



**PROTEM**

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*Pro Tem* is the weekly bilingual and independent newspaper of Glendon College, founded in 1962 as the student publication of York University. En plus de sa gratuité *Pro Tem* est le seul journal bilingue en Ontario. Les opinions et les faits émis par les signataires n'engagent qu'eux-même, et non l'équipe éditoriale. Les articles sous-entendant des propos diffamatoires, racistes, antisémites, sexistes ou homophobe ne seront pas publiés. The deadline to submit ads and articles is Thursday at 5 pm. Meetings are on Tuesday at 5 pm. Nos bureaux sont situés dans le Manoir Glendon, local 117. Editorial and Advertising: 487-6736 ou 487-6821. Tirage: 3000 exemplaires.

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# EDITORIAL

## Smuggling cigarettes - the malignant truth

The Liberal government, headed by Jean Chrétien, cut the federal taxes on a carton of cigarettes by \$5 last week. This move will go a long way to end cigarette smuggling between the Canada - US border.

But when Québec premier Daniel Johnson lowered his province's cigarette taxes by another \$11 per carton, the opportunities for smuggling became real again.

Now the smuggling will happen between provinces. Whereas the price of a carton of cigarettes used to average \$48 across Canada, a carton sold for \$23 in Québec last week. The sharp drop in price brought Ontario shoppers in droves. Inter-provincial smuggling between Ontario and Québec is bound to follow.

M. Chrétien was quoted as saying that he believed the federal tax cuts would help alleviate cigarette smuggling between the Canada - US border. As the Liberal government dropped cigarette taxes, U.S. president Bill Clinton presented his budget which raised cigarette taxes from 24 to 99 cents a pack, implying a US tax increase of \$6/carton.

After the federal government's tax cuts, Ontario Premier Bob Rae immediately denounced the cuts saying that he did not intend to lower Ontario's taxes on cigarettes.

Unfortunately, as M. Chrétien and Mr. Clinton have realized the inevitability of cross-border price agreement, Mr. Johnson and Mr. Rae have not.

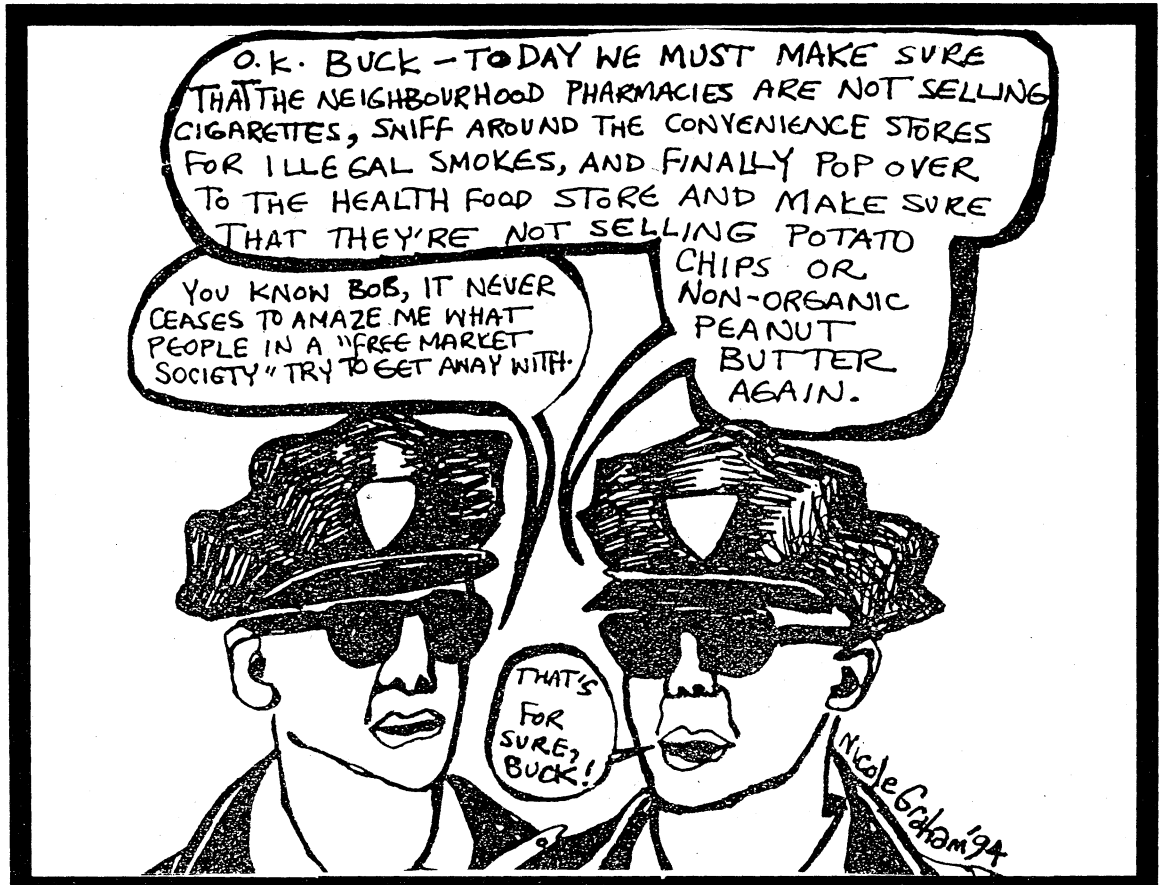
Cross-border differentials lead to smuggling. 70% of the smuggling of cigarettes into Canada is attributed to the Akwesasne Reserve. With price differential between Canada and the US, native Indians from the reserve were able to cross the Canada - US border without paying duty (according to the Jay Treaty of 1794). With price differentials between Ontario and Québec, the Reserve, conveniently located within reach of the 3 borders, can continue its smuggling operations.

Smuggling is thought to have cost the Canadian economy \$1 billion in 1993. Will these revenues be revived as smuggling is stopped? Finance Minister Paul Martin doesn't think so. His projected budget for fiscal 1994 shows \$300 million less in revenues due to the tax cuts, and an expense of \$150 M in increased anti-smuggling enforcement expenses (shouldn't we need less enforcement with market reforms?).

To make up for the lost federal revenues, Mr. Martin has increased the cigarette industry tax rate from 21 to 31 per cent.

