengthen the truths they communicate, a novelist will do the same to reinforce their fictions.

The story is centered on a man the author chooses to call Jay, and as the title subtly suggests, he's a killer for the British government. What a keen reader of the thriller genre will note are the elements this book has with the work of other thriller writers. This isn't plagiarism, but rather homage. (Though some might say a lack of imagination, but I don't think so. In fact, lack of imagination in a thriller will be my next column!) In *Her Majesty's Hit Man* you can detect Ted Allebury's directness, Jack Higgins' curt violence, Len Deighton's way with relationships between people, George Jonas' factually based book *Vengeance* (which Prior indirectly mentions), and Ian Fleming's James Bond. Physically, they're similar, except that the character of Jay is a 1980's lower case Bond; this guy is divorced, smokes in a decade when it's not considered sophisticated, can't hold his liquor, empathizes with his victims, and actually loves his live-in girlfriend. He's even of average height.

What is frightening is that while this book is fictional, the ploy of saying it's based on an ex-killer's life being just that, ruthless actions and attitudes of the higher-ups that come out of the novel are real enough.

The novel is tersely written (too much at times), well plotted with a good, patterned "powerful climax" so often promised in thrillers, but so often not delivered. In the end, while a good read, this novel fails to extend or transcend the antecedents of the genre used.



photo: Ramona Maged

La vie est belle, n'est-ce pas?

Wreview

Guesch Patti
Labyrinthe
EMI-France

Even from the album cover, it's obvious that **Guesch Patti** isn't your usual French technopop star. From a sickly pale pink background, Guesch Patti stares languidly, a ballerina bizarre in pink dress and red slippers, adorned with a twisted, yellowish crown of thorns from which a crimson jewel dangles to her forehead. The pose is at first glance serene, but much like her music, is subtly marred, unexpectedly harsh. At first listen, typical synth-pop rhythms and effects play, with some dark, gritty guitar work around the edges. Then she sings. Somewhere between Janis Joplin's raw rasp and Nina Hagen's banshee shrill, from hoarse breath to roar, Guesch Patti bursts out from France's inane, synth-pop-ridden music market. (She sounds similar to Busy, another French vocalist) Built to enhance the power of her vocals, Patti's music uses soft synth melodies and rhythms, blended with coarse guitar sounds. Her music varies from the bluesy and brooding to sweet classical to simpler pop forms. The lyrics, almost impressionist in detail, compliment the strength of her voice in their delicate expression of human warmth and chill, emotional soaring and falling. In "Etienne," the first single, simple but scorching, she sings her body and soul lust for Etienne; a great track. With *Labyrinthe*, Guesch Patti takes French pop

a couple of strides beyond its self-inflicted outer limits.

Iggy Pop
Instinct
A & M

Iggy Pop Rools OK.

Truth

• From p.5

Bono originally wrote for the Sun city anti-apartheid album, resurfaces on this album live. "All Along the Watchtower" also appears on *Rattle and Hum* doing justice to Bob Dylan's classic.

One track that could have been left off the album is "Pride," a song that has been over-played and over-rated.

The single "I Still Haven't Found What I'm Looking For" stand out on the LP due to it's southern gospel sound - a sound which U2 experiment with quite a bit on *Rattle and Hum*, with the help of the Memphis Horns, B.B. King, two street musicians, and the gospel group New Voices of Freedom.

U2's previous album *The Joshua Tree* was certified diamond in October of last year. The long-awaited *Rattle and Hum* commands a repeat performance.



Violence

• Suite de p.5

principaux problèmes de la société en France: délinquance, chômage, violence dans la rue, racisme, vie dans les banlieues, sauvagerie du monde moderne, injustice, ravages de la bitture etc... Et ne voulant pas être récupéré par quelque parti politique que ce soit, ils se sont rélégués au rang des anarchistes tout azimut: "Je suis l'enfant naturel d'un couple maudit: Stalinisme et Fascisme, nourri par la haine. Je suis l'enfant terrible d'un monde en guerre, d'une société cancéreuse où la loi est dangereuse." Tel est l'univers des Bérus, "conte cruel de la jeunesse" mettant en scène "les rebelles" qui ne peuvent que "Vivre libre ou mourir." N'allez pas croire pour autant que les Bérus sont une horde de pessimistes; comme ils aiment le dire: "Tant qu'il y a du noir, il y a de l'espoir."

