

# protem

37<sup>e</sup> année

Glendon's Bilingual Newspaper

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Journal bilingue de Glendon

Stickin' it to men since 1962

**Women's  
Memorial  
Day  
Dec. 6**



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## Letters to the editor

## éditorial

Because of the tragic and horrendous events of the 6th of December eight years ago, we now have a memorial day for all of the victims of violence against women. That it took such a hideous event to make such a day of remembrance necessary is a tragedy in itself. Violence against women has been and remains a plague in our society that has only recently become an issue that is manifested in the media and in the awareness of the general public.

Violence is the most extreme and caustic aspect of the imbalance of power that exists between men and women. On the scale of severity, abuse is clearly the highest ranking, yet even the most minor form of discrimination has an effect when it comes to keeping women at a lower level of power. Verbal and psychological abuse can be as damaging as violence, discrimination in situations ranging from the workplace to school to the courts keeps the power weighted on the male side, and even the way we raise our daughters and sons reinforces the imbalance.

Discrimination can be so subtle that a woman may be left wondering if she was treated a certain way because she is a woman. And because of our upbringing and the cues we unconsciously extract from society, we are unlikely and unprepared to confront the discriminator and clarify the situation.

As women we are taught to blame ourselves. Rape and assault victims are often reluctant to report the crimes against them, feeling that they are somehow to blame. A student receiving lower marks than she thinks she deserves will convince herself that she may not be smart enough to get the high grade. And a job-hunter will tell herself that the reason she was not hired was that she was not qualified.

An enormous step in the fight to change the imbalance of power is to change our way of thinking. Regardless of whether people will think of us as pushy or presumptuous, obnoxious or self-centered, we must allow ourselves to ask for and get what we deserve. The same traits that are seen as unpleasant in women are positive when describing men. They are confident, in control, demanding.

Regardless of whether we are victims of violence ourselves, we should use the Memorial Day to reflect on the reasons why so many women are. And make damn sure that we never will be.

JG

Dear Friends,

Glendon College is unique for so many reasons that it would take a month of Sundays to list them all. There is one special attribute so unique to our fine campus, that I have missed since moving off campus. This, my friends is the GLENDON RUMOUR MILL. Despite my partial separation from this unique phenomena, I still encounter the odd tid-bit of juicy gossip. According to insiders, I have been the subject of one such rumour plucked from the proverbial grape vine. So, pen in hand, I have been moved to proclaim the injustice of my trials.

Many of you know me from classes, or from residence in the past couple of years. Most of my new acquaintances have been made at Café de la Terrasse, where I am currently employed. I'm the Monday/Tuesday breakfast girl who makes grilled cheese into art, and who always offers a plethora of coffee flavours. The rumour in question concerns the hiring practices of said establishment. Apparently (and this stunned me) a popular belief is that all of the new female staff were hired according to their respective breast sizes.

Huh?! I do admit that I am both astoundingly good looking and that my breasts are slightly larger than average. But, I never stopped to think that these attributes resulted in my hiring. My resumé was jam-packed with all sorts of relevant experience. I was a charming interviewee, and I certainly knocked the socks off the management with

my wealth of knowledge.

I don't really know what particular qualities moved Mr. Beres and Mr. Rigby to hire the other competent gals that I work with. Certainly their breasts and looks are equal in merit to my own. But what has to be made clear is the real reason why I was hired. Why can't my fellow students put two and two together, and see that I was hired purely because I live with the assistant manager. Clearly, I have so much control over him, that he was afraid not to hire me.

So make sure that the next time you hear the "big breasts" theory that you take it with a grain of salt. Remember to correct their ignorant opinions with your new found gem of truth. I'm sure that he or she will feel much relief in knowing that pub management is not purely breast fixated. I know that when this gets back to me that I will feel much more confident about my own merits.

Yours truly,  
Jo Henniger.

Dear Pro Tem,

I am writing in response to some information that I received about homophobic graffiti in the men's washroom in the pub and homophobic, anti-GLABA comments made during a CKRG show on Tuesday night. As one of three new GLABA co-ordinators, I feel that it is some way, my responsibility to speak out.

I refuse to rant and rave about how horrid it is that homophobia exists on our earth as I feel that it is

a waste of energy, like screaming at a brick wall. Homophobia IS horrid. As human beings sharing one planet, we should all be aware that any discrimination is appalling, and should be met by a zero-tolerance approach.

Rather, I would like to discuss how upsetting and sad this news was to me, not just as a lesbian, but as a person. It is disgraceful that on our beautiful, culturally diverse Glendon campus that there are individuals who chose to discriminate against others on the basis of who they love. I realize that it is impossible to like everyone, but everyone deserves respect and deserves to feel safe. Cowardly acts of homophobia such as these violate these rights.

Life is a celebration, not a punishment. People should be allowed to feel free to be themselves all the time. Unfortunately, this is not always the case. Change is needed so that we can celebrate our lives. It is important to remember that change does not happen as a large movement, but happens inside the individual, and radiates outwards. Thank you for taking the time to listen. I hope that you will take the points within this letter into consideration.

Rachel Hurst

Dear Editors,

I wanted to personally tell you that I appreciated the few comments made on the first page re my office. I also appreciated your editorial. Thank you.

Louise Lewin

Prochaine réunion  
de Pro Tem :mardi le 2  
décembre  
à 16h45.Pro Tem: room 117  
Glendon Hall,  
487-6736Tuesday,  
December 2,  
at 4:45pm.Next Pro Tem  
meeting:

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

**Any comments? Send them to us by E-Mail. Our address: [protem@delphi.glendon.yorku.ca](mailto:protem@delphi.glendon.yorku.ca)**

**Deadline for submissions:**

**Tuesday, January 6, 1997, at 5:00pm.**

**Date de Tombée :  
mardi 6 janvier  
à 17:00.**

pro tem

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Glendon Hall room 117  
Toronto, Ontario  
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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 Tuesday at 4:45 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](mailto:protem@delphi.glendon.yorku.ca). Tirage: 3000 exemplaires.

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# GREF incident

William Paterson

On the night of the 19th of November, someone climbed up the fire staircase of Glendon Hall onto the roof and hosed the attic of the GREF with water. The water pressure, being very strong, ruined 600 new books in storage. The incident also ruined 160 books that were to be given out to graduating students. Damages are estimated at \$10, 000. This incident does



not seem to be covered by the University and GREF is negotiating with York Main to regain some of the money lost. There is an ongoing investigation by York Security. If you have any information pertaining to the incident please contact York Security.

# The Nancy Nicol controversy

William Paterson

Appointed in 1989 to develop a feminist curriculum in Visual Arts, Nancy Nicol created feminism in the arts—a studio course and a fourth year seminar.

