

protem

38^e année

Glendon's Bilingual Newspaper

Volume 38 no.4, le lundi 2 novembre 1998

Journal bilingue de Glendon



Procrastination
is the thief of
time - 06

Former student
attacks
professor - 03

Un ancien de
Glendon à
l'honneur - 03

Brainwash Barbie

reality not included

To be or need to be:
advertise processed
reality - 09

letters

pro tem

2275 avenue Bayview
Glendon Hall room 117
Toronto, Ontario
M4N 3M6

Editor-In-Chief

Joel Ramirez

Assistant-à-la-rédaction

Lionel Tona

News Editor

Ishani Gunasekera

Arts editor

Mélanie Cadieux

Perspectives Editor

Annamaria Kougas

Features editor

Paul Fabry

Fiction & Poetry editor

Rae Perigoe

Photography editor

Jennifer Westcott

Sports editor

Alison Sammut

Production-Layout

Jane Gorley
Mélanie Cadieux

CUP Liaison

Suzanne McCullagh

Advertising Manager

Cameron Couch

Business Manager

Oliver Martin Jr.

Campus Plus Representative

Jason Kandankery

Interns

Tina Peers
Marie Daviau
Caitlin Fullerton

Réviseurs

Kelly Masci
Paul Fabry

Collaborateurs

Christie Adams
Danusia Szejewskowska
J.J. O'Rourke
Isabelle Desroches
Katryn Atkinson
Meri Perra
Bridget Suzanne Von Voorden
Renee Jackson
Lio

Pro Tem is the bilingual and independent newspaper of Glendon College, founded in 1962 as the student publication of York University. En plus d'être gratuit, *Pro Tem* est le seul journal bilingue en Ontario. Les opinions et les faits émis par les signataires n'engagent qu'eux-mêmes, et non l'équipe éditoriale. Les articles sous-entendant des propos diffamatoires, racistes, antisémites, sexistes ou homophobes ne seront pas publiés. The deadline to submit ads and articles is every other Tuesday at 5 pm. Meetings are on Thursday at 5:30 pm. Nos bureaux sont situés dans le Manoir Glendon, local 117. Editorial and Advertising: 487-6736. Production: 487-6821. Fax: 487-6779. E-Mail: protem@delphi.glendon.yorku.ca Tirage: 3000 exemplaires.

Letter to the Editor

Re: "Walk this way" article, Oct 19 1998 issue

I would like to express my concerns regarding J.J. O'Rourke's article "Walk this Way" in the October 19 issue of *Pro Tem*. First, I would like to say that I agree with O'Rourke in that discrimination is wrong. Like O'Rourke, I have been learning that "discrimination is wrong" for my entire life. And while I was learning this, my elementary, high school and several university courses ignored issues regarding people of colour, women or the queer movement in the curriculum. While my school board ran a campaign about "celebrating diversity" I only saw white, able bodied, straight and (mostly) men in any real position of power. And, finally, while my school board ran a campaign on sexual harassment, I learnt at an after school job that sometimes the only way to avoid discrimination in the workplace is to quit. Of course, depending on your education, your family, your religion, where you live ("even" in Ontario - O'Rourke!) you may not learn that discrimination is wrong. You may learn that your way is the only way that is right. (In Catholic school, my girlfriend learnt that all other religions were wrong. She is 24 and from New Market.) But myself, like O'Rourke, learnt that discrimination is wrong. I also learnt that what I saw and experienced, was not discrimination but "how things were", to be left un-challenged.

That aside, O'Rourke's article is disturbing for its simplistic neo-liberal stance on the issue of discrimination. O'Rourke describes discrimination as an individualistic phenomena, and not as a systemic form of oppression. If people are nice to each other,

O'Rourke believes that discrimination will end. While certain individuals are responsible for discriminating events, the act of discrimination is able to continue because of inequalities within society. Discrimination is systemic, kept in place by bigoted laws and policies that exist within all levels of government, within institutions, within academia, and within religion. In order to end discrimination all these systems of power need to be re-defined.

Further, O'Rourke's article develops a nationalistic stance in his description of Canada as the "one nation in the world where people come to feel safe, comfortable, and different." But Canada is a country founded on the extremely violent discrimination that destroyed the culture of the Native people. And Canada's immigration and refugee policies discriminate against all kinds of people, depending on where they are from, their education, their sexual orientation, their age and their health. Being queer in a country where it is horribly dangerous to be so does not grant an individual refugee status - this is discrimination. And once immigrants or refugees are able to enter Canada, they enter into a country that continues to be racist and de-value their educational systems and ways of knowing. This is discrimination.

And what about Glendon? (Glendon is in Canada.) Just one area where Glendon is discriminatory is our grossly inaccessible campus. Solving this issue is not a matter of developing good relations between able bodied and non-able bodied individuals on campus. It's a matter of cutting through the enormous red tape within the administration - and fighting very hard - for students with disabilities to end just that one form of

discrimination on campus. Ignoring all other issues, Glendon by nature of its architecture is a discriminatory institution.

Lastly, O'Rourke is very victim blaming in his article, which is by far the most disturbing aspect of his article. Victim blaming is done when the group or individual without power is blamed as opposed to the oppressor. O'Rourke does this in several statements such as: "When French culture demanded special treatment, we ran into problems." French culture demanded equal treatment in response to the historical and current discrimination French people in Canada faced. Parliament was English only, and parents lost the right to educate their children in French. There were many problems before the Revolution Tranquille and the Constitution - the "problems" that "we" are experiencing now is the fault of the Anglophone oppression of francophones - not the fault of francophones "demanding special treatment".

In conclusion, I will say that I do not mean to bash J.J. O'Rourke. He has taken an important first step in recognizing discrimination. What bothers me is that O'Rourke felt he knew enough about discrimination to take up space in *Pro Tem*. White boys can discuss discrimination, but before doing so they must address the privilege they receive because they are white men. O'Rourke may experience other forms of privilege or discrimination, which need to be addressed as well. I therefore encourage O'Rourke to educate himself on these issues - protest and lobby against discriminatory laws and actions, donate your labour to a women's group, read, attend Women's Centre workshops on anti-racism, on what men can do about violence against women. If you're able bodied, don't use the few services for people with disabilities

that we have on campus. (Automatic door openers are battery run, and should only be used by those who need them!) Or attend a drag show and celebrate queer space and plays on gender. If O'Rourke cares enough about discrimination to write about it, I expect he'll also care enough to learn more about it, and subsequently, to do something about it.

Meri Perra

Dear reader,

Thank you for your letter. I applaud you for some of the points you have made, although I believe I am forced to make certain clarifications on a few points. I was trying to get the point across that people feel helpless when confronted with a major problem such as the one that we have with discrimination. You seem to have mistaken "discrimination as an individualistic phenomena", for a grassroots, individualistic approach to curing the problem.