Leurs concerts sont de véritables spectacles rocambolesques, venant plus de la Comedia Del'Arte Version punkisante que d'un gentil petit récital de chansons. Essayez de vous imaginer Nana Mouskouri ou Mireille Mathieu en guêpières, porte-jarretelles et talons-aiguille et cela vous donnera un petit aperçu du grand délire que cela peut-être! Ils ont su allier avec beaucoup de génie nez de clown et Doc Morten ou bien groin porcine et prothèse mammaire!

Bref, les Bérus sont sans aucun doute un groupe pas comme les autres et qui mérite toute notre attention.

Salut à toi, ô mon frère.

Entertainment Blitzkrieg!!!

Pro Tem 9
November 14, 1988

par Naomi Lee Fook

Blitzkrieg by Bryan Wade, directed by Tracy Matheson, played last week at Theatre Glendon.

Rating: ****½

Blitzkrieg. The "lightning war" tactic which eliminated so many soldiers during World War II - soldiers for whom we stopped to hold vigils last weekend. During this past Remembrance Day Weekend, **Blitzkrieg** (the play) resurfaced at the Glendon Theatre with just as much force as its namesake, leaving its house astounded.

As the audience entered, it was greeted with a Third Reich Propaganda film of Hitler's famous speech at the Nuremberg Rally. While watching this, one couldn't help but notice the power and control that this little man had ueber alles Deutschland.

It was with almost the same power and control that Greg Freir portrayed **Blitzkrieg's** Adolf Hitler. This Hitler was the "behind the scenes" Hitler; he was similar to the public Hitler in that he could still be a dominant leader - as shown best in the extremely intense and sadistic scene of gun-play with Eva Braun (Heather Hodson) - yet different as the childlike lover of Eva Braun. Freir's strongest portrayal of Hitler was in the scene where Hitler relays his Rat Nightmare to Eva. Especially effective was Freir's direct eye-contact with

Metallica

by Anne-Marie Smith

Metallica's newest, **And Justice For All**, has to be one of the best heavy metal albums this year. Songs like *The Shortest Straw* and *Eye of the Beholder* have such a tight, abrasive guitar sound, that it is hard to believe the band survived without their super-talented bassist, Cliff Burton who died in a car accident a couple of years ago. The band has maintained their political and social views concerning the injustices of the world and more specifically in their own country, America (injustice capital of the world). *To Live is to Die* (written by Cliff Burton), contains a guitar ballad which actually sounds like a guitar ballad and is a refreshing deviation from the otherwise crashing sound you would find on the album. If you would like a change from the exasperating studio-charged, mainstream drive you are used to hearing, invest in **And Justice for All**. You will not regret it!

the audience, driving his intensity like bullets straight into the eyes of the selected individuals.

However, the most commendable performance of the evening was Heather Hodson's portrayal of Eva Braun. Hodson tackled this difficult role with ease - she could act as a complete "airhead" when she was the obedient and playful Eva; yet as she took up the reins to become Eva Braun, "The First Lady of the Reich," Hodson perfectly timed and combined the releasing of her control over Hitler with the intense strength with which she controls him.

Mike Ford made his character of Martin Bormann into the

perfect "lounge lizard" - playing his tune to Hitler's beck and call, but still knowing how to pull one over on the boss. Nancy Cronyn interpreted the character of Greta just as well, giving Greta a similar intensity during the gun scene at the end as her "sister" Eva had done previously.

Special commendations go to the technical crew of this show - the lights and techniques (i.e. the blank screen) added just the polished edges to the already gut-wrenching scenes performed below them.

So, if you missed **Blitzkrieg**, you missed a spectacular production which probably could "never in a thousand years", be repeated.

Skinny Puppy

by Naomi Lee Fook

STOP VIVISECTION NOW!