Visual Arts and Fine Arts Tenure and Promotion Committees gave her the rating of high competence. Then, given a unanimous tenure recommendation by Senate Tenure and Appeals Committee, which was overturned by past President Susan Mann in 1995, based on a small minority of anonymous student comments that Professor Nicol was "too feminist". Nicol filed a grievance against York University which, after two years, has not reached a decision on the preliminary legal argument. The Administration's counter argument is an "estoppe" meaning that Nancy

Nicol would be prevented from following through with her grievance because: The Administration maintains that grievous harm would befall the university; the work of students and faculty in succeeding Tenure and Promotion Committees would be wasted by overturning the tenure decision.; either Nancy Nicol or the York University Faculty Association (YUFA) waived their collective bargaining rights by not acting on them sooner. The York Main administration has no further comment on the pending investigation.

# Creative Arts Students' Association backs Glendon

William Paterson

On November 24th CASA (Creative Arts Students' Association) passed a resolution in support of liberal arts at Glendon.

They would like to get all of the Faculties and Colleges at York to write to the APPC committee and to the President to say why Glendon is important. In the letter sent to York President Lorna Marsden and the APPC Committee CASA said that Glendon "is a well-established community with it's own dynamic and relaxed atmosphere and it is a pleasure to visit [Glendon] after the rat-race at Downsview, despite the poor service provided by the Glendon shuttle." CASA went on

to say that "Critical thinking, we hope, is still valued by society and should not be discarded for a quick privatized buck." For those and many other reasons, the Create Arts Students' Association has unanimously passed the following resolution which reads:

"BIRTH the Creative Arts Students' Association officially state that Glendon is an important resource to CASA as an arts-based school."

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# Follow-up Survey of Strike Impact

William Paterson

From March 20 to May 13 1997 the York University Faculty Association (YUFA) was on strike. The academic term was extended and the spring examination period was postponed. Furthermore, until the strike was over, many students were unaware of where they stood with regard to work that had not been completed, how they would be required to make up time lost through the strike, and the status of final examinations

To examine the conflict from the students' point of view, the Institute for Social Research (ISR) carried out two telephone surveys that were financed by the Institute's external earnings. At a very general level students

interviewed during the strike did not feel that an improvement in their education would be one of the outcomes of the dispute. In contrast, they were certain that the conflict had caused considerable academic and

economic hardship. Moreover, as far as most students were concerned, neither YUFA nor the administration had the short-term interests of students in mind and the primary concern of the strike was money. When asked during the strike how satisfied students were with their program at York, only 57% said that they were somewhat or very satisfied. By October 1997, 63% of exactly the same students stated that they were somewhat or very satisfied. However, surveys carried out prior to the strike indicate that approximately 74% of students were either somewhat or very satisfied with their programs at York. The main outcome of the study was that the conflict created problems for students that endured well beyond the period of the strike.

Information in this article was obtained from the Institute for Social Research, York University

Une étudiante du collège Glendon accepte une bourse en traduction.



photo: Nathalie Saindon

Carole Pines accepte une bourse décernée à l'étudiant(e) de 3ième année en traduction avec la plus haute note. Accordée par le Réseau des traducteurs et traductuées en éducation, la bourse est offerte à chacune des trois écoles de traduction en Ontario. Ici, Marjelaine Caya, Vice-présidente du Réseau présente la bourse à l'étudiante méritante de Glendon.



*Have you been to see this exhibition yet?*

## CHINE

### VIRAGES

exposition continue jusqu'au 12 décembre

*Stop by before it's too late!*

**You Can Beat Exam Anxiety:** Wed., Nov. 19, 10:30 or Mon., Nov. 24, 2:30 at the Counselling Centre, Glendon Hall, 487-6709.  
**Vous pouvez surmonter le stress des examens,** le mercredi 19 nov., 10h30 ou le lundi 24 nov., 14h30, au Centre de consultation, Manoir Glendon, 487-6709.

## national news

# McGill students vote in favour of student daycare

Ben Hardy

**TORONTO (CUP)**—Not a lot of students cast ballots, but those who did voted overwhelmingly in favour of a student daycare at McGill University.

"I'm ecstatic," student union president Tara Newell said. "The daycare is one of my major projects for the year."

Just over 2,300 of eligible McGill students voted last week in favour of paying \$3 per semester to help fund the construction and maintenance of the centre. Four-hundred and twenty

voted against the levy. Voter turnout was approximately 17 per cent.

McGill already has a daycare, but it is primarily used by faculty and staff. A university Senate advisory committee recently reported that 15 per cent of incoming students at McGill have children, and the present facilities are inadequate to meet

demand.

While the student union executive was confident that students would vote in favour of the levy, there was concern that the necessary quorum of 2,000 voters would not be achieved. Part of that concern revolved around the fact that there were only eight polling stations across the entire campus.

But there was a last minute campaign, spearheaded by Lara Leigh-Wood, the head of the Yes

committee, to get the vote out. She spent the week prior to the referendum handing out fliers.

Newell stated before the referendum that getting a student daycare on the McGill campus was important to improve accessibility.

"It is a reflection of changing demographics and it is one step forward on the issues of accessibility in post-secondary education," she said.

The new daycare will cost parents

\$5 per child per day. Its services will be designed to accommodate student-parents, who will be able to leave their children at the centre for either part of the day or a full day.

Though student funding for the centre has been secured, several more steps must be taken before the daycare becomes a reality.

A license and government funding must be secured, and staff must be hired and trained in consultation with the present daycare centre.

## Supporters of teacher denied tenure appeal directly to York president

Jesse Black-Allen

**TORONTO (CUP)** — Supporters of a York University teacher who they say was denied tenure because of her strong feminist beliefs have appealed directly to the school's president in an effort to get her reinstated.

Over 2,300 people have signed a petition to York president Lorna Marsden demanding the reinstatement of Nancy Nicol, a teacher in the fine arts department who was denied tenure after teaching at the university for six years. She has not taught at the school for the last two years.

Nicol had been recommended for tenure by the fine arts department, but both the faculty and university senate committees on tenure were against this. She successfully appealed this at

another senate committee, but former York president Susan Mann, who had the final word on the matter, overturned the decision, thus denying Nicol tenure. She was subsequently not offered another teaching position at the university.

The York University Faculty Association is arguing on behalf of Nicol that procedural errors were made throughout the process, and are particularly concerned with the consideration given to anonymous statements in her file. They say these statements, taken from

student evaluation forms, were heavily weighed in the process leading to Nicol's denial of tenure. The association says the use of such statements violates its collective agreement with the university.

These forms included statements like, "Don't shove this feminist garbage down my throat."

Seth Feldman, York's dean of fine arts, says the statements in Nicol's file are not "anonymous," but are better described as "confidential" statements that students included on their course evaluation sheets. He says these comments were only used insofar as they demonstrated a "disturbing pattern" in Nicol's teaching.