As for being victim blaming, as I've already stated, we're all victims in the long run. But to acknowledge your concerns, I would like to confirm that it was in fact the government I was targeting in my arguments about our history, and the blame ranges from elements of absurdity, to outright atrocity.

However, I welcome any further correspondence, and encourage others to join in on the subject. I don't believe that it's discussed enough.

Jason John O'Rourke

pro tem

Prochaine réunion de Pro Tem :

Pro Tem: room 117
Glendon Hall,
487-6736

Thursday,
November 5
at 5:30pm.

jeudi 5 novembre
à 17h30.

Next Pro Tem
meeting:

Deadline for submissions:

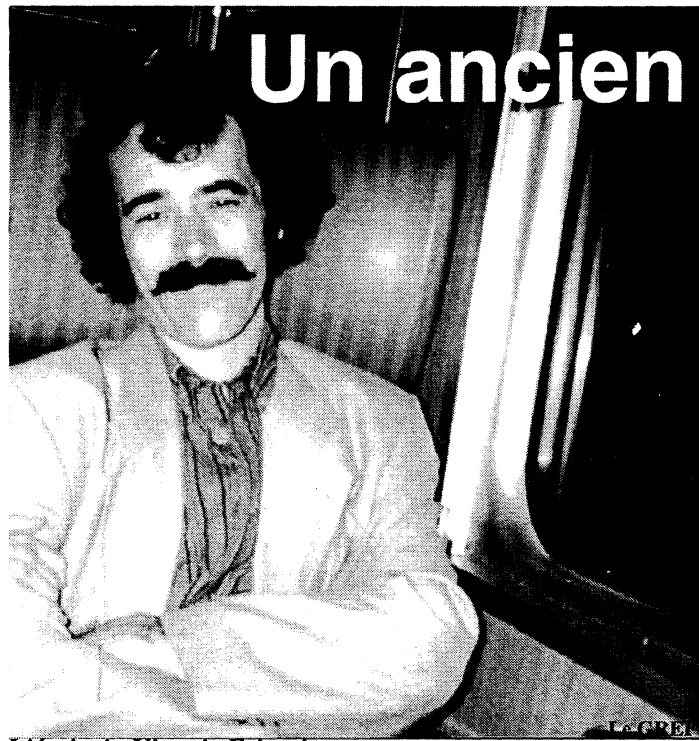
Tuesday, November 10
1998 at 5:00pm.

Date de Tombée :
mardi 10 novembre
à 17:00.

Vous avez des commentaires. Faites-les nous parvenir par courrier électronique (E-Mail). Notre adresse:
protem@delphi.glendon.yorku.ca

Any comments? Send them to us by E-Mail. Our address:
protem@delphi.glendon.yorku.ca

Un ancien de Glendon à l'honneur



L'écrivain Vittorio Frigerio.

Isabelle Desroches

Ancien étudiant de Glendon, Vittorio Frigerio a remporté une mention spéciale du Grand Prix du sixième Salon du livre de Toronto pour son premier roman *La Dernière Ligne droite* (publié au Gref). Ce prix lui a été décerné par le gouvernement du Québec le 15 octobre dernier.

Né en Suisse, Vittorio Frigerio est diplômé de l'École supérieure d'art visuel de Genève. Il s'est établi à Toronto en 1982 pour y suivre des études en traduction à Glendon, années durant lesquelles il a travaillé en étroite collaboration avec la Galerie Glendon. Détenteur d'un doctorat en littérature de l'Université de Toronto, il vient d'être nommé professeur adjoint au Département d'Études

françaises de l'Université de Dalhousie (Halifax, Nouvelle-Écosse).

Véritable puzzle qui vous entraîne d'un micro-récit à un autre, *La Dernière Ligne droite* est un heureux mélange d'aventures, de meurtre, de fantaisie et d'humour.

Depuis sa publication, le roman connaît un grand succès. En Suisse, *Scènes magazine* a attribué à « ce

texte étonnant, et souvent jubilatoire », « une finesse de style qu'on trouve rarement dans un roman contemporain » ; on lui reconnaît les qualités de *Au bout de la rue* (Éd. du Vent d'Ouest, 1995), recueil de nouvelles qui avait déjà valu à l'auteur le Prix de la ville de Chaux-de-Fonds et de la revue [vwa]. La mention spéciale du Grand Prix du Salon du livre 1998 ne fait que confirmer les talents de Vittorio Frigerio qui ne manquera certainement pas de nous surprendre dans les années à venir.

Vittorio Frigerio, *La Dernière Ligne droite*, roman, Gref, 1997, 148 p., 22 \$.



**Café
De La
Terrasse**

**FRIDAY &
SATURDAY**

**All
Day
Breakfast!**

news in brief

Former student attacks professor

Suzanne McCullagh

On Wednesday, October 14, a former Glendon student assaulted a male professor with a pair of scissors. Charges were laid and the Metro Police arrested the suspect.

Glendon security will not disclose any details concerning the motive for the attack at this point because the matter is before the courts.

A Glendon resident says; "I was told that the cops had been seen taking away a girl in handcuffs and that she had allegedly stabbed a third or fourth year economics professor."

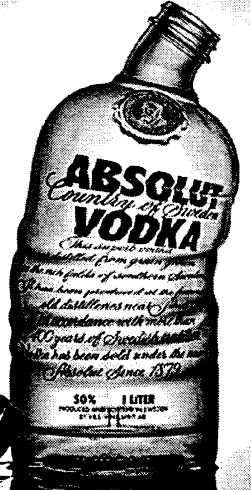
Deputy Secretary-General speaks at Glendon.

Ishani Gunasekera.

On Tuesday October 27th Madame Louise Frechette, the Deputy Secretary-General of the United Nations, spoke at the Glendon cafeteria on the "United Nations in the Next Millennium." Madame Frechette's speech was in aid of the John Holmes Memorial Lecture. It was organized by the Canadian Institute of International Affairs (CIIA) and the International Studies Department of Glendon College. The CIIA has recently moved its office from The University of Toronto to Glendon.

Madame Frechette spoke about the changing role of the United Nations, the many problems it is facing but also about the important part it plays in the world today. She stressed the importance of each individual to play a part in improving global relations and dealing with global issues.

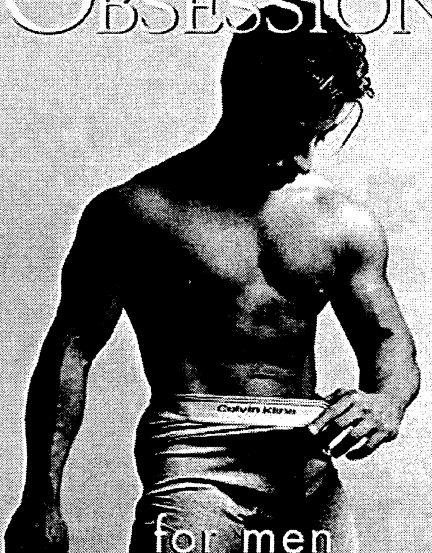
There were about 200 people at the lecture most of whom were people from outside Glendon. Most of the questions posed were intelligent and pertinent. The lecture and the reception that followed were well organized and enlightening.