That was the theme for the evening at the Concert Hall on 6 November 1988. No, it was not a gathering of ARK II activists, but the messages relayed were just as strong (if not stronger) than any of the "radical behaviour" of these Animal Rights Activists. It was Toronto's annual **Skinny Puppy** Concert, and yes Virginia, concerts still do contain and spread messages. Tonight was Ogre's night to portray his messages against vivisection, as only Ogre can.

The night's musical selections for the show itself came from Skinny Puppy's latest LP *VI VI sect VI*. The lyrics to the songs themselves have a shattering effect on the soul of any compassionate human being. But if there was any true way of converting the masses into vegetarians, this show was the way to do it.

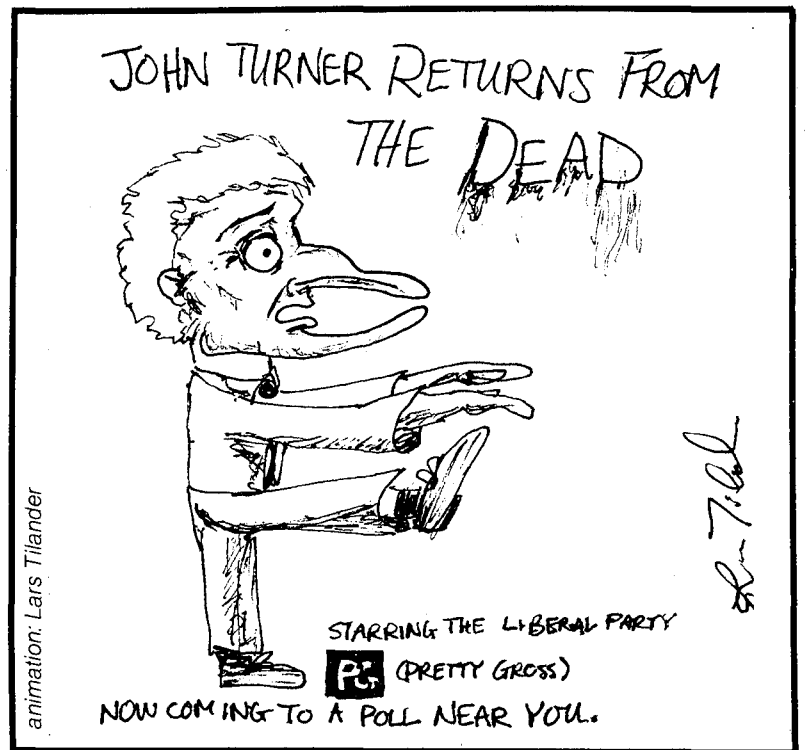
Slides and films graphically depicting the vivisection process were subliminally flashed onto background projection screens. I say "subliminally" since the main focus for the near sell-out crowd was Ogre himself, who first appeared as his archenemy, the vivisectionist, complete with victim, a (fake) black Labrador Retriever. To demonstrate his true feelings on vivisection, Ogre then became the "vivisectee," with an evil "shadow" dressed in only a white lab coat performing the same monstrosities on Ogre which he had done on the Black Lab. If that weren't enough to move the heart, then Ogre's saunterings around the stage in a similar style to a chimpanzee while doing self-vivisection would not just move the heart, but churn the stomach as well.

This show *drained*. It drained sympathy for *all* creatures; *all* victims of vivisections. It drain-

ed the emotions with all of the horror and fantastic effects portraying the vivisections. It drained physically as only Skinny Puppy music can. cevin Key and D(wayne) Goettel were effective with their timings and rhythms pounded out on their masterful synths and percussion.

When the *show* was over (ie. before the encore), having had the vivisectee (Ogre) killed by its tormentor, what more could Puppy do? The animal was dead. The messages were clear - **vivisection is monstrous**. It should end here, leaving the impact of the message fresh in the minds of the audience.

However, Puppy did come back, and they did an encore which was totally dedicated to their audience. There were no carvings, no flayings, and no "kosher suspensions." It was the old Puppy - the Skinny Puppy of "Smothered Hope." Still, the impact of the message was not lost. Ogre made certain of that with his final words: **Education yourselves about the world's greatest obscenity -- vivisection**



Anarchist

by Sharon Byrne

The Q Art Theatre CO-OP is now presenting Dario Fo's *Accidental Death of an Anarchist*. This tragic comedy is based upon a 1973 Italian bomb blast which took 17 innocent lives. A young railway worker was accused of the crime and during police interrogation was thrown from a window to his death.