The federal government might fix its revenues from the cigarette industry, but how about the Ontario government? According to The Financial Post, Ontario has already seen the tax revenues from tobacco sales go from \$1 billion in 1992 to \$800 M in 1993. Inter-provincial smuggling between Ontario and Québec will lower these revenues even more.

In conclusion, it is clear that Mr. Rae and Mr. Johnson must talk. Smuggling cannot be ended, but its opportunities can certainly be curtailed.



## LETTERS

### Letter to the Editors,

After being falsely accused of plagiarism, I now wish to defend myself. It seems Alex E. Limion has taken it upon himself to be my sole judge, juror and executor without giving me a fair trial.

I feel I should apologize, although I'm not sure what I did since I did not plagiarize anyone's article. In fact, I only read Nathalie-Roze Fischer's article for the first time yesterday (Tuesday, February 8th, 1994). You cannot begin to know how angered, upset, frustrated and horrified I was to discover on Monday night that I was being publicly accused of something I never did without ever

having the opportunity to defend myself or my article. The dictionary is no one's "intellectual property", nor is a quote from Gloria Steinem (which Ms. Fisher and I got from two different sources: Ms. magazine and an address to the University of Victoria respectively), nor is the phrase "think about it". If Mr. Limion would like to talk journalistic ethics, I'd love to hear from him. Not only

did he slanderously accuse me of a criminal offense with complete disregard for me and my academic reputation, but he insisted on publishing said offense without so much as a phone call to hear my side of the story. I can only hope that this sequence of events tarnishes his reputation worse than it does mine. I would also like to request that he apologize to me for assuming I would use a ProTem article as the basis for one of my own, and that the original apology be printed in ProTem.

Jennifer L. Mc Cready

### To the members of Glendon College:

By way of a 'letter to the editor' I would like to pass on my team's congratulations, as well as my personal congratulations, to the members of your Glendon Men's ice hockey team, their supportive fans, and the college itself.

In defeating us two games to one, the finals were exciting, including two overtime shootouts, testimony to how closely fought a series these finals were. There were many outstanding moments, including a number of times where each team was called to defend itself against five-on-three disadvantages. In the end, the flu bug, but more importantly the calibre of Glendon, caught up with we alumni. Particular congratulations should go to your 'black panther', who played outstanding goal.

Further to this, and despite the obvious geographic problems

regarding distance from the 'main' campus, we all admired the dedication shown by Glendon's fans, in their support of their team during the playoffs. It's great to see Glendon College participating in more intramural sports once

again, together with all the other colleges and units.

We plan on making the finals again next year, and look forward to perhaps meeting Glendon again (despite the other teams), so that we can set the record straight! Many thanks for your time.

Mark Stelmacovich (#2)  
Alumni Kings Team  
Organizer Vanier '77

**Next Pro Tem edition  
Monday, March 7,  
Next deadline:  
March 3 at 5pm**

**Prochaine réunion  
de Pro Tem  
lundi le 15 février  
à 17h00**

# NEWS

## Programme guillotiné

Marylene Gauthier  
Pascale Jenkins  
Suzanne Hinks

**Demandez aux étudiants Québécois que vous recontez, quel est leur domaine d'étude? La majorité vous répondra certainement études internationales.**

Pourquoi? La raison est que Glendon est la seule institution universitaire au Canada offrant les études internationales dans un contexte bilingue. Que dire de ces étudiants anglophones qui ont choisi Glendon pour leur cours en études internationales? La même chose se répète, ces derniers auraient aussi bien pu faire leurs études à Queens. Cependant, le programme à Glendon donne la possibilité aux Canadiens-Anglais de suivre des cours dans leur domaine, en français. Mais voilà! Il semble que la direction veut faire des coupures.

Dans les faits, ce programme multidisciplinaire comporte une combinaison d'histoire, de sciences politiques, d'économie et également des cours offerts sous la rubrique des études

internationales. Ces cours demeurent indépendants des disciplines énumérées plus-haut. En effet, si vous regardiez dans l'annuaire 1993-1994, vous compteriez huit cours avec ladite étiquette internationale. Mais rien de plus faux, en vérité on en compte seulement trois : la Francophonie, la Communauté européenne et le Droit international, les autres étant des cours conjoints avec les trois autres départements.

Dans ses coupures, la direction a l'intention de retirer le Droit International et la Francophonie. Que reste-t-il donc comme choix de base? Certes, nous pourrions terminer nos études avec un bac en études internationales, et ce sans suivre aucun cours dans ce domaine. Ceci est ridicule! Aussi ridicule qu'un étudiant qui

## Internationals improve record

Russell Milon

**Last Wednesday night (Feb. 9th) the Glendon Women's Soccer Team improved their mid-season record to two wins and one loss by beating up on Stong's B-team, the "The Hellbags".**

Les Internationals defeated The Hellbags 4-0, as rookie goalie, Kathie Persaud, recorded her first shutout of the season. Scoring for the Glendon side were: Dawn Cox, Isabel Pappalardo (with 2) and Alette Meckler. According to defencemen Michele Ermuth, the team played a good and "technically sound" game. This should please head coach Jonah Bergbusch, as technique is an element of the game he works hard on improving. This fact is demonstrated both by the number of practices that coach Bergbusch calls (3 per week) and to the time he devotes to drills and skills improvement during those

practices. As an aside, and not to diminish the play of our team, it should be noted that the Stong team was playing without any substitutes.

In Glendon's previous game (Feb. 2nd), a 3-1 loss to Stong's A-team, our squad suffered a couple of key injuries. Amy Minor, a forward and one of the team's top scorers, suffered an unfortunate and rather severe injury as she pulled ligaments in her right knee. Hoping to play in the Women's Premier division (the highest level for women in soccer), Amy will miss, and be missed for, the rest of the season. Also gone for the rest of

the year are Jen Grahame (Forward: knee and broken toe), Jen Roat (Defence: knee) and possibly Noel Pilley (Defence: pulled groin). From my conversation with Michele Ermuth, I got the feeling that most of the team has suffered injuries in one form or another. The team has dwindled in size from its original fifteen players to approximately eight.

This week the Internationals will be playing two games, Tuesday and Thursday nights (Feb. 15th & 17th) at 7:30pm up at the main campus. The team needs and encourages spectators, so for those interested in going to a game, try to contact a team member or meet in the cafeteria at 6:00pm (on game day) to see if rides are available.

obtiendrait un diplôme en chimie sans connaître la signification de H2O.