ABSOLUT IMPOTENCE.

DRINKING ABSOLUT VODKA DOES NOT TAKE AWAY THE PERFORMANCE™ — WILLIAM SHAKESPEARE

www.adbusters.org



OBSESSION

for men

Youth hit hard ...as gap between rich and poor grows, report says

Source: Varsity
By Jesse Clarke

TORONTO (CUP) - Canadian youth are affected drastically by the growing gap between this country's rich and poor, and rising tuition fees only make the problem worse, a left-wing think tank says.

In a report released last week, the Centre for Social Justice says the gap between the richest and poorest families in Canada is growing at an alarming rate, with workers ages 15 to 24 making an average \$8,199, or 20 per cent, less than they did in 1990.

And changes in education funding are making it harder for youth from low-income families to attend post-secondary institutions, the Toronto-based group says. "Tuition increases are part of the growing gap," said John Anderson, co-chair of the centre.

The 107-page report, funded by the Atkinson Foundation and prepared by labour economist Armine Yalnizyan also points out the growing necessity of a university or college education in today's job market.

Referring to Statistics Canada figures, the report says in 1996 the average high-income Canadian family earned 314 times as much as the average low-income family up from about 14 times as much in 1973.

"We are a society that super-values the people at the top and treats the rest of the population as disposable," said Yalnizyan.

The National Anti-Poverty Organization says the information confirms the findings of other preliminary studies conducted by students and anti-poverty groups.

"Corporate profits are going up, and at the same time, layoffs are occurring, and younger workers are the ones getting laid off," said Laurie Rektor, spokeswoman for the Ottawa-based lobby group.

"As well, the labour force is now viewed as temporary, expendable, replaceable, especially young workers," she added.

Rektor says that while Ottawa has implemented some youth-employment programs, they aren't enough to tackle the problem as a whole.

But a spokesman for federal Finance Minister Paul Martin says new initiatives like the Millennium Scholarship Fund and the grant for students with dependants compensate for the \$2.3-billion

that's been cut in transfer payments to the provinces since 1994.

"With something this complex, you don't skin the cat just one way," said spokesman Scott Reid.

The Centre for Social Justice, however, disagrees.

"Working-class kids have less chance to get an education in order to get out of the working-class," said Anderson, pointing to tuition increases at the University of Toronto as one example.

Last spring the U of T raised tuition for students by an average of 10 percent for the next two years. Tuition for the medical school increased by 64 percent.

But the university says its hands are tied since the provincial government cut \$54-million from its operating budget in 1996. To compensate for the fee hikes, it says it's participating in the new Ontario Student Opportunity Trust Fund, a three-way matching program where 30 percent of all money raised must go towards student funding.

The university's new financial aid package, outlined last winter, pledged that no student admitted to U of T should be barred for completing their education due to fiscal restraints.

Folklore Glendonien

Alors, Hallowe'en, c'était comment? Comment ça vous en demandez encore? Bon... voici d'autres petites histoires à faire froid dans le dos... pour ne pas perdre la main!

York Hall Crawl Space

Dans les années 70 circulait à Glendon une sérieuse rumeur : la nuit, des gens entendaient une voix de femme crier. Le fait que la voix semblait provenir des canalisations n'arrangeait rien... Les personnes chargées du nettoyage après les cours refusaient tout bonnement d'aller travailler dans l'Aile A, terrorisés.

Quelques personnes se sont penchées sur la question et ont établi un lien hypothétique avec le crawl space se trouvant sous l'Aile A. Un "crawl space" est un espace non-fini d'une construction, où le plafond est trop bas pour marcher normalement (d'où le nom), et où il y a en général beaucoup de tuyaux (genre certains épisodes des X-Files).

Ces informations m'ont été rapportées par une personne ayant pu lire la page "Oooga Booga", avant qu'elle ne fût enlevée du serveur Internet de York.

Hystérie collective

Voici une histoire dont se souviennent d'anciens étudiants de Glendon:

Lors de la sortie de L'Exorciste, les filles de la maison D de Hilliard sont allées le voir. À l'époque, il n'y avait pas encore de bureaux dans la maison D. S'en suivit une hystérie collective chez ces jeunes filles... elles furent si effrayées qu'elles ont dû dormir les portes de leur chambre ouvertes, et ce pendant plusieurs jours. Mais ce comportement cessa assez vite grâce aux personnes travaillant dans le bureau d'aide psychologique qui fit un excellent travail.

"Esprit Frappeur" à York Hall!

Dans un secrétariat de l'aile C se trouve un bureau ayant une caractéristique bien singulière : de grands bruits s'en échappent par moments, sans raison apparente. Le bruit en lui-même s'explique : il s'agit d'un panneau métallique du bureau qui fait un grand "boom", comme si un coup lui était porté. Liliane, occupante actuelle du bureau, raconte :

"Je ne crois pas forcément aux fantômes... mais mon bureau fait du bruit. La plupart du temps, le bruit se déclenche lorsqu'une personne passe devant ma porte. C'est assez embarrassant pour ces dernières."

Le bureau capricieux digne de la caméra cachée restera sans doute un mystère, mais s'il y a un fantôme, il ne semble pas être animé de trop sombres desseins... peut-être veut-il tout simplement attirer l'attention? (Comme on dit en France entre jeunes : "Sacré Marcel!")

A matter of principals

J.J. O'Rourke

"...no one came forward"

GLENDON-Faculty Council has begun its initiative in Glendon's search for a new principal. The position will be vacated at the end of the school year, and a committee is being formed for the selection process.

The committee will be comprised of a collection of students, faculty and administration. Most of the selection is being handled by the Council itself, or handed down to a policy and planning committee. All the positions are appointed, with the exception of one student seat that was won by a vote.

The vote was organized by the GCSU, and was publicized via posters and postings across campus, as well as spots on Radio Glendon.

The current makeup of the committee has four faculty members, 1 staff member, and three student representatives. The remaining vacant seats are to be appointed by President Lorna Marsden before reconvening on Nov. 20th.

Originally, the student seats were to be filled by volunteers. However, on information from GCSU president Christy Biggs, during a full council meeting, "no one came forward" and members chose from themselves.

When it was found out that one of the appointees was not a student, but actually an alumnus, the Faculty Council stepped in. They ordered the removal of the member and asked the GCSU to organize a vote to fill the vacated position.

There has been some dissent from within the student body regarding the handling of the vote by the GCSU. Students are concerned by what seems to be a lack of publicity on the issue by its Union.

Journée MBA

Présenté par le Centre de consultation et d'orientation

Date: le 4 novembre
Heures: 10h - 16h30
Endroit: Hearth Room et Salon Garigue
Coût: Gratuit!