This play portrays the reopening of the inquiry into the supposed suicide of the young anarchist. Led by an ultra-leftist impersonator, this inquiry serves to expose the implicated inspectors as bumbling incompetents and uncover government supported right wing organizations.

This tragic farce, turned didactic soapbox forum, digresses several times from Fo's script to interject similar contemporary events. Yes, even Ollie North finds his way into this production.

The play urges the audience to acknowledge that such incidents are not distant or obscure but that they occur every

day, all over the world and even under our very noses. Only by rejecting the garb of states, pseudo-democracies, and tyrannic regimes can one see these events as they truly are.

With the chose-your-own-ending format, the audience is left grappling with the political and moral questions of these disturbing events.

Q Art Theatre is a non-profit, charitable Toronto based group of experienced writers, directors and actors. The mandate of Q Art is to present contemporary Canadian drama and the best of the classical and modern international drama.

The group wishes to use the theatre as a medium for enlightenment on social and moral issues; to provide employment for creative artists; to encourage visual and performing arts in Canada and to establish a new relationship between artists and audiences.

The 1988-89 season is well under way with *Accidental Death of an Anarchist* as the

• See death p.11

RG's Top Tenz

ALBUMS/SINGLES

Title/Album	Artist	
★ 1. <i>Pig Farm</i>	Hold Your Nose	(Record Peddler)
2. <i>Various</i>	Acid House Vol. One	BPM
3. <i>Guesch Patti</i>	Labyrinthe	EMI
4. <i>Pixies</i>	Surfer Rosa	(Record Peddler)
★ 5. <i>Northern Pikes</i>	Secrets of the Alibi	Virgin
★ 6. <i>Plasterscene Replicas</i>	Glow	Raising Records
7. <i>John Hiatt</i>	Slow Turning	A & M
8. <i>Public Enemy</i>	It Takes a Nation of Millions...	
9. <i>Iggy Pop</i>	Instinct	A & M
10. <i>Billy Bragg</i>	Worker's Playtime	Go! Discs

★ denotes Canadian content

A day in Ottawa

by Michael DenTandt

The other day I was invited to Ottawa to interview John Turner, Brian Mulroney and Ed Broadbent. Yeah, that's right. The big guys. They flew me up there in a Lear jet, all to myself, just me and these British stewardesses. "Is everything oll rayt sah?" they said, and "Can I get you anuthah Cognac?" No kidding.

Once the people at the airport in Ottawa realized that I was from *Pro Tem*, they sent a stretch limo, and soon I was coasting up to the Eternal Flame (Eternal since 1967 that is) on Parliament's front lawn. On my way up the sidewalk, I was accosted by these two ragged bearded types with little round glasses. "We're campaigning for unilateral disarmament" said the first one. "Yeah" said the second one.

I said nothing, and they soon went back to their little orange tent and began mixing Lipton's Cup-a-soup over a little Coleman burner.

Have you ever been to Parliament? It's very imposing. I walked through the doors listening for ghosts, hearing my footsteps echo off the ceiling.

"Say, you can't go in there," said a big Mountie, "that's where the leaders do interviews with the greatest journalists from the greatest papers in the world. We have orders to shoot anybody else." I could see he was itching to go for his equalizer.

"Keep your hand away from your rod," I said, "I'm from *Pro Tem*."

"Forgive me sir," he said, "Mr. Turner is expecting you."

Turner's office was large, oak-panelled, and cluttered. The walls were hung with four

moose-heads, six stuffed beavers, three six-foot models of the Bluenose, and a life-size sculpture of a lumberjack. Turner himself was dressed in fringed buckskin clothing, and seemed hard at work painting a wooden loon. He wore a bright red headband on which the words **Kill Mulroney** were stencilled in black ink. We quickly dispensed with the introductions, and Turner began to speak. Every few seconds his eyes would bug out and he would mutter "breathe, breathe, got to breathe" before continuing.