"Let's just say she took her politics to a personal level... and made students feel personally uncomfortable," he said.

When Mann made the final decision against tenure for Nicol, she stated that the teacher had a "narrow ideology" and "did not address a wide audience."

But some of Nicol's former students who are supporting her in her bid for reinstatement say she introduced feminist ideas in the classroom in a way that encouraged open debate.

And Linda Brisken, a professor of women's studies at York, says professors often encounter negative responses from students when they introduce feminist ideas. She adds

that the small number of negative comments in Nicol's file should not have been used against her.

Nicol's supporters also say that tenure is specifically intended to benefit professors who work in controversial and unpopular areas.

The case is currently under arbitration, but Nicol's supporters say the matter will take years to resolve unless Marsden agrees to meet with the teacher's representatives outside of arbitration and bring about a speedy resolution.

Letters of support for Nicol from the National Action Committee on the Status of Women and the Ontario Federation of Labor have been sent to Marsden.

## Misquote angers student demonstrators

Nevin Thompson

**VICTORIA (CUP)** — Students at the University of Victoria are concerned about an erroneous newspaper account of a campus demonstration which reported that a student leader led 1,000 students in chanting death threats against the school's president.

A news article and editorial, both written by David Lennam, news editor of the Oak Bay News, reported Nov. 12 that students shouted "Kill Dr. Strong" during a rally protesting the deteriorating quality of education at UVic.

The students were in fact chanting

"Bill Dr. Strong" at the Nov. 5 protest.

"I think [Mr. Lennam] has an obligation to his readers to get the facts straight before he reports anything," Anita Zaenker, the student leader named in the paper, said. "This is defamation of my character, and more importantly, the character of

the [University of Victoria] Student's Society."

The story appeared after an estimated 400 students staged a noisy, but peaceful protest in front of the school's library. Students started chanting "Bill Dr. Strong" after fourth-year political science major Rebecca Whitley addressed the crowd.

Whitley told the crowd that six of the eight political science courses she had registered for over the

summer had been cancelled in September and vowed that if she were forced to remain for another year at UVic she would "Bill Dr. Strong."

"The Oak Bay News interpretation of the story is very unfortunate as it distracts from the important issues the students were raising," Bruce Kilpatrick, director of communications at UVic said, alluding to the recent decline in post-secondary funding.

UVic president David Strong has accepted Zaenker's assurances that the protest was peaceful, according to Kilpatrick.

The UVic student union plans to register a complaint with the B.C. Press Council after consulting with their lawyer, says Zaenker.

While Lennam acknowledged concerns with the way he covered the story, he has refused to comment until officially contacted by the UVic student union.

## B.C. calls for national tuition fee freeze

Rachel Furey

**OTTAWA (CUP)** — A nation-wide tuition fee freeze is needed to effectively tackle the problems of student debt and youth unemployment, says British Columbia Premier Glen Clark.

Speaking to students at Carleton University in Ottawa Nov. 28, Clark called on the federal government to implement a tuition fee freeze across Canada and restore post-secondary education funding to 1995-96 levels.

Since 1995 the federal government has cut \$1.2-billion in transfer payments for post-secondary education funding to the provinces.

While other provinces have reacted to the federal government's reduction in funding by hiking tuition fees by as much as 30 per cent, B.C. has imposed a tuition fee freeze which has been in place for the last two years.

"Across the country we're seeing

dramatic reduction options when increases [in funding for post-secondary education] are needed. It's time for a national freeze [on tuition fees]," Clark told Canadian University Press.

But the federal government says it won't go back on its cuts to post-secondary education.

"In a perfect world I'm sure all government[s] who have had to make cuts would love to go back and reverse those cuts, but it's not a perfect world and if we did that we'd be back where we started," Nathalie Gauthier, spokesperson for the federal ministry of finance, said.

Clark pointed to his own government's tuition fee freeze as

evidence that education cuts are not necessary.

"It can be done," he said of the national tuition fee freeze. "But it requires Ottawa to sit down with the provinces to find a way that works for everyone, a way that not only halts the escalation in tuition fees but also opens thousands of new student spaces at a stable and affordable price," Clark said. "We need to work together to keep fees reasonable."

Clark's visit to Carleton was hosted by the Carleton University Students' Association and the Canadian Federation of Students, who joined him in advocating government action on student debt reduction.

Canada needs a system of up-front grants and post-study relief for those graduating with debts and

this must be introduced in the next federal budget, Brad Lavigne, national chair of the federation, said.

"[Premier Clark's stance] shows the federal government the high level of support that the federation has for its policies," Lavigne said.

But, after concluding its round of consultations with post-secondary education stakeholders Nov. 17 and 18, the federal government says it's still too soon to say what measures will be taken to respond to the student debt problem.

"The government is studying the recommendations and what Premier Clark is talking about will be considered," Gayle Morris, spokesperson for the Canada Student Loans program, said.

Although there was a consensus among stakeholders at last week's meeting that Canada needs a national

system of grants, the government wouldn't say if it will act on this concern.

Canada is one of two industrialized countries which does not have a national grants program for university and college students.

Clark's speech also included a call for the federal government to act on youth unemployment, which he says is closely tied to the issue of accessible education.

Clark says intensive work on national youth unemployment will be a focus when he meets with Prime Minister Jean Chretien and the other first ministers in December.

"Ottawa has set goals for reducing the deficit and achieved them. Now we need a national commitment to tackle the challenge of youth unemployment with the same intensity," Clark said.

# perspectives

## Glendon: chaton ou tigre?

Jean "Valjean" Nostrome

**J'ai reçu un chaton l'année passée. Ma cousine me l'a donné pour mon cadeau d'anniversaire. Un mois plus tard, j'ai décidé de le laisser dehors pour trois nuits. Pendant ces trois nuits je n'ai pas pu dormir en paix à cause de ses gémissements, ses cris de pleur et les bruits de griffes sur la porte. J'ai décidé de le faire entrer parce qu'il ne s'était pas habitué à rester dehors pour un certain nombre d'heures.**

Cette histoire ressemble un peu à la situation où les étudiants de Glendon doivent faire face dans les prochains mois qui viennent: celle de la transformation de Glendon en école d'affaires. Si ce cauchemar se réalise, où iront les étudiants de Glendon? Seront-ils obligés d'étudier au campus principal? Seront-ils prêts à s'adapter à l'environnement complexe et froid du campus principal York?