Venez voir des présentations et cherchez d'information sur: les GMAT, les applications, et les programmes

MBA DAY

Presented by the Counselling and Career Centre

Date: November 4th
Time: 10 am - 4:30 pm
Location: Hearth Room et Salon Garigue
Cost: Free!

Drop in and see one of the hourly presentations, or pick up information on: GMAT, applications, programs, etc.

glendon at a glance

CUPE votes to strike

Ishani Gunasekera

On Thursday, October 29, the final voting for the strike took place and the members of CUPE 3903 voted in favor of striking. The implication of this vote is that the union is now in a position to call a strike if a compromise is not met between itself and the administration of York University.

CUPE 3903 represents two units: the first is the Teaching Assistants and the second is the Contract Faculty. Together they make up a considerable part of the teaching staff at York. The results of the vote were Unit 1, 76% in favor of striking and unit 2, 56% in favor of striking. This vote puts CUPE 3903 in a position to strike from as early as Monday 2nd October. However, it is more probable that they will keep negotiating till the end of the week and most probably strike towards Thursday if necessary.

If a strike were to occur, most (if not all) of the courses and tutorials which are taught by members of CUPE 3903 will be disrupted or cancelled. All assignments and tests that were scheduled during the period of the strike will be postponed till after the strike. If the strike is short, all classes missed will also be rescheduled so the students don't lose out from the strike. Students don't however, receive any reimbursement of fees as compensation for the disruption of classes.

Students who choose not to cross the picket line have the right to do so and will not be penalized for their actions. If you decide to support CUPE 3903 and do not attend class, you will not lose marks for assignments not handed in or tests not taken, they will be rescheduled and you will be required to do them after the strike is over. Students may also choose

to cross the picket lines. No one has the right to prevent you from attending class if you choose to. The picketers may stop you to talk to you and ask you for your support but eventually will have to let you pass.

On Wednesday 28th October the YFS voted to support CUPE 3903 if they decided to strike. This would include "but not [be] limited to

information on the strike, and we're expected to go in search for it ourselves...it seems as if York is the only University that's always on strike." says Jennifer, Glendon student.

At the moment it is difficult to tell whether or not the strike will take place. Both the University administration and CUPE 3903 have expressed their commitment to come to some sort of equitable solution. A circular sent out by the administration has stated "The University is committed to reaching agreements with all unions that will advance our ability to provide the highest quality of learning

If a strike were to occur, most (if not all) of the courses and tutorials which are taught by members of CUPE 3903 will be disrupted or cancelled.

solidarity pickets, distributing information, and financial contribution at the discretion of the Exec. Committee" said Ross McMillan, Vice President of the YFS.

Students here at Glendon have mixed emotions about the strike. They feel they can use the break but also feel that they are being disregarded. "No one gives us any

experience for all of our students, ...and support for excellence in the work of faculty, librarians, contract faculty, teaching assistants and staff. Negotiations continue and we remain hopeful a fair and reasonable settlement can be reached."

For the moment however all that students can do is wait until the administration and CUPE 3903 decide what will happen.

Drama Collective

La première réunion du Club Théâtre a eu lieu le jeudi 29 octobre... après un échauffement jeux d'improvisation L'horaire de la prochaine réunion sera affiché sur le panneau d'affichage du théâtre à Glendon, situé entre l'entrée de la caf' et le GCSU/ECG.

Bravo à Hilliwood !

Le dimanche 18 octobre à la caf', il y avait les jeux de HILLIWOOD (résidence contre résidence). À l'instar de Hollywood Squares, les dons de chaque maison avaient été "mis en case" pour que Ed Gillis leur pose des questions en public. Les représentants de chaque maison devaient confirmer ou infirmer leur réponse et avoir raison pour marquer le point. L'animation sonore était assurée par George Cummings, Sven Walker et Frank Sinatra.

À l'origine de cet événement : le Service des Résidences, avec pour but de renforcer l'esprit de résidence à Glendon.

C'est Hilliard qui remporta le chèque de 500 dollars généreusement mis en jeu par le Service des Résidences, qui fut partagé entre ses 5 maisons et dont l'usage est entièrement laissé à la discrétion des occupants.

Le score était néanmoins très serré : 4 pour Hilliard contre 3 pour Wood!

Galerie Glendon

Exposition à venir à la galerie d'art de Glendon :

Colette Laliberté - "Autonyme", du 19 novembre au 18 décembre.

Soyez tous et toutes bienvenus au vernissage de l'exposition, le jeudi 19 novembre, de 19h à 21h. L'artiste sera présente pour entendre vos commentaires et répondre à vos questions.

Théâtre Glendon

Agnes of God: 16 novembre - 21 novembre

Les étudiants du cours de théâtre moderne (2530), offert par le département d'études d'art dramatique, produiront une pièce pour Glendon au premier semestre. Pour obtenir de plus amples renseignements, veuillez communiquer avec le département d'études d'art dramatique ou le théâtre Glendon.

Prix des billets : Étudiant : 5 \$. Personnel, prof., public : 8\$

Appelez le service des réservations par téléphone, au (416) 487-6722 ou communiquez avec le département d'études d'art dramatique au (416) 487-6857.

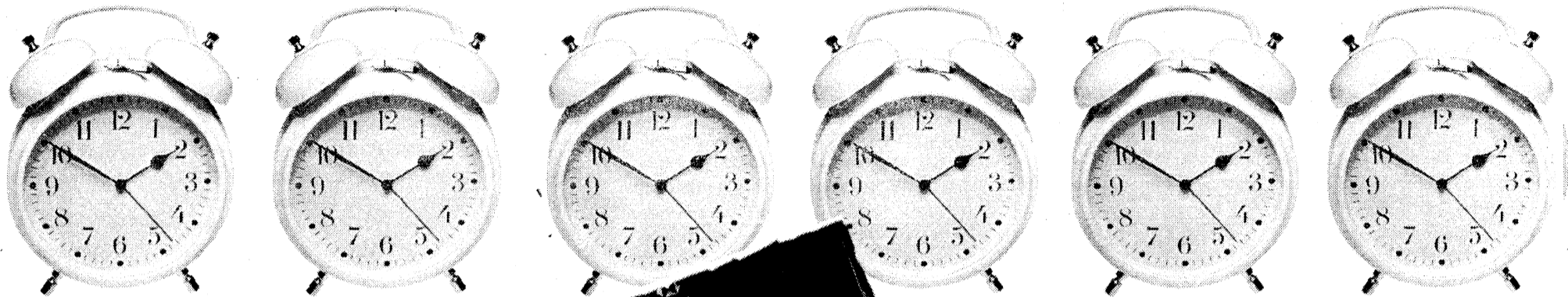
Pub d'Hallowe'en

Jeudi 26 octobre, la maison A de Hilliard a organisé une soirée au Café de la Terrasse avec pour thème la fête des revenants. Un grand succès, sans aucun doute : forte participation, costumes imaginatifs et très variés (du gogo-dancer à la danseuse sortie tout droit des contes des Mille et une Nuits). De l'exotisme à haute dose pour les étudiants étrangers qui ont pu découvrir et s'amuser à cette fête typiquement nord-américaine !! Merci à vous Hilliard A pour la campagne d'affichage sans précédent durant cette année scolaire !