En effet, ce n'est pas deux cours que la direction veut éliminer mais 4.5. C'est ce qu'on appelle

guillotiner un programme. Le corps est là (histoire, économie et sciences politiques) mais on tranche la tête (études internationales). Ces coupures sont peut-être nécessaires à Glendon mais elles demeurent

incontestablement désastreuses pour l'ensemble des bacheliers en études internationales. Ils auront obtenu leur bac en... on ne sait pas trop quoi mais sûrement pas en études internationales.

# Spring GCSU Elections

The Glendon College Student Union will be holding elections for these positions:

L'Association des Étudiants du collège Glendon va procéder bientôt à une élection pour les postes suivants:

<b>President</b>	<b>Président(e)</b>
<b>Vice-President</b>	<b>Vice-Président(e)</b>
<b>Director of</b>	<b>Directeur/-trice des:</b>
<b>Communications</b>	<b>Communications</b>
<b>Cultural Affairs</b>	<b>Affaires culturelles</b>
<b>Clubs &amp; Services</b>	<b>Clubs et services</b>
<b>External Affairs</b>	<b>Affaires externes</b>
<b>Bilingual Affairs</b>	<b>Affaires bilingues</b>
<b>Academic Affairs</b>	<b>Affaires universitaires</b>
<b>(1) Student Senator</b>	<b>(1) Sénateur/sénatrice</b>
<b>(6) Councillors</b>	<b>(6) Conseillers/conseillères</b>

The NOMINATION period BEGINS FEBRUARY 28 and ENDS MARCH 9 at 4pm. A mandatory meeting for ALL CANDIDATES with the Chief Returning Officer will follow at 4:30pm. ABSOLUTELY NO NOMINATIONS WILL BE ACCEPTED AFTER 4PM MARCH 9.

La période de la mise en CANDIDATURE commence le 28 février et prend fin le 9 mars à 16h00. AUCUNE CANDIDATURE NE SERA ACCEPTÉE APRÈS CETTE PÉRIODE. Un réunion avec le directeur général aura lieu le 9 mars à 16h30.

The CAMPAIGNING period BEGINS MARCH 10 and ENDS MARCH 21 at midnight. CAMPAIGNING IS SUBJECT TO THE ELECTIONS ACT AS INTERPRETED BY THE CHIEF RETURNING OFFICER. La campagne électorale commence le 10 mars et se termine le 21 mars à 24h00. NOTEZ BIEN QU'IL FAUT BIEN RESPECTER LES DIRECTIVES concernant les campagnes publicitaires.

The VOTING period will take place MARCH 22, 23, and 24 between 9am and 5pm.

On pourra VOTER les 22, 23, et 24 mars entre 9h00 et 17h00.

Chief Returning Officer/Directeur général: Stephan Fulton  
Deputy Returning Officers/Sous-directeurs: Paul Lamanna  
Corey Altbaum

# FORUM

## Première conférence du Bloc Québécois

Julie Gauvin

**Jeudi le 3 février 1994, Maxime Frechette, membre du comité électoral et attaché politique du député du Bloc Québécois Antoine Dubé, a tenu une conférence à Glendon. Il a expliqué à quelques étudiants les différentes fonctions qu'occupe un député à la Chambre des Communes ainsi que les principaux objectifs du Bloc Québécois.**

La première partie fut plutôt d'ordre académique, en ce sens qu'elle visait à informer les étudiants sur les fonctions politiques d'un député, sur le déroulement des rencontres à la Chambre des Communes, sur la répartition des pouvoirs au niveau des campagnes électorales ainsi que sur les tâches administratives et politiques d'un adjoint parlementaire.

Cependant, ce qui semblerait plus opportun d'aborder dans cet article sont les raisons de la formation d'un jeune parti politique au sein d'un institution universitaire bilingue dans une province en grande majorité anglophone. Il apparaît également important de mentionner les objectifs du Bloc Québécois en tant que parti ayant formé l'opposition officielle.

Tout d'abord, l'objectif principal de la formation du comité des jeunes du Bloc Québécois a

pour but d'informer les étudiants sur les intentions du Bloc et ainsi créer un réseau de communications sur lequel il sera possible de discuter et d'échanger des idées politiques.

Bien qu'il puisse sembler anachronique de former, à l'intérieur d'une institution académique bilingue ontarienne, un comité qui représente les intérêts des Québécois, les membres insistent sur l'aspect informatif de leur comité en recherchant, au même titre que le Bloc Québécois, à établir une meilleure relation avec le reste du Canada et bien sûr, à défendre les intérêts du Québec de manière constructive.

Le nationalisme québécois fut initialement fondé sur des principes uniquement d'attrait culturels. En d'autres mots, le nationalisme séparatiste depuis les années 30 fut manifestement interprété comme étant le symbole de la défense de la langue française et de la culture québécoise. Quoi

qu'il soit encore aujourd'hui basé sur les mêmes principes, le nationalisme a cependant évolué vers un consensus établi suite aux échecs constitutionnels. La nouvelle génération bien incarnée par le conférencier Maxime Frechette, entrevoit plutôt la souveraineté comme étant une ouverture vers de nouveaux compromis jusqu'à maintenant stéréotypés à l'intérieur d'un cadre divisionnaire. Comme l'a mentionné M. Frechette: "Notre vision n'est pas nécessairement plus légitime que la leur (en faisant référence au "Reform Party") elle est simplement différente." Cela confirme l'ouverture de réception vers un compromis envisageable.

Comme il a été mentionné au cours de la conférence, la Colline Parlementaire est une grosse machine bureaucratique où les décisions sont systématiquement centralisées. C'est contre cette abus centralisateur que les souverainistes s'opposent. Du moins en partie. Même si cela a pour objectif fondamental la reconnaissance de la culture québécoise, il n'en demeure pas moins que l'action du Bloc pourrait selon certaines

opinions, profiter également aux autres provinces canadiennes.