"Mike" he said, "you know as well as I do that if Free Trade goes through, Medicare will be threatened. Our energy will be lost. Our culture will disappear. We'll become the fifty-first state. The American Empire will crumble, there'll be

world war, a Nuclear Holocaust, starvation, disease, famine, plague, hunger, illness, the planet earth will explode, this will upset the gravitational field of the solar system, which in turn will disrupt the galaxy, and this will end the universe as we know it! Join my crusade! Brian Mulroney wants to cook and eat your children! He wants to skin you alive and dip you in vinegar!"

"Mr. Turner," I said, "I'm from *Pro Tem*. Tell me how you really feel." He hesitated for a few moments, then removed his headband, swept the loon aside, slipped out of his buckskin coat and donned a dark blazer and red tie.

"I tell you this on the condition that you never print a word of it," he said solemnly. "You have my word," I said.

"The truth is, Mike, I really

do believe the deal is bad for Canada. I'm for Free Trade, sure! I love to soak the poor as much as the next guy! But this deal doesn't make economic sense, or political sense either. It's not that the Americans will force us to harmonize with their system; It's Canadian businessmen and governments that may *choose* to harmonize if it becomes economically necessary. There aren't enough explicit clauses to protect us from our own greed! I was Finance Minister, I understand money, and this nationalistic mantle I've assumed leaves a sour taste in my mouth. It doesn't suit me, you know? In a way I've adopted American political tactics to protect us from the Americans. I don't like that, but I want to *win*, that's what the game is about. Once I'm there, I'll become practical, Bay Street John again. For now, I'm Canada's Louis Riel. Believe me, I'll say whatever I have to say to win, and so will the other two. American politicians have known for years that their people don't want facts, knowledge, ability, competence. They want likeability and charm. If that goes along with the other things, like in JFK, for example, that's fine. But if it comes down to a choice, the people will pick the best entertainer every time. And this time, the best entertainer is me."

"But Mr. Turner" I said, "Where's your idealism, your integrity?"

"Idealism?" he said, "I still think I'm the best man for Canada, and that I'll be good for the country; I'm just doing what I have to do to get there. I'd stick to facts if I could, but the people require that their politicians be liars; who am I to argue? I don't want to lose this election son; I've got an offer from Glad Garbage Bags to do their ads, but I'd rather be P.M."

As I left the office, Turner was changing back into his buckskin suit and eyeing the loon for imperfections.

Ed's office was just next door; I stepped up and knocked. There was no answer, but the door was ajar. I walked into the room. This office was much smaller and neater. The corners were filled with books. On one wall was a large poster of Tommie Douglas. Next to it was a smaller photo of Emmett Hall, the Father of Medicare. Someone had recently drawn a target on Justice Hall's face with a black magic marker; Ed was sitting morosely in his swivel chair, tossing darts at the photo. He looked up, and I walked in to greet him.

Stay tuned for Part 2. Next week - Broadbent and Mulroney.

Mom, send ^{cash} money!



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Frankly speaking...

by Frank Picard

Well I guess there's another controversy stirring around here, and again, a **Glendon** sports team is smack in the middle of it. Following in the footsteps of our hockey and flag football teams, our men's soccer squad, **L'Internationale**, is now also enjoying an extended vacation. Not because of a lack of players. Not because of a lack of funds. Because of a lack of timing...

Lack of **what**, you'll say? Well remember, these things

Pick's Picks

(This week: Top five hits by sports celebrities)

1. **Don't...Don't Wor-rr-ry,... I'm...I'm Hap-pp-py**
Big Ben sings solo (Shorter version also available)
2. **Fat**
Tommy Lasorda and the Fat Boys
3. **We Don't Need Another Hero**
Mark Messier and the Edmonton Oilers
4. **Where Do Broken Bones Go?**
Mike Tyson and Friends
5. **Feeling Fifty Again**
Guy Lafleur and the N.Y. Rangers

only happen to **Glendon**. They were disqualified for one game because 3 players, who were supposed to referee a game, got there late. **Recreation York**, after waiting a whole 30 minutes, decided to go to the dreaded monster... the dreaded **Rule Book**. This only meant a one-game suspension. But it was more than enough to kill our hopes of making the playoffs...