Je suis allé au Café de la Terrasse pour assister à une séance de débats des candidats du YFS. Trois candidats se sont présentés: Dawn Palin, Matt et Marc. Marc et Matt sont des étudiants de York qui n'ont jamais vécu la misère et la souffrance des étudiants de Glendon sous le

talon de la botte impitoyable de l'université de York. Selon Marc, il est absolument nécessaire pour les étudiants de Glendon de déménager au campus principal. Il a promis d'installer des postes et des services bilingues qui seront disponibles à York, une fois élu. Durant le débat, je lui ai posé une question: <Quels sont les moyens que vous allez entreprendre pour faire en sorte que les étudiants de Glendon se sentent bien à l'aise au campus principal?> Je ne me souviens pas exactement de sa réponse mais il m'a dit: <Je suis pour l'existence des postes en français à York. Si vous avez d'autres questions à me poser, les portes du bureau de YFS seront toujours ouvertes!> À mon avis, il

n'a pas du tout répondu à la question.

Je voulais savoir si l'université de York fournira des besoins nécessaires aux étudiants de Glendon tels que: les cours en français, les services bilingues, l'environnement naturel parce que je sais que la relation entre York et Glendon est une relation de dominants - dominés.

L'université de York nous a exclu des privilèges comme la carte de transport à rabais de TTC et elle a fait disparaître la semaine de lecture illégalement. Leur excuse: Promouvoir l'harmonisation entre Glendon et York. Cette même excuse se répète à travers l'histoire: la conquête de

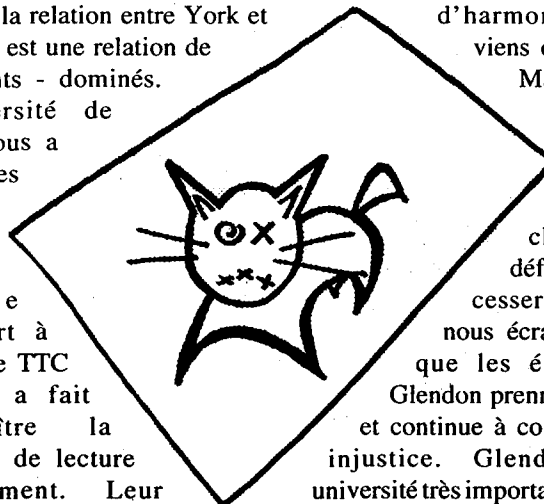
Christophe Colombe sur les indigènes en 1492, l'holocauste des Juifs par les soldats nazis en 1942, et l'assimilation du "Borg" sur les soldats de Starfleet (Star Trek: First Contact, 1996). Si le verbe conquérir

est un processus d'harmonisation, je viens de la planète Mars.

L'université de York nous prend pour des chatons sans défense et elle ne cessera jamais de nous écraser à moins que les étudiants de Glendon prennent la relève et continue à combattre cette injustice. Glendon est une université très importante parce que non seulement elle est bilingue mais aussi je suis confiant qu'elle est capable de devenir la meilleure université au monde si tout le monde

donne un coup de main. Il faut absolument garder Glendon en vie le plus longtemps possible pour que York ne trouve pas d'excuse pour la condamner à mort. On ne tue pas le cheval s'il a une blessure à la jambe. On le soigne. Jusqu'à présent (depuis ma première année), York n'a rien fait pour soigner les blessures de Glendon. Elle ne fait rien que de qu'ouvrir la plaie. Si on perd Glendon, que dirait Michael Ondaatje? Il serait très déçue! Le temps est venu pour mener une révolte ultime contre les actions intolérables du campus de York. J'encourage fortement les étudiants de Glendon de voter et aussi d'entreprendre des actions nécessaires pour maintenir l'existence de Glendon comme université bilingue et prestigieuse.

P.S. Après sept mois, j'ai contesté que mon chaton était en fait, un bébé-tigre. Donc, j'ai décidé de le garder jusqu'à ce que mes parents ont téléphoné au zoo.



## Who has a problem?

Patricia Longo

**'Glendon has an enviable reputation for its unique programmes offered in both English and French, including International Studies, Women's Studies, Translation and Canadian Studies. Students come from all parts of the world to benefit from Glendon's academic excellence, reputation and bilingual culture, and in turn offer us the cultural richness and different viewpoints of five continents and more than 50 countries...'** (p.3)

These are the words I read as I flipped through my Glendon 1996-1997 Information Booklet a year ago at about this time. Coming from a small school, I knew that what I needed in a university was a similarly small environment. However, it seemed that to have access to such an environment meant paying thousands of dollars (which I did not have) to move far away from Toronto. Therefore, when I 'discovered' Glendon (and I use that word particularly because it is very much a treasure), I was both happy and relieved. Happy because I could stay at home, and not have to 'break the bank', and relieved because I wouldn't have to 'settle' for a large university (which is what probably would have happened in the end).

I had heard many things about how scary first year university could be, but strangely at Glendon, I never really experienced this. From the moment I came to the campus during my advising sessions, I knew I was in the right place. The people were friendly, the classes were small, and where else in Toronto could I receive the bilingual experience that was being made available to me at Glendon?

Therefore, as the first couple of months went by, I became even happier with my choice, and more convinced that Glendon was going to be my home for the next four years. However, about one week ago, when the issue of Pro Tem came out stating that Glendon's future may be threatened, I became alarmed. It is not only Glendon's future that is on the

line, but mine as well.

I understand the necessity the administrators feel in wanting to make Glendon an institution that is on the cutting edge of university choices in the 21st Century.

**Glendon has often been referred to as 'the best kept secret in town'; but why should it be a secret?**

however, changing it to a business school is *not* the answer. The way I see it, there is no 'Glendon problem', because Glendon has all it needs to be a successful university. Instead of creating a new business school to boost finances, why not take what Glendon already has and market it? Glendon has often been referred to as 'the best kept secret in town'; but why should it be a secret? Why not let everyone know about how wonderful and how unique Glendon is? The problem is not in the institution, but in the way the institution is advertised.

There would be no Glendon Problem, if the 2000 students who are already at Glendon, by choice, were all that mattered. But, we do not live in a fairy tale world; unfortunately we live in a world where money is put above people

far too much, as is now the case with the 'Glendon problem'.

York is a relatively young university which prides itself on the success and status it has achieved in such a short time. York is forever expanding, distinguishing itself among other universities based on the variety of programs offered. York has Osgoode Law School, and The Schulich School of Business, it is in the process of establishing the largest women's studies school in the world, and it has Glendon. Now, if we are talking in terms of money and variety, isn't it in York's best interests to keep Glendon a bilingual college, instead of just turning it into *another* business school? Isn't the variety York offers students one of its main selling points? Why then, would York rid itself of such an asset and a treasure which distinguishes it from all of the other universities?

Many years ago, the grounds on which Glendon College is now built were left to the University of Toronto. At that time, members of the University did not realize the potential value this land held, and sold it to the very new York University. The University of Toronto sold Glendon to York for a very small amount of money. The reason being that Glendon was too far from the city, and they could not imagine students travelling so far to go to University. Today, as Glendon is renowned all over the world for its unique environment, I am sure that those at the University of Toronto wish that they would have had the long-term vision to see Glendon for the treasure it was, and not let it go so easily.