Le Bloc Québécois a initialement été fondé à la suite de l'échec de l'accord du Lac Meech en 1990. Membre à la Chambre des Communes sous le gouvernement Mulroney, Lucien Bouchard, déçu par les tournures de l'entente, a formé ce nouveau parti dans un objectif tout d'abord souverainiste. D'abord perçu par le reste du Canada comme un parti qui avait pour but de détruire le pays, il se retrouve aujourd'hui à l'opposition officielle. Il y a donc au Parlement trois partis qui partagent des visions complètement différentes d'un même pays. Cela vient confirmer le besoin de nouvelles négociations de la Constitution canadienne. Mais à quoi bon s'acharner à raisonner une population lorsque ses représentants eux-mêmes ne s'entendent pas? Et surtout lorsqu'ils ne savent pas poser la bonne question? La Constitution fut si mal établie que sa reconstruction est une entente à laquelle aucun parti n'est apparemment prêt à s'attarder sérieusement. Malgré les efforts

consacrés à la construction d'un consensus, il reste cependant bien des ponts à traverser avant d'en bâtir un solide qui tienne le coups!

En souhaitant que la création des jeunes du parti du Bloc Québécois suscite un bon échange culturel entre francophones et anglophones, il invite à l'élucidation des différentes perceptions de la société québécoise et de son aspect nationaliste.

Serait-il plus réaliste de convenir que les dernières élections sont le reflet très concret de la division idéologique d'un pays? Cette division aurait probablement été conservée à l'état de présomption si la population n'avait pas répondu clairement par l'élection de deux partis d'opposition tout aussi incompatibles.

C'est donc par discussions, conférences et débats, que nous risquons d'en arriver, non pas à partager une seule et unique ligne de pensée, mais sûrement à mieux comprendre nos différences et admettre qu'elles existent.

Il est toujours possible de se joindre au parti des jeunes du Bloc Québécois ou encore d'y apporter quelque suggestion.

# GCSU Cigarettes Referendum

**Do you support the idea of having a smoking section set aside in the dining hall of the cafeteria? Understand that a "YES" vote means you support a 40% smoking area in the cafeteria, and that a "NO" vote means you support a 100% Non-smoking dining hall.**

**Referendum is on  
March 1st and 2nd  
between 10am and 5pm  
in front of the cafeteria**

**Est-ce que vous voulez que 40% de la salle à manger dans la cafétéria soit réservé pour les fumeurs? Si vous êtes d'accord, votez OUI. Si vous désirez que toute la cafétéria devienne un endroit non-fumeur, votez NON.**

**Référendum  
le 1er et le 2 mars  
entre 10h00 et 17h00  
devant la cafétéria**

## FORUM

## Alhumdu-illah, Ramadhan is here again!

Jackie Harper, President of MSA

**Bismillah-ar-rahman-ar-rahim** (In the name of Allah, Most Gracious, Most Merciful) Ramadhnan will commence on February 12th. It is a month; observed by Muslims all over the world through prayer and fast. It honours prophet Muhammad's (pbuh) month of fasting and prayer while he awaited Allah's words about how he and his people should live.

Muslims do not eat or drink anything from dawn to dusk - including water. During Ramadhan, both rich and poor alike understand what it means to be the fortunate. Fasting during the month of Ramadhan is prescribed as a disci-

pline which promotes righteousness and self-restraint. It allows one to appreciate what one has and encourages benevolence.

The Muslim year is only 354 days long, as the calendar is based on the moon. It has 12 months

that are each only 29 or 30 days long. This is why Ramadhan is about half a month earlier this year. The festival known as Id-ul-Fitr marks the end of Ramadhan. On the eve of Id-ul-Fitr, everyone looks for the new moon. If they see it, they can end their fasting. If not, they must wait another 24 hours to celebrate. We will be showing a film entitled "The Messenger", which is about the Prophet's life in the Salon Garigue, during Ramadhan, so keep your eyes peeled.

## What happened to the referendum?

Jonathan Rucinski

It is my opinion that our student union has acted irresponsibly and has displayed a lack of competence concerning the referendum, which was supposed to be held February 8th and 9th.

How else can one explain the fact that at the council meeting on January 19th, the student union unanimously passed a motion to hold a referendum on the cafeteria smoking issue, and then at the last

minute postponed it until March 1st and 2nd? Is this not just a little too convenient? Why not only postpone the referendum for one week?

The GCSU had the required time in which to organize this refer-

endum, but nothing was done. For example, the referendum question was only being translated on the 7th of February. The GCSU has not only made a joke of all the students who wanted and expected to vote, but more importantly they made a joke of themselves. I challenge the GCSU to live up to their responsibilities and stop screwing around!

**The Board of Referendum Commissioners (BORC), an independent, university-wide body, charged with overseeing student referenda at York is seeking applications for a member-at-large. Please apply in writing, outlining your interests and relevant experience to BORC, c/o Debra Glass, 103 Central Square, by February 9/94.**

**Le Board of Referendum Commissioners, un organisme indépendant dans toutes les universités, chargé de la surveillance des référendums à l'Université York, est à la recherche d'un nouveau membre. Si vous vous intéressez à ce poste, faites parvenir votre demande avant le 9 février au BORC, a/c Debra Glass, 103 Central Square. N'oubliez pas de souligner vos intérêts et votre expérience connexe.**

## Who has the answer?

MJ Rivers

Appearing in this publication last week was a piece entitled, "Why do women always come first?", the impetus for which requires further explanation.

At the time of its writing, this is what I saw: that administrative cutbacks were once again focused on Women Studies, specifically the Introduction course. It is perhaps not unusual for a knee-jerk reaction to have occurred, as accustomed as we women are to discriminatory practices aimed in our direction, yet considering the information provided with respect to this situation was limited, it may have been wiser to look at the whole picture. The Women's Studies department lost its full-time secretary months ago and has encountered numerous difficulties with regard to speakers and workshops in the Introduction course: when tutorial leaders were pulled and seminars expanded last week, many of us saw this as a call for action — the last straw you may say.

Women's Studies majors are not alone in feeling angered and apprehensive over this sad state of affairs, however. It has become apparent that cutbacks are occurring in many disciplines represented on this campus. Rather than who is being hurt, perhaps we should be-

gin to ask who is being favoured? Anyone? If cutbacks continue at their present rate, a corresponding mass abandonment of students from Glendon to the main campus — or even (heaven forbid!) alternate institutions — is bound to occur. Is this not a case of the hand cutting off the nose to spite the face? More importantly, can anything be done about it?

As it stands, the struggle in Women's Studies continues, as elsewhere. Many are still angry, though it appears that our choices have once again been narrowed to adhere to the framework of survival with which we are well-accustomed.