What they seem to forget up there is that a 5 o'clock drive on

the 401 is not exactly a Sunday afternoon stroll in the countryside. By car, there's no possible way to get up there in less than an hour... by plane? I doubt it... By the way, **L'Internationale Glendon** didn't have a single home game this season. And that goes for most of our home teams...

According to the **rules**, it's tough luck once again for good ol' **Glendon**.

Volleyball

by Charles Donskoy

The women's Torch volleyball team was soundly defeated in playoff action. Glendon lost to Stong by scores of 15-7 and 15-9 in a best 2 out of 3 semifinal. Glendon then played Bethune, for 3rd place, who lost to Founders college in the other semifinal. Bethune finished in first place after the round-robin. But I suppose they couldn't handle the playoff pressure losing to a 4th place (round-robin) team. Stong defeated Founders in the Finals and thus became this year's women's volleyball champs.

Those who read my last column on women's volleyball,

will recall that I had stated that in my opinion Stong had a much better team than Bethune. And I implied that Bethune was not in Stong's class. Gee, I guess I'll have to pat my self on the shoulder for making that prediction.

Although I did not see the Glendon team play in the playoff round, (I saw them in the round-robin) a source close to the team told me that Glendon's overall play was poor compared with their performance in the round-robin. The only area the team did better than expected was in digging. Oh well, at least the women gave it the old "college" try.

Where have I seen this before? Congratulations going out to Shawn Lucas, CUP's new Co-Prez. It was a tight race but we knew he could do it! Why? I don't know...

Caroline P.S. See you guys Thursday - You've been warned.

What happened to the GCSU challenge?

PRO TEM

Glendon goes to the World

Steve Roberts of Glendon wants to go to the World Debating Championships at Princeton University in January '89. Donations of money would be greatly appreciated to help deter costs. Can possibly be made tax deductible. Donate any amount to the GCSU on behalf of the Glendon community. Help me babble in the U.S.
Thank you

Death

- From p.9 fifth presentation.

Performances of this production run until November 30 on Thursday, Friday and Saturday at 8 p.m. and Sunday matinees at 2:30 p.m. the theatre is located at Actor's Lab Space, 2 Britain St. at Queen St. E. and Jarvis.

Accidental Death of an Anarchist is being held over until November 30, 1988.

Steal of a deal

House to share, just \$300 plus utilities. Close to Sheppard subway. Call Tim - 222-4725 after 7 p.m.

Le club plein air se réunira jeudi à 17h30 près de l'étang. Amenez vos mitaines!

Hey, all outdoors fans, the **Outdoors Club** first meeting is this Thursday at 5:30 p.m. by the pond. Wear your mittens!

R.G. ≠ Rose Garden
R.G. ≠ Really Good
R.G. ≠ Rio Grande
R.G. ≠ Réjean Garneau
R.G. ≠ Red Grapes

Debbe & D'Arcy, Wed. 6-8, R.G.

Want to Study in Quebec or France? An information meeting will be held Friday, November 18th at 1:15 in room A107.

RESUMES by M.B.A.

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MEMBERS OF THE YORK COMMUNITY

I would like to announce the formation of the Security Advisory Committee. It is hoped that the presence and actions of this committee will contribute to increasing the security both real and perceived of members of York. If you have any security concerns, don't hesitate to contact any member of the committee.

Joan Stewart
(Chair)

J'ai le plaisir de vous annoncer la mise sur place du Comité Consultatif sur la sécurité de l'Université York. Il est souhaité que la présence et les actions de ce comité permettront d'augmenter la sécurité autant réelle que perçue de tous les membres de l'Université. Si vous avez des points à soulever au sujet de la sécurité à l'Université n'hésitez pas à contacter l'un des membres de ce Comité.

Joan Stewart
(présidente du comité)

TERMS OF REFERENCE OF THE YORK UNIVERSITY SECURITY ADVISORY COMMITTEE

The York University Security Advisory Committee (SAC) is the body formally mandated to advise the Vice President (Finance and Administration) and the Department of Security on all aspects of security at York University, including the nature and quality of the services provided.