It is often said that history repeats

## Just Too Much

Paul Fabry

**Death. Death and violence. These two themes, along with sex, are what attract many a movie-goer to see a particular flick. Let's face it. These are all equations of Hollywood's latest releases. You know why? Because these are what it takes for movie-makers to produce a film which will be popular. Forget the idea of being non-confrontational, non-violent, that's too boring. No: skin, violence, blood and guts, is the way to go now.**

Look at television. Bit by bit, a lot of the ideas which were unmentionable and forbidden, are now coming to the fore. But I digress. Going back to the topic of movies, many people have become desensitized to the acts of brutal violence and death which they frequently see on the big screen. This, in turn, forces Hollywood producers to make films which are even more violent, with bigger, more spectacular scenes of death. And the general public laps it up greedily. "More, more, more," they cry out, and the filmmakers are happy to oblige, even though it will cost them more money to make these films. However, it'll be worth it for them in the long, though probably first, short run. I know this essay doesn't look or sound well-constructed or professional. I don't want it to be. I just want to vent my disgust and revulsion at how much I have been desensitized to all this violence. I remember watching an old movie when I was younger. I don't remember the title or the theme of it, but what stuck out in my then virginal mind were the acts of relatively tame violence, tame, by today's standards. There were a band of heroes fighting against criminal masterminds in order to foil their schemes, and when one of the heroes was shot and killed, I was

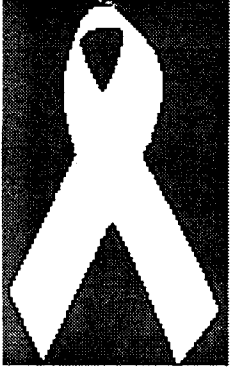
shocked. I thought to myself "Hang on, this isn't right, the good guys are supposed to win." And they eventually did. But the image of seeing one of the heroes murdered distressed me greatly. The clincher came, however, when I watched the film "Jabberwocky." The initial scene of seeing the poacher's body ravaged and stripped of flesh from the neck down traumatized me. I was unable to go to sleep for a week. In fact, I had to crawl under my brother's bed and sleep there, that's how frightened I was. As I grew older, my sensitivity to violent films decreased, and I was able to watch them with less and less trepidation. Soon I had graduated to complete desensitization. A few years ago, I watched "Jabberwocky" again, and I was able to have a peaceful night's sleep afterwards. I thought, "Okay, now nothing can faze me." Nothing, that is, until I saw the film "Starship Troopers." Sitting through it, I was disgusted and revolted. My stomach was churning, and I seriously considered walking out of the theater. The only reasons I didn't were because a) I was with a friend b) the special effects were kind of cool, and c) it was a science-fiction movie. When I first saw the previews for the film, I thought to myself, "Wow, this is going to be one kick-ass movie!" How was I to

**continued on page 11**

itself, I am asking the administrators of York, particularly Ms. Adam and Ms. Marsden not to make the same mistake that was once made by U of T. I am asking them to believe in the future of Glendon as much as we, the students believe in it. Glendon

is *not* a problem, Glendon is a treasure that must be guarded, not given away, and a valuable asset that must be held on to, not sold.

## feature



*Because woman's work is never done and is underpaid  
get fired and what we look like is more important than  
get beaten we must have provoked it and if we raise*

## “WHY I HATE MEN”

Merri Perra

This is the name of a one-woman play I saw this summer. Actually, “Why I Hate Men” is the former title of the play. When the actress came to Toronto, she felt she should change the name to avoid criticism. (The show, called: “What’s a Girl to do?” was at the Bathurst Street Theatre in June.) It’s too bad she felt she had to change the name. In other towns she toured, reporters asked her: “You don’t really hate men, do you?” and she’d answer: “Why, yes. Yes I do.” That’s really great. It’s only bad because of the reasons why she hates men.

The play was about her past relationships with extremely abusive men. When I watched the performance, I hated men too. I get this feeling a lot. (As an aside, this woman’s husband produced the play. He was supportive of its former title.)

There are men in my life who I love. I hate men when it comes to violence, war, discrimination against women, rape, the gender division of labour, the politics of birth, the feminization of poverty... pretty much everything that places women in a subordinate position to men. This is done personally by individual men, and in society by the patriarchy. The patriarchy is more specific than male. My explanation is simplified, but pretty much the patriarchy is rich, white, straight, able-bodied and male. The more categories you fit, the more power you have. (Study who the richest people in the world are, they all fit many of these categories.)

Male privilege happens because all women, regardless of their sexual identity, physical ability, class or colour are subject to violence from men. The Clothesline Project the Women’s Centre held in the Salon Garigue on November 26 and 27 is testimony to this. The Clothesline Project displays t-shirts depicting violence against women by survivors or friends/family members of victims of violence. The Montreal Massacre, where women student engineers were shot because they were women is testimony to this also. (Remember, the men were told to leave the room, and they did. The murderer blamed feminists for allowing women to become engineers, and therefore preventing him from getting into the program). It is important to remember that the survivors and victims the Clothesline Project is created by and dedicated to and the Montreal Massacre are not isolated acts. They represent the continuing theme of violence against women, encouraged by the patriarchy.

The Women’s Centre was going to play a tape that rang a tone every time a woman was assaulted during the display. One of the members asked me where the statistics were from, and then answered her question with: “Well it must be Canada only. If it were the world, it would just be

a constant tone.”

Violence against women happens. It happens too much. I went to “Take Back the Night” this year for the first time. “Take Back the Night” is a women only walk, dedicated to ending violence against women. After a rally, women march on the streets, playing music, yelling, laughing... taking back the night, and feeling safe and empowered, walking when and where they otherwise wouldn’t. Walking where, if they got attacked they’d be told, “it was stupid to walk there alone at night.”

But women aren’t attacked by strangers that often. It should be safe to walk on the street. (Does everyone know this already?) Stranger attacks are rare, and are built up to disempower women. To blame women for not taking precautions in how they behave in public. To ease the discomfort with the fact that it is most often fathers, brothers, uncles, family friends and partners who hurt, kill and rape women. Sometimes this happens after a woman has grown to love and trust a man. After years of love and trust. Forget the streets, we should be able to feel safe at home. What’s a girl to do, but hate men?

What’s a girl to do? When someone finds the answer, scream it out, post it on the Internet and alert all other forms of the media. (Or, maybe don’t alert the media, they won’t do a good job of relating the entire story anyway. We just had a powerful, painful and personal discussion in the Women’s Centre about what we can do about rape. I don’t know. Women should not live in fear. But we still should take precautions. We shouldn’t trust men too much. How do we live distrusting everyone, even those we may choose to make our life partners?