Accustomed, yes; satisfied, no. As one woman commented, upon absorbing the latest news, "But I came here to be spoiled!"

What happened? Students of history, political science and psychology, to mention only a sample of the disciplines represented at Glendon, mingle in these "hallowed halls" Most of you must have some ideas. Maybe one of you even has an answer!

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# ENTERTAINMENT

## “No, it’s still not dead!”

### - Interview with MR.NOBODY -

Todd McDaniel

Mr. Nobody is a punk band for Port Hope, Ont., which features Tim Freeborn (vocals, formerly of Sons of Ishmail), Aaron Stewart (guitar), Mike Pyette (guitar), and two Glendon students: Craig Pyette (bass) and Ryan Elinsky (drums). In the following interview, Craig Pyette shares his views on the struggling punk scene and its underlying politics.

**ProTem:** How long has the band, Mr.Nobody, been together?

**Craig Pyette:** We started playing almost four years ago as Mr.Nobody. Before that we played without a singer for about four months under the name, “Crazy Eights.”

**PT:** If you had to label your style of music, what would you call it?

**CP:** Basically we just play with all the various styles that have been done under the title of “punk” or “hardcore” and just see where it takes us.

**PT:** Are there many different sub-styles under those headings?

**CP:** Yeah, it’s really diverse. There was a time when Martha and the Muffins were doing stuff that people were calling punk. If you compare that to something like Extreme Noise Terror, which is so radically different, or mid-eighties bands like Minor Threat and 7 Seconds, or someone like No Means No, the diversity’s really incredible.

**PT:** In the past, Mr.Nobody tended to combine elements of reggae with hardcore. The new material however seems to be strictly hardcore. Why the change?

**CP:** Aaron was always a reggae fan. We all were. It was done more because we liked to jam

our stuff a little bit more whereas now we like to do things a little more tight and straight forward.

**PT:** Does punk music still have a strong following?

**CP:** Yeah. Punk rock has never gone away since it started. In the early eighties, large corporate interests went after punk seeing that it was drawing a huge audience and tried to commercialize it. A lot of the bands would go for it and the scene would be really crippled because of everyone going off to sign record contracts and then usually getting screwed. The people who really took the D.I.Y. (Do It Your-

self) spirit to heart were driven to the lowest of the underground to keep playing and no one would even realize that they were there anymore except for a few fans. And that would build again and build and it just goes through a cycle. Right now with the whole alternative music scene you’re seeing a real struggle on the part of the D.I.Y. punk scene to maintain itself with all this money floating around being offered to bands as soon as they get half decent. It’s always been a struggle.

**PT:** Is it possible to earn a livelihood playing this type of music?

**CP:** The only people who have ever maintained any integrity in their music, aside from the early bands like the Clash, are the ones who have worked really, really hard in making their own record label. Their attempt is to make little do-it-yourself stronghold, although I don’t know that anyone lives entirely off punk rock right now.

**PT:** What do you think about bands like Soul Asylum and the

they’ll quit giving them money, and then they’ll be stuck with this huge record contract and they’ll probably wind up breaking up like so many other bands.

**PT:** Jamie Problem of Problem Children (Craig’s other band) once stated of punk rock: “It’s a hobby...and hobbies cost money.” Does that pretty much sum it up for you too?

**CP:** Yeah, chances are if you’re breaking even too easily, you’re not playing punk rock, you’re playing something else. I know that’s true for him because they’ve never made any money off of it and he’s been playing with Problem Children for ten years...even though there was a time they could regularly pull out 400-500 people to a show at a boom time for punk. The money’s not there. (Mr.Nobody recently earned \$37 at a show that attracted 189 fans.)

**PT:** The scene seems to be made up largely of bands going to see other bands.

**CP:** Well with punk, the most that’s required is commitment, more than talent or anything else. Learning to play comes along with experience.

Most anybody can get a band together with a bit of commitment and a bit of hard work. A high portion of people in the scene are in bands so you’re always going to be playing to a lot of other bands. Also, other bands know how hard it is to support yourself so they go out to support the other bands.

**PT:** What got you, as an “average kid”, into punk rock? Was it

popular in your area or were you shying away from the mainstream?

**CP:** It was discontentment with the mainstream. I didn’t like the music I was hearing around me, on the radio and t.v.. When I heard

punk though, it seemed to be really striving for something other than just professionalism or being good music. It seemed to have other

**CP:** A lot of people thought the Sex Pistols were the first punk band but in fact, in the States, the Misfits were playing before the Sex Pistols, and far less commercialized music. The Clash as well. Those are the bands that pioneered the musical form. As far as pioneering the attitude, approach and intention, you go back to guys like Phil Ooches, an American folk singer who wrote great satirical pieces.

**PT:** Do you think that punk rock will always be around?

**CP:** Yeah. People will be doing it for a long time to come. Even if people become disenchanted with it there’s always a younger crowd coming up. It’s a

real result of teenage angst. You’ll always have people to whom it’s a real way to express how they feel about the world around them.

**PT:** Can we expect any studio recordings from Mr.Nobody?

**CP:** Yeah, we’ve recorded since the tape (split recording with Shotmaker). We have a song coming out on a Wrong Records compilation done by the Hanson Brothers. It’s all punk bands singing about hockey. There’s a few local compilations as well. We’re also thinking about doing a split 7 inch with Hockey Teeth.

**PT:** Any upcoming shows you want to plug?

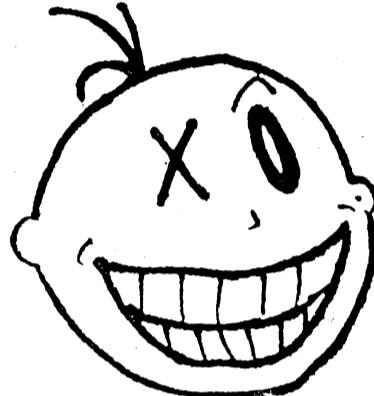
**CP:** March 31 at Sneaky Dee’s. It’s Hockey Teeth, Mr.Nobody and Problem Children opening for the Queers, one of the pioneers of the homo-core movement.