Enjoying
the
chance
to be
someone
else at
the
Hallowe'en
pub
night.



STOP TIME!



Liberal arts?

Suzanne McCullagh

The study, commissioned by the Social Sciences and Humanities Research Council, allegedly gives evidence for the claim that students who obtain a liberal arts education actually find employment and not just any employment. Liberal arts graduates are mostly employed in professional or managerial jobs.

This evidence was created using census data, surveys and other data.

These findings are not a surprise to all but they are a major surprise to a majority of the public. Why?

Where has the public been getting their information? Who told them that liberal arts students don't find employment? The answer is everyone. The mass media seems to refuse to carry anything related to

the social sciences and the humanities. They have chosen the high tech, efficient and supposedly scientifically accurate way of looking at almost everything.

Communications theorist Neil Postman, in his book *Technopoly*, defines a technopoly as a form of cultural AIDS- Anti Information Deficiency Syndrome. He states that "This is why it is possible to say almost anything without contradiction provided you begin your utterance with the words "A study has shown..." or "Scientists now tell us that..." He says that in a technopoly, like the one we're in, there can be no transcendent sense of meaning or cultural coherence.

What makes us give these studies

so much authority? I hope it's not that we are afraid of being without authority so we give it to whatever can feign it best.

So to the point about the liberal arts study. I find it trivial and meaningless. I don't care if most liberal arts students work full time and make a more that adequate sum of money. I want to know what they are doing, or perhaps better phrased, how they are contributing to the socio-cultural elements of society. I am little impressed by the fact that they are contributing to the economy. If the economy is the only thing this society can muster up a sense of community over I think we're pathetic and boring. In fact, I would and will go as far as to say that I think

as a species we are regressing. This is obvious when you look at how we treat Art and artists.

Furthermore, I know some people who've graduated and they have jobs. They make a fair sum of money now with probable salary increases in the future. They answer phones. They serve 'clients'. They enter data into a computer. I even had one friend who babysat printers at a bank. When the printers were out of paper they would send a distress signal to his computer and he would replace their paper. There are lots of jobs out there like these for liberal arts graduates. The reason being that they are adaptable and learn new skills quickly.

I don't find these jobs very

interesting or very important. Just because you get a business card does not mean that you are not in the service industry. I would prefer serving beer at a tavern to any of the above listed jobs.

Perhaps society doesn't accept the value of a liberal arts education because they think that it doesn't apply to the 'real' world. This is a common view of the education we here at Glendon are receiving, one I've held myself at one time. I realized however that it depends on what you think is important. I would like to suggest that we judge the value of the things we do based upon what we think is important to humanity. What does it mean to you to be a human?

Start it with a smile

JJ O'Rourke

There appears to be a certain amount of anxiety over the state of affairs in the world lately. Much of it has to do with a new global consciousness. Human issues have taken leaps forward that are unprecedented in our history. The value placed on the human individual and her actions is at its foremost, and accountability is recognized and followed up with either praise or punishment. We have grown and evolved in the past century and now that we are here, we are apprehensive about our next step.

In saying goodbye to the swollen generation of baby boomers, we can see just what differs between their needs and wants, ours, and the ones of generations to follow. They were pioneers in this dawning age of potential enlightenment. Their methods may have been rudimentary, and even crude in some instances, but they definitely laid the groundwork for some great advances. It is now our responsibility not to rely on what they have built, to use their methods until they break down, or exhaust our planet. No, our

responsibility is to take an account of what they have provided, and to continue from there. Big, bulky, pollution-spewing industries are dying out. We have nightmares about them; they produce outdated products in our society, and new mutations in our ecosystems. New technology is providing us with outs all over the place, but our very own fear of change inhibits us from putting these into effect.

We as a true global village are at a crossroads. The face of the earth will change in the next half-century,

and now is the time for action, to chose where we are going. As a species, we have settled into what is easy. We go to work everyday for the car that brings us to work and pay for the babysitter that watches our children while we are at work, and we come home from work to the house that we bought with the money that we made at work so that we can raise our children to fall into the

same vicious cycle. Nothing ever really gets accomplished. Arguably, there is no distinction between this attitude and the behavior of the eating machines that are lesser animals. We are humans, we have developed consciousness and brains and technology that removes many limits from our optimum potential.

Now is the time to redefine ourselves and take responsibility for where we are going and what we will do, or not do, along the way. Individuals can make a difference, if only small, but a difference whose repercussions will be felt exponentially along the future. A major difference does not require major change. If we were to fine tune certain aspects of our lives, and

the way that we all work together, then we have done our part. The next generation will take it from there. This again does not infer that we are small and insignificant. On the contrary, we are all an integral part of the big picture. The people you meet, the people you help and the way they affect your own life will

perpetuate down through the ages until the issue in question is resolved. And it is that very issue that is your meaning of life.

Figure it out for yourself, that is your job while you are here. If you resolve it before your time is up, start working on another one. You can't just sit back and let life pass you by, you just get one shot. If everybody starts working on all the

Nothing ever really gets accomplished.

little problems, the little fine tunings, then we shall see that there are no big problems, no monumental tasks, just great accomplishments. Take pride in your humanity and the others you share it with. It is the only way that we will survive the infinite, together.

The Life and Times of Me



Gross-I think it's moving!
Happy (Belated) Halowe'en!

Christie Adams

To be ^{or} **needed** ^{to} be: advertise processed reality

Annamaria Kougias

Advertisements have become such an important part of media today, that, they are in some cases, more interesting and popular than the medium they have infiltrated. I'm sure you know what I'm referring to...some commercials have received a lot hype and interest in our visually dependent way of life today.

I'm sure you've also noticed how the standard criteria of television commercials today include abnormally high volumes and trendy deliveries of how images and messages are paced throughout the thirty-second time slot. Whatever the style of commercial (i.e. bright flashing images presented with loud music, or, muted black and white images presented with next to near silence), it's all an attempt to catch our attention in this world that depends so much on visual and acoustic stimulation. Does it seem that everyone has succumbed to some form of ADD-attention deficit disorder, or, is it just the industry's style of advertising?

creativity=distraction?

As more and more ads seem to grow more creative in their approach to content and delivery, and through the use of today's technology, one must contemplate that perhaps this very creativity steers viewers away from the actual intent of the ad. Maybe we are distracted from the process of analyzing what the message really is or what it depicts. Maybe we have just become ignorant and non-responsive to many ads, including those that are uplifting and those that are oppressive. Many of us don't pay attention to them; in fact, some of us are annoyed by them. I don't normally watch t.v. or listen to the radio mainly for that matter alone-commercials to me are bothersome. But even if we don't consciously pay attention to them, advertisements surround us everywhere in our environment of consumption. I'd like to stop and think of ads seriously and ask you kindly to focus just a few moments of your time on this complex issue, in the hopes of stimulating your own analysis, even if it lasts only for a short duration (around thirty seconds!?!).