Violence against women is a continuum. Pornography that centers on the straight male viewer, that shows women whose goal in life is to be dominated by men is a form of violence against women. The objectification of women is violence against women, because objects are meant to be used. The under-valuing of women and what women do is a form of violence against women. We need to re-

define everything in our society so that violence against women ceases to exist. I want my daughter to walk her guy friends home at night, because she feels like it, not vice versa because having a “man” around protects women. This is so untrue. Having a man around has led to the death of millions of women. And maybe, so has not having a man around. What’s a girl to do?

Feminists are usually portrayed as angry and man hating. We’re not always angry, and really, there are very few of us who hate men all the time. Violence make us angry when we address it, because it is more than the one woman we work with who comes in with a black eye from her husband. Because violence against women is more than the rape that happened to us, or that we live in fear of. It continues to happen, despite all of our efforts.

Bringing the “Clothesline Project” to Glendon involved some work on my part. I wanted it here for all of the reasons I’ve mentioned. What happened was, I got caught up in all the work, and forgot for a moment why it was so important for me to bring the Clothesline project to our school. I looked at the t-shirts and remembered. I got sad. I got mad.

At the end of “Take Back the Night”, a woman who had been dancing on the truck that blasted music as we marched spoke. She said that she has been going to “Take Back the Night” for twenty years, and every year the same thing is said. And nothing changes. Now, with Tory cuts to Women’s Shelters, Women’s Centres and other organizations that serve survivors of violence, the situation is worse. Women are given 48 hours in a shelter. It takes enormous effort and work for a woman to leave an abusive home. This makes sense, because if it were easy and possible just to “charge the jerk” every woman would. It’s not that easy because of children, societal and family pressures and economic dependence. There’s also a justice system that does it’s best to “protect the rights of men”. (That assailants’ records are now brought on trial is proof of this. A woman’s past is irrelevant if she’s been raped or assaulted or killed. All that matters is what the man did to her.) 48 hours is not enough time to change everything in your life, for you (and maybe your children) to heal and to find a home (with probably no money) to re-start your life in. Most women return to their abusers. Consider their “punishment” for leaving. Are you

feeling mad and sad too?

What has changed is that feminists have fought for and partially won (though our wins are small, and are being taken away from us) is the recognition of violence against women. But women are still blamed. (We ask “Why doesn’t she leave?” instead of “Why does he beat her?”) Violence is seen as isolated acts done by isolated strangers. We educate, scream, create shelters, and take back the night, and little changes. Working at the Women’s Centre, I see this firsthand. This makes me mad and sad. When I think that I’m lucky that this has not happened to me yet, I get mad and sad. I want to scream.

“No more patriarchy! No more shit!”

This is why it’s important to remember December 6th as a Women’s Memorial Day. This is why the Women’s Centre decided this year to use the Montreal Massacre as a catalyst to commemorate the continuing theme of violence against women, to emphasize that the massacre was not an isolated event. This is also why the Women’s Centre decided to coordinate a men’s discussion group, because men have to take a part in ending violence. To believe that it’s a women’s issue only, places the responsibility and therefore the blame on women.

I’ll end off by saying that I recognize this article may be personal to many readers. Survivors of violence may not wish to attend December 6th ceremonies. That’s OK, everyone must heal in their own way. If violence against women angers you, or if you feel that it’s not a “problem” in Canada anymore, I urge you to attend one of the Women’s Centre’s events, or the vigil downtown at 5:00 pm on December 6 at Philosopher’s Walk at U of T. (You can see the Clothesline Project at OISE at 7:00 p.m.). If you’re a man, go to the discussion group. One man I talked to didn’t feel a men’s discussion group would be effective, then went on to talk for five minutes about how it angers him that all the women he loves live with the threat of violence. Then, he decided the discussion group may be a good idea.

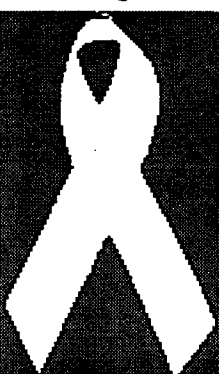
He’s one of those “good” men, who I don’t hate.

**WOMEN’S CENTRE EVENTS FOR WOMEN’S MEMORIAL DAY**

December 3 - “Sexual Assault and Aids”

A discussion by Janet Rowe from the AIDS committee of Toronto

*if we can't cope or don't want a pregnancy we're made to feel guilty about abortion and... for lots and lots of other reasons we are part of the women's liberation movement.*



*safe contraceptive but men can walk on the moon and  
we're out to trap a man and if we don't we're  
aggressive and, 'unfeminine' and if we don't we're*

*or unpaid or boring or repetitious and we're the first to what we do and if we get raped it's our fault and if we our voices we're nagging bitches and if we enjoy sex*

# C'était le 6 décembre 1989...

Patricia Poulin

La journée avait commencé de façon bien ordinaire pour les étudiants de l'École polytechnique de l'Université de Montréal. Rien ne laissait présager le drame qui était sur le point de se produire; un drame qui allait secouer toute la société canadienne. Ce jour-là, 14 personnes ont été sauvagement assassinées. Le motif du crime: elles étaient des femmes.

Devant un acte aussi grave, violence tout aussi destructrice que personne ne reste insensible. Les des milliers de femmes vivent tous gens s'empressent de condamner les jours? Celle-là reste trop souvent l'auteur du crime et pleurent les cachée, impunie et même excusée. victimes. Mais qu'en est-il de la Selon *Le Quotidien* (Statistique

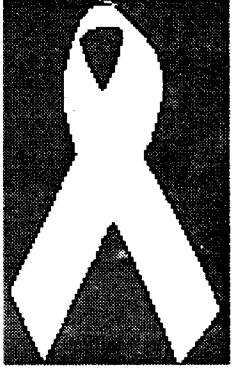
Canada) du 30 juillet 1997, en 1996, 62 femmes ont été tuées par leur conjoint ou leur ex-conjoint. De plus, l'enquête effectuée par *Market Vision Research*, en 1995, pour *Women's College Hospital*, a révélé que 43% des femmes ont subi de la violence psychologique, verbale ou physique clans leur enfance et que 39% des femmes ont été abusée dans les 5 dernières années. Cela démontre bien l'ampleur du problème de la violence envers les femmes. C'est un problème social qu'il faut combattre. Mais, pour cela, il faut d'abord savoir reconnaître les formes de violence et avoir le cran de prendre position contre celle-ci.

La pornographie, la violence conjugale, les inégalités salariales entre les hommes et les femmes et le harcèlement sexuel, pour ne nommer que celles-ci, sont toutes des formes de violence. En effet, toutes contribuent à garder les femmes dans des situations précaires où les hommes dominant. Cela, conjugué avec un manque de ressource pour les victimes et pour les personnes qui reconnaissent qu'ils ont un problème de violence ne fait que réduire les possibilités pour les femmes et pour toutes les familles affectées de se sortir de cette impasse.