**PT:** Is there a large homo-core movement?

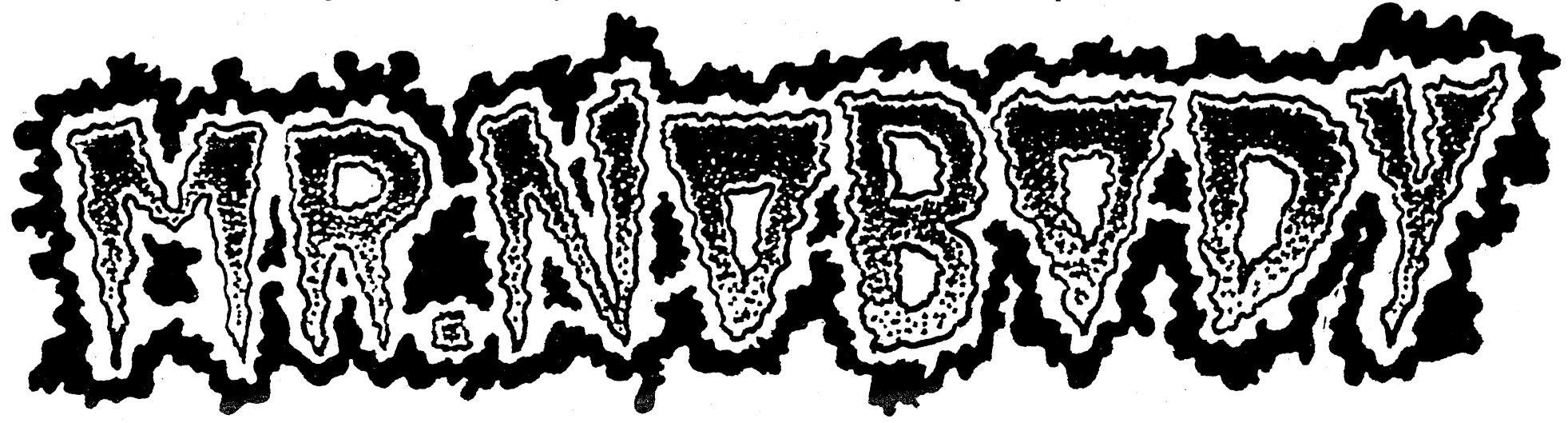
**CP:** It’s something that’s always existed in punk. Marginalized people are marginalized people in a narrow minded society, whether it’s because you’re punk, because you’re gay, or because of your colour. So there’s always been a gay

**Continued on page 7...**

# MR. NOBODY



# MR. NOBODY



# ENTERTAINMENT

## Urban Bush Women

Johanne Tremblay

Ces visages souriants, on peut entendre leurs rires en coulisses et soudain le silence. Des voix splendides se font entendre. C'est un chant doux et captivant; avec la majesté d'une prière, elles exercent leur voix. Les lumières s'éteignent; la scène s'éclaire de bleu. Deux grandes toiles fauvistes, une table garnie de poupées africaines encerclée de chandelles, une chaise, un téléphone occupent l'espace. Silence. Les danseuses entrent et s'effacent derrière une toile. Nous ne percevons que leur silhouette, n'entendons que leur voix. Une femme agenouillée sur la table tend les bras au loin et s'écrie de sa voix grave et torturée: "I go to the river to clean myself. A stranger...he beats me; he rapes me. I go to my father, he beats me too. I go to my mother, she stays silent. I go to the doctor...Who's gonna care about the river? Who's gonna care about me? I am looking for God!" Elle descend, et poursuit au son du chœur qui se soulève. Une femme nue, humiliée, violée, se meut au sol; accroupie, mortifiée, elle gémit: "Take me to the river, take me to the river!..." La femme poursuit de sa voix rauque et suppliante: "The river is red and raging...and we can't go over. Throw your blood in the river woman, throw your blood in the river woman...it's a time of war...Call out for your Goddess, most powerful and sincere voice... Womb wars, Womb wars...No more Womb Wars, no more oppression, no more blood shed, no more, no more...Who's gonna help us in this war?" Obscurité. Changement de décors. Le cœur me débat.

Fondée en 1984, Urban Bush Women en était à sa première en territoire Canadien (à l'exception d'une représentation à Montréal l'été dernier à l'occasion du Festival De Danse Actuelle qui leur a d'ailleurs valu une critique des plus enthousiastes). La compagnie New-Yorkaise, composée de huit femmes et d'un percussionniste, se produisait au Première Dance Theatre, du 9 au 13 février dernier. C'est au rythme des percussions, de fraplements de pieds, de mains, de voix superbes et de textes provocateurs qu'elle y présenta des pièces d'une poésie pénétrante, exécutées avec force, intégrité, vivacité et passion.

Jawole Willa Jo Zollar, la directrice artistique, une femme à la voix fascinante et dont la présence sur scène ne fait qu'ajouter à la puissance des oeuvres, transpose des formes traditionnelles de danse

africaine dans un contexte et un langage gestuel tout à fait contemporain. L'éclat, la vigueur donnant vie au moindre geste, au moindre son, sont indéniablement féminins. Une énergie caractéristique à la culture Africaine-Américaine oserai-je même dire.

Urban Bush Women, le titre suggérant un groupe de guerrières, pacifistes cependant, est une troupe multidisciplinaire explorant des réalités troublantes et toujours actuelles: la célébration, l'instinct de survie; le besoin de donner et maintenir la vie confronté à celui de donner la mort. C'est le battement de cœur de toute une société qui nous est livré, avec sa rage, ses désirs et ses contradictions; l'être humain avide de justice, de respect et d'amour, poursuivant sa quête au sein d'un monde trop souvent hostile,

indifférent, impassible face à la souffrance et reléguant l'individu à une cruelle sujétion. La réalité humaine est dépeinte dans toute sa violence et son sérieux, comme dans "Lifedance III: The Empress (Womb Wars)", la première pièce, ou encore "Shelter" (poème sur le thème de la compassion et la situation des sans-abris); le quotidien dans toute sa simplicité rassurante, dans "Girlfriends", une pièce légère et silencieuse; ou encore la célébration de la vie, de l'amitié, de la culture évoquée [dans] Africaine Américaine[...] "Nyabinghi Dreamtime". Et enfin "A dance: Batti Moves", un solo électrisant, d'une beauté expressive des plus emballante; les mouvements riches, aussi envoiés et fougues soient-ils, sont exécutés (par une danseuse remarquable) avec précision, sagacité et splendeur.