You could probably pick out any ad on t.v. and point out that the folks in the commercial are not quite realistic depictions of everyday people. Even though the trend of many commercials is to hone in on 'normal' people in order to sell a product, there is an underlying message that many of us are subjected to: 'need'. A 'need' for the product is manufactured; a 'need' by you, the viewer, to purchase this product in order to achieve perhaps the greatest social 'need' of all: the 'need' to be accepted; the 'need' to be needed; the 'need' to be. Buy our product because we, the advertisers, and we, the companies providing the product, know what you, the viewer, 'needs'. We, the puppet-masters of the global market, know what you, the viewers are like, and know that you will purchase this and make us even richer. We, the fathers who have spawned mass consumerism, tell you, the hamsters running the production treadmills, what to think and what to buy. This 'need' is portrayed in a way that paints an ideal in the social world and we see this on television. And commercials, due to their short duration, try to cram as much information as possible all the while, attempting to embed certain ideas into our tiny little brains. Our grey matter then, bombarded with idealistic images of gorgeous and desirable people, sieves through contents trying to make sense of all this stimulation. We as consumers often use what has been presented to us in ads, for the basis of our judgement for the product. What we see and hear affects our purchase. So the ads show us these 'healthy, beautiful, colourful, utopic' pictures

that somehow drive us to go and buy this product (which often, isn't even shown in the ad).

grey matter

There are virtually endless examples of ads out there in which products are presented in a manner that dictates what the masses encourage to be relevant in society, such as, sex, power, success, etc., you know, the 'important' things. Let's just look at a few ads and the people in these ads, in regards to the focus here, which is, the accurate portrayal of...us. I have randomly



picked my examples, but even through this random method, you'll notice that you can take almost any commercial and its product, and find that there really isn't much realism in many of today's ads. (And if you don't agree, then please accept my acknowledgement and appreciation of those ad campaigns that are out there that have attempted to make realistic images of life.) Here, we look at misrepresentation, and this, in itself is one factor contributing to the perpetuation of negatively distorted images in the media; one factor which portrays an ideal, not an actuality. Consider the

commercial for that bar of soap where the father and son happily splashing water together from a shared bath. The sympathetic mother catches this bonding-cleansing experience that her husband and son share. Awww...that's so cute. The question is whether this situation portrayed in the commercial is realistic. Let's replace it with a mother who takes the remaining sliver of a bar of soap, sticks it on to a brand new bar, and then hollers at her kid to go take a bath. The child goes, spending his entire bath time trying to keep that tiny little old piece of soap stuck on to the bigger one, because nothing gets thrown out on the family's tight budget, Mom is downstairs preparing dinner for two because the father is working evening shifts. She's tired, the kid hasn't spent much time with dad, etc. Would this alternative example sell the product?

There are various beer commercials that portray young adults who sometimes seem a little too happy and beautiful at their private party, don't you think? Come on, not everyone at parties is 'model-material', an not everyone can hold their alcohol. What about a commercial with people stumbling over their own steps while attempting to

squirm their way through a smoky, sweaty, bar trying to find the john so they can puke up their last pint? Now that sounds pretty, non?! But not as pretty as the people in the middle of a mountainous natural park, camping with their boyfriends and girlfriends while drinking 'their' beer.

How many of you have relationships revolved around a chocolate bar? You know what I'm talking about here...you lure your loved one into the bedroom through false pretenses of sex in order to lock them up so you can get your hands on the candy bar that fuels your passion. I know you all do what the

girl in the commercial does. You can your loved one into a deceit driven predicament so you can savour the bar that tastes so good, that you have to rid yourself of all people in order to eat it all for yourself. That chocolate bar is portrayed to be better than sex. Sure it is buyers. Don't you consumers know that a ninety cent package of sugar is much more satisfying than spending an intimate session with your man/woman?!

Now here's a really accurate portrayal of a young woman quitting smoking...she sits among three adult males at a poker table. She's wearing an evening gown that covers her picture perfect sitting posture and as she starts to crave, she slyly reaches in to her ritzy little purse, and pulls out the gum that's going to take care of her obvious nic-fit. She's so neat and controlled during this tense poker match. I wonder how she does it. What happened to the person who sweats out the craving for a couple of minutes and then gives in only to light up in the struggle to quit? It's not always a glamorous winning hand is it?

distorted images

Too often, we are subjected to images that show us how it 'ought' to be, but not how it actually is. (Flip through any page of Adbusters and you'll see some really cool pictures and articles of how things 'ought' to be in ads.) I am not saying that there aren't any accurate commercials out there; there are many. However, if you scan commercials for what they actually are you will discover (if you haven't already), that they are just another way of propagating distorted images of what people are actually like. Because there are numerous areas to study regarding advertising, a full-blown analytical article would require novel scale volume-a pretty thick book about how screwed up advertisements can really be. Instead, I just focused on one topic that came to mind about advertising, which is, the depiction of persons in ads, and, the question of accuracy of their portrayal. Realism, baby, it's all about being real.

Hit Canada
www.altavistacanada.com

Hard.
the most powerful Canadian search engine

ALTAVISTA Canada
Presented by TELUS

Lounge music still hip-happenin'



Danusia Szejewska

The epitomy of lounge music, with a groove.

Combustible Edison (at the Horseshoe Tavern on Queen Street West, October 29):

Four men, Nicholas Cudahy on bass, Mr. Peter Dixon on the keyboard, The Millionaire on guitar, and Aaron Oppenheimer on Vibraphone and Trap Drums were dressed in white turtlenecks with suit jackets decorated in paisly. Their diva, Miss Lily Banquette (chanteuse, melodica, drums and provocative percussion), dressed in a long navy gown, had the crowd dancing for most of their two sets Thursday night.

Their second-last album "I, Swinger" is subtitled "sensual and exciting sounds; suave and sybaritic". They provide a swanky drink recipe on the back, too! You may have heard their song "Spy

vs. Spy" on the soundtrack for Leaving Las Vegas starring Johnny Depp.

Combustible Edison's sound is relaxing, cool and funky. The one difference from their recorded CD that I noted live was a more prominent electric guitar. I felt like a jet-setter hearing lyrics like "Join in the ranks of the young and exotic, following the millionaire. With a glass and a shaker, our host is a real scene-maker."

The two sets I caught were well worth the \$10 cover. The show was indeed an "unguided tour through a dozen stations of Fabulousness-from La Dolce Vita to the luxuriant darkness of the human heart to savage dawn in the far-flung archipelagos of Hypnotica." (From liner notes of I, Swinger)

Everest

Katryn Atkinson

The footage from the summit is breathtaking, literally.