Certains diront qu'il y a aussi des

femmes qui violentent leur conjoint où leur conjointe et qu'il y a des femmes qui harcèlent et qui tuent. Plusieurs intervenants s'entendent pour dire que c'est un phénomène qui a pris une certaine ampleur ces dernières années, et ce, particulièrement auprès des jeunes. Même si ce sont toujours les femmes qui font bien plus souvent les frais de la violence, il faut dénoncer toutes les formes de violence, et ce, sans porter attention au sexe de la personne qui commet ces actes répréhensibles. Il faut aussi développer et/ou maintenir les structures mise en place pour venir en aide aux hommes et aux femmes qui ont été blessés-ées à s'en sortir et à reprendre du pouvoir sur leur vie.

Les conséquences de la violence au plan individuel, familial et social sont nombreuses: tout le monde en souffre. Le 6 décembre 1989, Geneviève Bergeron, Hélène Colgan, Nathalie Croteau, Barbara Daigneault, Anne-Marie Edward, Maud Haviemick, Baraba Klueznick, Maryse Laganière, Anne-Marie Lemay, Maryse Leclair, Sonia Pelletier, Michelle Richard, Annie St-Ameault et Annie Turcotte ont payé chèrement le prix de notre incapacité à combattre ce fléau. Qu'est-on prêt à faire, individuellement et socialement, pour que cela cesse enfin?



*we're nymphos and if we don't we're frigid and if we love women it's because we can't get a 'real' man and if we ask our doctor too many questions we're neurotic and/or pushy and if we expect child care*



This painting commemorates the anniversary of the Montreal Massacre. On December 6, 1989, Marc Lépine shot 14 women students dead at the Ecole Polytechnique in Montreal, Canada. This piece represents both a memorial, as well as an altarpiece.

# The Inner Tragedy

Debbie Buehler

Statistics say that one woman in ten has had an eating disorder; but I believe that a much higher percentage of girls and women have struggled with an intense hatred of their bodies and an undying desire to be thin, at any cost.

My downward spiral, and the beginning of my battle with an all encompassing Eating Disorder began with a routine trip to the doctor. I was horrified to discover that my weight had skyrocketed. Disgusted, I cut my food intake and starved on 500 calories a day.

The bingeing and purging began later. After a period of utter starvation, I was overcome by the urge to eat. To compensate, I began to stick my fingers down my throat, and became quite proficient at vomiting out everything that entered my body. At first, I thought this was a wonderful discovery - the perfect maintenance plan.

But something in my mind was changing. I began to see everything as a dark cloud, blackness. All my dreams for the future disappeared and all that mattered was my daily binge. I

allowed myself to eat only once a day, an enormous binge which consisted of whatever I could find. I would eat until the food ran out, until I could no longer swallow; then with my stomach painfully stretched I would go to the washroom and purge. I would throw up, sometimes over 20 times, until everything was gone. Then I would drink water and throw that up as well, to ensure that I was "clean". Once an outgoing person, I withdrew from my friends, wanting only to stay in and binge.

My self-hatred peaked the day I returned from work to find my boyfriend in my house, impeding my binge. I was at my breaking point and I went completely crazy. I screamed and swore, I treated him like dirt. To me it did not matter, I needed to binge and he was in the way. For the rest of my

life, I will never forget the hurt in his eyes when he left.

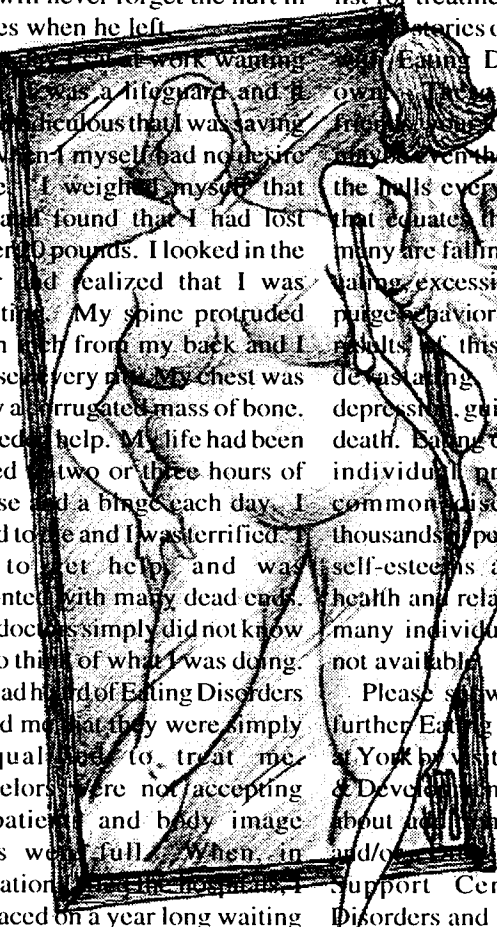
The doctor I work wanted to die. I was a lifeguard and it seemed ridiculous that I was saving lives when I myself had no desire to live. I weighed myself that night and found that I had lost another 10 pounds. I looked in the mirror and realized that I was disgusting. My spine protruded half an inch from my back and I could see every rib. My chest was simply a corrugated mass of bone.

I needed help. My life had been reduced to two or three hours of exercise and a binge each day. I wanted to die and I was terrified. I tried to get help and was confronted with many dead ends. Many doctors simply did not know what to think of what I was doing. They had heard of Eating Disorders but told me that they were simply not qualified to treat me. Counselors were not accepting new patients and body image clinics were full. When, in desperation, I went to a hospital, I was placed on a year long waiting

list for treatment.

Stories of numerous people with Eating Disorders echo my own. Many people are your friends, your students - even the person you see in the halls everyday. In a society that equates thinness to success, many are falling victim to chaotic eating, excessive exercise, binge/purge behavior and starvation. The results of this behavior can be devastating, often leading to depression, guilt, suicide and even death. Eating disorders are not an individual problem; they are common diseases that affect thousands of people, crushing their self-esteem and hurting their health and relationships. For too many individuals help is simply not available.

Please show your support for further Eating Disorder Services at York by visiting the Counseling & Development Center and asking about individual support groups and/or the Information and Support Center for Eating Disorders and Related Issues.