Violents, légers ou spirituels, les thèmes sont constamment explorés avec une grande sensibilité, une conscience humanitaire exemplaire et un degré de maîtrise artistique fort éloquent. Urban Bush Women fait appel, par l'art et la culture, à une conscientisation individuelle et collective pouvant seule entraîner une évolution sociale et la sauvegarde de l'esprit humain.

"We are experiencing the death of birth...Endangered species: human beings; endangered species: human beings. Endangered species: human beings..." Silence. L'obscurité s'empare de la scène. Les lumières s'allument, les danseuses s'avancent, c'est la fin du voyage, du voyage au sein d'une culture, au sein de l'existence humaine...ou serait-ce l'aube?

## difranco defies..

Heather Birrell

**Ani Difranco. In concert. What an incredible mind blower. Soul searcher. She is the anger without the alienation. The goods without the hype. In your face but never on your case. The energy and the essence of empowerment.**

At a sold out show in Glendon's very own cafeteria, Ani Difranco told it like it is to a crowd of 300 (the majority of whom did not, unfortunately, hail from our hallowed halls). Yup. For a few glorious hours the home of greasy french fries and two dollar orange juice became a forum for some mighty focussed and fun feminism. Smoke-free it was not, but despite the nicotine haze Ani sung "like her life was at stake". Devoid of the guise of politically correct double-speak and unshackled from the chains of bumbling bureaucracy, The New York-based musician gave the audience a pure piece of herself. If Difranco were a drug, she would best be described as a snort of cocaine up the nasal passages of our collective social conscience. Suddenly, one's vision seems a little sharper; one's actions a little more clearly defined. You wanna get off your butt and DO something. Or at least lend a hand to those who already are.

Difranco's message is so closely tied to her sound it is difficult to tell where one ends and the other begins. She is located in the folk music section at HMV, which means basically, that she is one of

the few musicians around whose words are as easily recognized as her guitar riffs. Her rhythms are raw, her only tools being an acoustic guitar and an occasional bongo and Difranco's vital vocals bring flesh and blood and guts to the backbone beat of talented drummer Andy Stochansky. Playing from all five of her previous albums (and she's only 23!), Ani also included several brand spankin' new songs, which should emerge next month on a new disc.

Openers Brouhaha made a big bilingual splash and guest appearances by Rory MacLeod complete with harmonica and spoons as well as members of The Bourbon Tabernacle Choir and the Barenaked Ladies (who joined in late in the show) made for an added bonus.

But, it was Difranco's incredible stage presence which left both women and men equally entranced. She is one of the most fully "alive" entertainers around; her passion and strength infuse an animating and exalting influence. Experiencing Ani Difranco live is all the thrill of a religious experience without the dogma; a truly musical and spiritual epiphany.

## "No, it's still not dead!"

- Interview with-

# MR. NOBODY

Continued from p. 6... community in punk rock. There's a lot of acceptance but there has always been a right-wing side to punk as well, although it's become a lot more divided between left and right-wing now.  
PT: Is there a large skinhead presence in the punk scene?  
CP: Not so much anymore. It's become really divided. A lot of people literally, physically drove the skinheads out of town about four or five years ago. There are a lot back now but they're not meshing in with the regular punk scene anymore because they know they're not wanted. Which is a good thing-but it's growing and very few people realize it. The media certainly doesn't want to address it. Nobody wants to make their country look bad. It's separated itself largely from the punk scene, fortunately.  
PT: I noticed you have a song

entitled "Preston Manning". What are your views on him?  
CP: Yeah, that's a revision of a Phil Oches song, "Here's to the State of Mississippi." When Richard Nixon was elected President, he revised it to "Here's to the State of Richard Nixon." In listening to that we saw a lot of similarities between that and this Preston Manning freak, and what his run for government and his support represents. So we just did a revision. We changed some lyrics and kept some the same. It's about the connections of the Reform Party to the Heritage Front and how his really scary view and plans for this country are being accepted by so many people as solutions for the stalemate that politics is in, in this country. He's an easy right-wing solution, and he's pretty dangerous.

## CKRG Top 15

- for the week of Feb.3 to Feb. 9 -

- |                       |                         |
|-----------------------|-------------------------|
| 1. Skydiggers         | Just Over This Mountain |
| 2. Alice In Chains    | Rotten Apple            |
| 3. Vilain Pingouin    | Délinquance             |
| 4. Rawlins Cross      | Colleen                 |
| 5. Jughead            | Ace of Spades           |
| 6. Tool               | Sober                   |
| 7. Project 9          | A Songt                 |
| 8. Lowest of the Low  | Bleed a Little Tonight  |
| 9. Ani Difranco       | Blood in the Board Room |
| 10. Madame            | Debout                  |
| 11. Rymes With Orange | Memory Fade             |
| 12. Seaweed           | Kid Candy               |
| 13. Beck              | Loser                   |
| 14. Counting Crows    | Mr. Jones               |
| 15. Shadow Puppets    | 24 Inch Screen          |

- Rawlins Cross - INTERVIEW Thursday February 17 - 1:00pm

# COMMUNIQUÉS

## À SURVEILLER...

### le lundi 14 février:

- No cover Elvis Monday at the El Mocambo
- Amnesty International's monthly meeting (new members welcome), 7pm at 60 Lowther Ave. 975-4771
- CFNY Valentine's Day Massacre at Whiskey Saigon 9pm
- Jeff Buckley at C'est What? 8pm (free)
- Valentine's dinner by the fire at the oh-so-French Left Bank club on Queen St. W. (near Bathurst)

### le mardi 15 février:

- Shadowy Men On A Shadowy Planet at the Cameron House
- Tough! (theatre), a simultaneously humorous and biting narrative of young love in the Generation-X tradition
- Women Pioneers of the 19th Century, a slide show and lecture presented by Montgomery's Inn, 4709 Dundas St. W. 8pm (\$8)
- Cheap Tuesday, so go see The Accompanist (heavy Euro-flick)

### le mercredi 16 février:

- Devoured with Scott Mackay and Junk at the Rivoli
- Shobana Jeyasingh Dance Co. at Harbourfront's Premiere Dance Theatre, British modern meets traditional Indian movement (8pm)
- Acid Jazz at The Cameron House on Queen W. at Spadina
- Women's Poetry Reading offered at The Women's Common, an evening for female authors, artists and supporters, 580 Parliament at 8pm (975-9079)

### le jeudi 17 février:

- Me, Mom and Morgentaler with Dig Circus at Lee's Palace
- El Mariachi (film) plays at the Bloor Cinema (Bathurst subway) 7pm
- The T.O. Historical Board and The Ontario Black History Society present a concert and discussion outlining the roots of gospel music, at 12noon at 205 Yonge St.
- Latin Dance grooves at La Calle, 799 Queen St. W.