On October 22, 1998, the new Imax epic Everest made its debut in Toronto at the Ontario Science Centre. The Praise received from the audience assured this new Omnimax presentation would be a hit.

Along with the showing of the powerful movie were many events for those who came to see. Tibetan monks demonstrated their talents at making sand mandelas. This beautiful artwork is made completely out of colored sand that, after completion, is destroyed. A climbing wall was erected for those who wanted to try their hand at mountaineering. A fashion show was put on by the makers of Mountain Hard Wear, one of the many sponsors of the film.

However, these and other attractions were not the main reason for all the excitement. Everest on its own was a spectacular show.

The movie is a powerful tale of a team of climbers battling to reach the top of the highest mountain in the world. On top of this heroic feat,

the climbers also had to carry extremely heavy Imax cameras, several times heavier than regular cameras. Since the climbers of Everest often cut their toothbrushes in half to reduce weight, this created a problem. However this problem was quickly fixed when a smaller, lightweight camera was made especially for this expedition.

The climb begins in May of 1996, along with more than a dozen of other expeditions with the same goal in mind. The leader of the Everest expedition was Ed Viesteurs, who was attempting his fourth ascent of the mountain, this time without supplemental oxygen. Jamling Tenzing Norgay was trying for his first ascent, while following in the footsteps of his late father, the first person to climb Mt Everest. Together

with Araceli Segarra, the first woman from Spain to climb Mt Everest, they set out for the top of the world.

Shortly after beginning their ascent, a storm moved in, trapping many of the climbers that were attempting to reach the summit that day. Though none of the Everest team were caught in the storm, by May 11, 8 people from other expeditions were dead.

The director handles this tragedy well. It is only briefly mentioned in the film due to the rescue efforts being made instead of filming.

The footage from the summit is breathtaking, literally. Because of the altitude, the climbers could barely enjoy their triumph before they had to begin the descent due to lack of oxygen.

The movie officially opened on October 23, 1998 and there is no set date as to when it will end. Everest is a powerful movie that is definitely worth seeing.

What's up at the Women's Centre

Wen-do Women's

Self Defense

• Nov 15 and 22

• a 25 year old technique developed by women for women

• accessible to women with disabilities

Women's Market

Nov 11 and 12

Salon Garigue and Harth Room

• an opportunity for women crafters to sell their hand made goods

• an opportunity for students to support women crafters and shop!

Feminist Film Night

Nov 27, viewing of Antonia's

Line in the Albert Tucker

room at 7:00 pm

Mom's Support Group (new)

• open to pregnant and parenting women

The Furies

deadline: Nov 16

• the Furies is the feminist 'zine put out by the Women's Centre
• the theme for this issue is Dec 6 (Women's Memorial Day)/ Violence Against Women

What if there is a Strike?

• all services will continue, the Market will be postponed

to: register, ask info, use the foodbank, use our reference centre, submit articles, or chill out in a funky feminist environment, contact us at

Women's Centre des Femmes

124 Hilliard

736-2100 ext. 88197



World-class dance in Toronto

Danusia Szwejkowska

Choreographer/dancer José Navas dazzled in his double bill with Vincent Dunoyer called *Parallel Ports*, at the du Maurier Theatre Centre October 22-24.

Within ten seconds of witnessing José Navas on stage, my entire body was covered in goose bumps. This Venezuelan-born Montréalais got his big break at his first audition in New York City before he even learned to speak English. Along with only one other dancer, Navas was picked from five hundred hopefuls. His dancing was, and remains over ten years later, impeccable.

Sterile Fields, the first part of the show, was intensely visual. The theatre was silent but for Navas' bare feet on the stage. A white, filmy, gauzy blouse and loose pants contrasted sharply with his hard, taut olive-skinned body and dark hair. When the music came on it was as though someone was flipping through radio stations, stopping to listen to one piece for a minute or so before moving on. We heard classical music, techno, and a voice saying "In the future we will be able to wake up as our favourite instrument." The dance had five parts, each section involving slow, precise movements highlighting his flexibility and technical brilliance. Although Navas didn't begin dancing until the age of 18 (see, it's never too late!), he came

across as having been born moving in perfect balance and rhythm.

A fascinating technique used throughout the programme was self-referentiality. He was lit by a single white spotlight on the black stage, stepping outside the circle of light and looking in on it. This reminds the audience that we're watching a performance, and allows us to step back from what we're observing to link it to the reality of our personal lives.

Part two, *Bosquejo*, started in the dark. We heard what seemed to be pieces of wood jangling against each other, with sharp intakes of breath and thunderous booms echoing and resonating throughout our bodies and the space. As a narrow golden spotlight shone on Navas from the left side of the stage, cutting across it, we saw him in a fantastic gold costume. His head was covered in curly metal "locks" that matched hanging wooden and metal cylinders attached to a gladiator-like girdle. A short chainmail t-shirt completed the costume. He could have been an Amazonian King or Earth Goddess. The presentation was refreshingly gender-neutral. Holding a lit

flashlight in each hand added an interesting element to the theatricality of the dance.

One Night Only 3/3, the final segment in Navas' performance began with a spectacular, mesmerizing lighting plot by Axel Morgenthaler. The stage was covered in feathers about 15cm deep, and fluid circular shapes dappled in and out of intensity all over the surface like ghosts. Dark purple, royal blue and red were the predominant colours.

Estelle Clareton and Dominique

Porte joined Navas in executing bird-like movements and courtship dances with each other. Most memorable was a duet where two dancers completed identical movements in sync with perfect timing. All three wore red lipstick, short black feathered wigs, red stick-on disks barely covering their nipples, black goggles and short, sheer wrap-around skirts over red underwear.

After this animalistic display, one dancer stood facing the audience, staring at us. There were two large

spotlights on us. We were no longer voyeurs/observers but being watched. She stripped naked and continued to stare at us. This is how a bird in a cage must feel - singled out and objectified.

It's possible to see Navas on film in *A Village Trilogy* by Laura Taler, *Dances for a Small Screen* directed by Moze Mossenen and others. José Navas' controlled grace and beauty is still dancing in my mind, and in others that saw him as well, based on the applause that brought the dancers out for three bows.



The Harbourfront Centre is also presenting Holly Small and Mitch Kirsh (seen above) October 29 to 31.

Bonding to our memories

Alison Sammut

November 1931, feels like almost yesterday! Well, for Maple Leaf Gardens anyway. After creating memories, making history, making dreams come true, playing host to many Stanley Cup births, entertaining Toronto, emitting magic, creating an unbreakable bond, and regretfully casting a dark shadow of abuse, it will close its doors forever and say good-bye to its beloved sons of hockey - our Toronto Maple Leafs, in February of 1999.