Membership

- 1) Chair - Joan Stewart, Advisor to the President on the Status of Women
- 2) Vice-Chair - David Trotman, Race and Ethnic Relations
- 3) Secretary (ex officio) - Eric Pond, Security & Parking
- 4) College Master - Mary-Sue McCarthy, Vanier College
- 5) Director of Student Affairs - Cora Dusk
- 6) Director of Housing and Food Services - Norman Crandles
- 7) Coordinator of the Sexual Harassment Education and Complaint Centre - Gil Teiman
- 8) Assistant to the Dean, Glendon College - Gilles Fortin
- 9) CYSF Equality Commissioner - Stephanie Infurnari
- 10) Office of the Dean, Atkinson College - Erin Hewitt
- 11) Director of Security and Parking - Michael O'Neil
- 12) President, Atkinson College Student Association - Winston Charles
- 13) Member at Large - Mark Webber

Other members may be added to the committee as needed, however, it is expected that the committee will be kept to 15 or 16 members.

In exceptional circumstances and with confirmation by the Chair, a member may select a designate to attend on his/her behalf, on a regular basis, for the entire year.

In the case of occasional absences, another representative of the constituency may be substituted for the meeting, however, this individual may only vote as a proxy of the member.

Resource people or guests may be invited to the committee meetings by the Chair as deemed appropriate.

OPERATING PROCEDURES

1. The Chair and Vice-Chair of the Committee will be elected by the members of the Committee.
2. The Department of Security and Parking Services will act as the permanent secretariat for the Committee. This responsibility includes the taking of minutes at committee meetings and follow-up of all recommended actions and details.
3. A **quorum** is designated as attendance of 50% of the members plus one during the months of September-April inclusive. There will be no **quorum** requirement during the months May-August inclusive.
4. The Committee will normally meet monthly or at the request of either the Director of Security and Parking, or the Chair, or any three other members of the Committee.
5. There is a duty of members to report to and consult with their respective constituencies/councils bearing in mind the principles of confidentiality on some issues where it would be in the best interest of the community or individuals to do so.
6. The Committee will deal with issues that it identifies itself as well as issues referred to it. As such, it acts as a forum for the discussion of all security concerns and policies in the community.
7. It is expected that this Committee will be consulted for recommendations before the implementation of, or major change to, security policies.
8. The Committee will also be provided with an outline of the Department of Security and Parking Service's annual operating budget so members will be better able to contribute advice on possible new security expenditures for staff and capital equipment.

THE CAT'S NIGHT OUT

Clubs and Concerts

CAFE DE LA TERRASSE

Every Wed in Nov. - Praise Bob

THE DIAMOND (410 Sherbourne St.)

Wednesday Nov. 16 - Judson Spence
Thursday Nov. 17 - Intua Nua
Friday Nov. 18 - Al Stewart

THE HORSESHOE (370 Queen St. West)

Thursday Nov. 17 - Go Four 3
Fri/Sat Nov. 18/19 - Micah Barnes

LEE'S PALACE (529 Bloor St. West)

Thursday Nov. 17 - Dorian Gray
Fri/Sat Nov 18/19 - Scot Merritt

SIBONEY CLUB (169 Augusta Ave.)

Monday Nov. 21 - The Primitives

Theatre

THE CANADIAN STAGE CO.

presents *Donut City* at the Free Theatre upstairs
(26 Berkeley) until Nov. 20.
Woyzeck plays downstairs from Nov. 16 - Dec.
18.

FACTORY THEATRE

presents *Le Chien* at the Factory Theatre
Mainstage (25 Bathurst) starting Nov. 17.

TARRAGON THEATRE

(30 Bridgman) presents *October* opening Nov. 15.

THEATRE PASSE MURAILLE

(16 Ryerson) presents *Fire* until Nov. 27.

Glendon

Théâtre Glendon

présente *Madame de la Carlière* de Denis
Diderot. Mercredi le 16 Novembre (20 h 30)

Glendon Gallery

presents Uno Hoffmann '88 - Works on Paper
Oeuvres Sur Papier (Nov. 16 - Dec. 2)