### le vendredi 18 février:

- Andrew Cash and the Little Ones at the HorseShoe
- Reality Bites (film), starring Winona Ryder opens at the York
- Dads (theatre), a unique father-son bonding/ generation gap/

road trip adventure story, at the Factory Studio Café (125 Bathurst St.) 8pm

- Ska Face at Clinton's
- HipHop/R&B/Reggae fest at The Warehouse, 1 Jarvis St. 9pm

### le samedi 19 février:

- \* Jughead at the HorseShoe, 3-6pm (no cover)
- Rhinoceros (theatre), an "absurdist portrait of mindless conformity" at the Queen's Quay Studio Theatre 7:30pm
- Bad Fun at Clinton's
- Annex Improv presents Pavlov's Cat, 8pm at 559 Bloor St. (\$5)
- Redd Kross at The Palladium on the Danforth, 8pm (free)

### le dimanche 20 février:

- Apstinite Butch Hancock at Ultrasound
- Leslie Spit Trio with many special guests at the Cameron House
- Re-thinking African History In A Design Context, an exhibit of work by "too black guys", Roxana Farrell and Baltic Smith at 235 Queen's Quay W. (free)
- Rent Heathers, Penelope Spheeris' Suburbia or The Mission

## The Glendon College Society for Conflict Resolution Presents

CANADA  
IN A DANGEROUS WORLD

Senior Common Room  
February 15th  
9:00am

#### Speakers

- Major Gen. Vernon, Commander Land Forces, Base Central Area
- Major Appleton
- Jeffrey McLarens, Foreign Affairs
- Chris Cushing, Medecins Sans Frontiere

Please arrive promptly as seating may be limited.

## Attention Students

- to all those applying to the Summer Language Bursary Programme.-

Please read carefully the following policy of the French Department regarding French Language courses completed outside of Glendon. You are advised to have an official transcript of your final grade in the Summer programme sent to our office as soon as you complete the course(s).

Pour avoir droit à des crédits pour un cours de langue française suivi dans une autre université, on doit:

- 1) Avoir déjà suivi un cours de langue au département.
- 2) Avoir réussi le cours pour lequel on demande une équivalence avec

une note d'au moins C.

3) À son retour au Collège, suivre un autre cours de langue en répondant à l'une des exigences suivantes:

- a) sauter un cours dans la progression régulière des cours de langue et réussir le cours auquel on s'inscrit

avec une note d'au moins C. On obtient alors l'équivalent d'un cours complet, c'est-à-dire six crédits; b) ne pas sauter de cours, mais réussir le cours auquel on s'inscrit avec une note d'au moins C+. On obtient alors l'équivalent d'un demi-cours, c'est-à-dire trois crédits.

N.B. Les demandes d'équivalences pour les cours de langue de 2e année et les cours de spécialisation sont examinées cas par cas par le département.

## Elixir Together for 1994 Term

Craig Pyette

Attention all writers, poets, playwrights, essayists, songwriters and anyone else concerned with putting words on paper. ELIXIR (not Elixer) is up and happening.

Elixir is Glendon's bilingual creative writer's club in which we, as aspiring writers, have the opportunity to read our poems, stories, etc. to one another for criticism, support and confidence building. Members also share information re: contests, getting published

and events, readings and concerns of possible interest to fellow members. Although we only have three months left to work with, we have some big plans. The Glendon community can look forward to a public reading which will hopefully include not only Elixir members

but some better known guest readers.

As of yet we are a small group and are always open to new members, and those of you who want to drop by just to hear some good reading. Elixir meets weekly on Monday evenings at six o'clock in room 218, Glendon Hall (the mansion). If you can't make it or simply need further prodding, feel free to call Craig at 483-8730.

Each year our Economics Department organizes a HERMES-Glendon Lecture given by an internationally renowned economist on current issues for students and faculty.

This year Professor David Laidler (of the Economics Department of the University of Western Ontario) will deliver the Annual HERMES-Glendon Lecture on:

#### "A Monetary Fiscal Mix-up"

(ie. the business of harmonizing monetary and fiscal policies)

Date: Thursday, February 17, 1994 (at 5pm)

Place: Senior Common Room, 3rd Floor, York Hall.

All are welcome.

Chaque jour, 35 000 enfants meurent de faim. Vous pouvez faire quelque chose pour aider! Apportez votre soutien à Vision Mondiale. 30 Heures de Jeûne et sauvez des vies humaines!

Ici à Glendon du 2 au 3 mars. Venez nous visiter dans le Salon Garigue!!

35,000 children will die needlessly of hunger today. You can do something to help: support the World Vision Canada 30 Hour Famine...It Saves Lives!

Here at Glendon March 2 & 3. Come visit us in the Salon Garigue!!

#### NOTICE OF AWARD

- La fédération de la jeunesse canadienne-française offre 2 bourses de 1000\$ aux étudiants francophones poursuivant des études à temps plein en français, hors Québec. Date limite pour les demandes: le 30 avril 1994.
- Consultez le tableau des bourses (116 Manoir Glendon) pour plus d'informations



## THE AMERICAN MBA IN PARIS

Spend October to May in Paris. Then summer on the 300-acre Hartford Campus conveniently located between New York City and Boston.

#### PARIS MBA:

- 11 month program
- 16 course Master of Business Administration degree
- Classes taught in English by full-time faculty of the University of Hartford

(The University of Hartford, founded in 1877 and consisting of nine schools and colleges, has a full-time student body of 6,000.)

You are cordially invited to attend an:

INFORMATION EVENING  
TORONTO/MONTREAL

22 February: 7-8 p.m.  
Hotel Hilton Bonne Aventure  
1, Place Bonne Aventure  
MONTREAL

23 February: 7-8 p.m.  
Hotel Hilton  
145, Richmond Street West  
TORONTO

Barney School of Business and Public Administration  
University of Hartford  
West Hartford, CT 06117  
Tel: (203) 768-4444  
Fax: (203) 768-4198