On October 10th, our Maple Leafs had a new look - sporting their third jersey in commemoration of their lucrative history, and took the ice for their final home opener at Maple Leaf Gardens. Their historical and former divisional rivals and two time defending Stanley Cup Champion Detroit Red Wings, had the unfortunate fate of meeting the boys in Blue. Since their opening victory, the Leafs held sole custody of first place in their division - until they lost to the Pittsburgh Penguins on October 26, which by the way, was

a game in which the Penguins deserved some credit for playing.

Our new looking Leafs - surrounded by the Curtis Joseph/Felix Potvin/Glen Healy fiasco - were led on the ice by the very first European captain, Mats Sundin. Goaltending heroics were displayed by our new number one goaltender, Curtis Joseph; and toughness was provided by none other than the leaf's favorite Tie Domi and associate captain, Kris King. To begin his second in the National Hockey League, Alyn McCauley is centering

the second line while the defense core consists of three rookies and three experienced NHL caliber defense men: Dmitri Yushkevich, Sylvain Côté and Jason Smith.

It has become a consensus around the Gardens that all star Joseph will fold when he sees his defense core and his penalty-killing unit. Who wouldn't? The once revered hero Potvin did. Since the start of the season, the Leafs have displayed an extreme amount of consistency. At this time last year, they had not won five games, so in fairness, they are a much better team this season. Matthieu Schneider has been traded to the New York Rangers for second round pick defenceman Alexei Karpotsev, which eases the strain on Smith, Côté and Yushkevich. They could however, use a second line center since McCauley might not yet be ready to step up to the plate at that level.

To celebrate the commencement of the season new Head Coach and General Manager, Pat Quinn, decided to take the team to historical Banff for a brief bonding trip to

create team unity during the first Western road trip of the year, in which the Leafs went 2-1-0. The bonding trip did wonders; it seems like a new breed of players have laced their skates and put jerseys over their heads, with last season's names on the back of them. But up-close it looks like Sundin and Domi. (Knock on wood, they keep playing this good until April, when they make the playoffs).

In other Leaf notes, the boys are finally in the same division as the Montreal Canadiens; an awakening which occurred with NHL realignment for expansion. Among the Leafs and Canadiens are the Buffalo Sabres, Ottawa Senators and the Boston Bruins. In February, the Leafs will be moving down Yonge Street to the Air Canada Center, which they will share with The Toronto Raptors. It will be bigger and more comfortable than Maple Leaf Gardens, but we will have to wait and see if it will be home for so many as Maple Leaf Gardens has been for a wonderful and historic 68 years.

In other hockey notes:

*A surprised Alexandre Daigle was benched from a recent Flyers game. He could not understand why, but maybe he should look at his +/- standings, and his points for this season and last season. If he does not start to play like he should, when his contract comes up, he will most likely take a massive pay-cut from the \$3 million plus a year he now makes.

*Graham James, who disgraced the hockey world and humanity, has been released on parole following his conviction for sexually abusing former players he used to coach in Swift Current. James was released to a half-way house in Montreal, where he will have his days free but must return in the evenings. Another stipulation is that he is forbidden to have any contact with persons under the age of 18. After he ruined the lives of so many people, he can walk the streets and can begin doing the same thing all over again, while one of his victims, former Boston Bruin Sheldon Kennedy, has been trying to raise money for a safe-house where abused children can go and receive help. This summer Kennedy skated across Canada to promote the house and raise money. He raised over \$500,000.

sports

FISHERMAN

The terror at hand is real, and he feels it. But he has built a career, a life, a goddamn legacy out of controlling emotions. From the window of his suite, he can see the truest enemy of mankind, and realizes that he is in the middle. Everett has long suspected that it exists. He has rifled through the minds of the worlds greatest thinkers, doctors and artists, alive and dead. Never has he uncovered so much as an inkling of a thought that would lead to this conclusion. But the boy, that martyr, was the way in. He knew that they would surface eventually; he didn't know where, or how. Shit, I guess this place is as good as any. Now that he knew though, now that they were uncovered, what the hell could he do about it. He was just one man, what a man to be, but still just one vehicle. They, on the other hand, have been running the show for god knows how long, hell, they might as well be gods. How do you beat them, when they know tricks and shortcuts that we haven't even thought of yet. Maybe it could be something they forgot, but do they even forget anything? Where is that manager, I got to get him up here?

J.J. O'Rourke

Coatings
Lio

hope is a black winter-coat,
It says: "I'll take you
through the frightening
seasons.
The colder the weather,
the warmer the inside."
The more illusions, the
fluffier and comfier it
gets
But when, under the
force of the freezing
actuality,
The gilded threads
spread loose and
everywhere they slide,
CRACK! it loosens, CRACK!
they open, CRACKED!
goes the dream
AWAY flees HOPE
Then the FROST bites IN
- AGAIN - while the ice-
coat congeals to cover it
all up.
And it hurts like boiling
salty water poured on an
fresh break on the
dry-cold skin,
Melting the cracked
expectations away in a
noisome slush.

hope is a fake fur-coat
and its deceptive masks
now lie under the thick,
black snow.

..... I
could use
a blanket

MUSEUM (A song)
Rae Perigoe

Sit down, please listen to this song,
For I know you won't be here long -
Off to some futile
Archaeology of denial.
You think the world will never tire,
Of the Babylonian bricks you fire.
And once those bricks are stacked
Our hero-myth remains intact.

(Chorus) Pardon me for my ignorance
But I fail to see
Why it is you insist on
Making monuments out of me
You know I won't be here forever
Waves of time will raze my bones
And this clutching desperation
Gives all life a brittle tone

Please don't think I'd deign
To tell you your work's spent in vain;
We all need a place
To help us spit in time's mocking face.
But why do you have to propound
Those who are already in the ground?
Corpses offer no surprise;
They're paragraphically summarized.

A poem written in the early hours of the AM in the basement of
a friend's home with lightning flashes in the Spring Sky in need
of expressing an unrelenting loneliness due to a burning desire
in her heart for the warm embrace of her lover.

My body yearns for you
and my soul aches.

My mind thinks of you
and my eyes close.

The yearning. The aching. The thinking. The weeping.

My thoughts wander to you
and my heart barely beats.

My fingers write of you
and my mouth dries.

The separation. The loneliness. The anguish. The despair.

A memory creeps into my mind as needed and welcomed as a cool
breeze on a hazy Summer day of a passionate kiss of what feels
like years ago but is only days of my lips devouring yours and
what I think is yours returning the sentiment of a deep emotion
understated in writing and only understood through touch
because it is more than lust and desire and hope and even love.

The reverry overwhelms me.
I wait.
I breathe.
I cry.

Bridget Suzanne van Voorden

Terra Pinguis

This fatty earth
with its greasenuget
building
and swollen pigdog
businessfolk,

is bursting at the seams.

"how 'bout that El Nino"
they say
because some talking
head
made chaos into tea
in order to soothe the
nation.

I see two horses in the
north,
and two horses in the
south,
running towards impact
with the horizon on their
backs.

(there was a time when
the earth stood still.)

Renee Jackson