*we're selfish and if we stand up for our rights we're typical weak females and if we want to get married unnatural and because we still can't get an adequate*



# perspectives

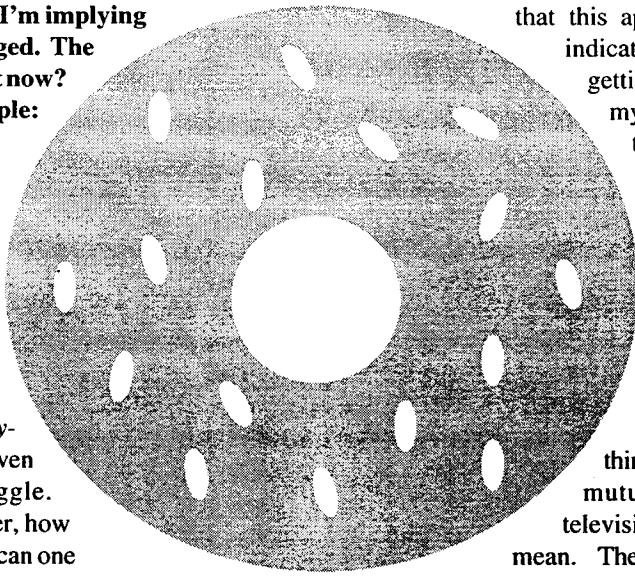
## The most moronic submission this edition

(it's a jingle - sing it!)

J.S. Bastard & Co. Inc. Ltd. Est. 1962

Let's talk pop culture shall we? Do you remember the days when pop culture was music videos? I do. Or, maybe it was pogs, or comic books or Andy Warhol. Whatever it was, it was surreal; something bordering on fun yet forming a basis for societal interaction. In saying this I'm implying that POP culture has changed. The question remains: what is it now? The answer is quite simple: bagels and mutual funds.

Bagels seem to have taken over our world like some sort of malignant tumour. Not only are there about twenty different bagel franchises, but people actually argue about how you say the word "bagel." Is it bay-gill of bag - il? In fact I've even heard it pronounced boggle. Really, who cares? Moreover, how many types of cream cheese can one bagel joint sell? When was the last time Tropicana came out with strawberry & cream cheese juice? It's berries & cream not berries & cream cheese!



Mutual funds on the other hand seemed to have captured the imagination of the world. It's really quite fascinating — if I don't spend

my money now, then in twenty years I'll have more money not to spend. I don't know how long they kept this phenomenon a secret! I used to think that this apparent trend was just indicative of the fact that I'm getting older. That was until my 12 year old brother tried to sell me a mutual fund.

I mean, who's not trying to sell you a mutual fund <-( Metaphor! Metaphor!). I think this might just save the trees, or the bees, or whatever.

I can only think of two things better than bagels and mutual funds aside from television and masturbating I mean. The first is a mutual fund which allows you to invest in bagels. The second is a bagel shop which allows you to purchase mutual funds along with your strawberry cream cheese.

## Driving Etiquette, The New 90's

Husna Ali

Road Rage? You bet. People have become increasing rude, careless and reckless on the streets and highways of our good city. What used to be Toronto The Good is now 'Watch out, coming through!' or 'Get outta my way!'. As a veteran driver for 10 years, I by no means profess to be an expert driver. I am however, a careful and considerate one. But, alas, even considerate drivers reach their limit. That is why I have come up with my own do's and don'ts of driving etiquette, as well as what is 'currently acceptable' revenge behaviour (a milder form of Road Rage, if you will). Hey, this might even save your life. Here goes:

### (1) NEVER GIVE A CAB DRIVER RIGHT OF WAY

Unless of course, the cabbie has the right of way, which rarely happens. Until these so-called 'driving professionals' demonstrate courtesy for other drivers- which has yet to be seen-they should realize people are not going to take it anymore. My front license plate was smushed by a cab driver who decided he wanted to squeeze into an illegal

parking spot in front of me. Careless, and reckless.

### (2) PEOPLE WHO DON'T SIGNAL SHOULD NOT ASSUME YOU HAVE TELEPATHIC POWERS

This seems to happen a lot on the highway. When I am making a lane change and Butthead beside me decides two nano- seconds later to do the same, at least I warned him/her in advance what my intentions

were. I have to go through the wary motions of honking my horn to wake up the fool as he careens into my already-occupied lane. Yeesh!

Solution: Honk loudly. Keep your signal going for a bit, even until after you've actually ENTERED the lane. Remember, we are talking idiots here. Never let someone in who hasn't signalled first, this would encourage the perpetrator to continue this behaviour.

### (3) BACKING YOUR CAR UP AFTER YOU'VE CROSSED THE INTERSECTION

You'd better be very good at it. Remember: there is someone behind you who is stationary. The day I am writing this a driver in front of me backed up slowly at a red light. As I finally honked my horn at him repeatedly to warn him he was getting too close, he ignored me and hit my car.

Solution: (Do this only if you have guts): My solution was, of course, to slowly inch up to his car and ram it back lightly, just to tell him what an asshole he was. We both drove off satisfied.

Other Solution: Get out of your car while the light is still red (make sure he/she noticed you). Walk over and make it known how careless this behaviour was in not-so-friendly terms. The other driver should own up to the mistake and apologize. No harm done.

If you are the Other Driver (Hitter): Well, apologize. Acknowledge the fact that you are a geek and made a mistake. Again, no harm done there.

### (4) TRUCK DRIVERS FROM HELL

This advice probably applies to ...continued on page 11.

## Vampires

The third and final installment



The Crow

All right, folks, here is the last article on vampires. Pack your suitcases, 'cause this time we're going global.

Throughout the ages and around the world, there have been many different types of vampire-like creatures, some more sinister and deadly than others. Here are a few examples.

Africa: The Asasabonsam was a vampire-like creature found in the folklore and myths of the Ashanti tribe in Ghana. Though it was humanoid in appearance, it had a set of iron teeth (making for great dentures and/or bottle-openers) and hook-shaped feet, which they used to fish for victims passing by underneath the trees where they dwelled. It was rarely encountered because it lived deep in the forest. It also had the peculiar habit of biting its victims on the thumb (there went any chance for thumb-wrestling).

America: The traditional Will-O-the-Wisp (or Fifullet/Feu-follet, as it was known to the people of Louisiana) was the soul of a dead person, usually a child, who had died before baptism. At first, its attacks were only mischievous, but over time it graduated to full vampirehood, and sucked the blood of its victims, usually children. It could appear as an immaterial sphere of light.

Bruja: The Bruja, which was Spanish in origin (Bruja is Spanish for witch) was a living woman who was able to transform herself into different kinds of animals, and usually attacked children. It was very similar to the Italian Strega and the Portuguese Bruxa.

Ch'iang Shih: These Chinese vampire-like creatures were created by having a cat jumping over the corpse of a dead person (possibly giving credence to the superstition of having a black cat crossing one's path creating bad luck). Not only did they drink blood, they could also kill with their poisonous breath (I guess they didn't believe in breath mints). If a Ch'iang Shih came across a pile of rice, it would have to stay and count each grain before moving on (hint: they could be easily confused at weddings).

Krvopijac: Also known as Obours, these Bulgarian vampires looked like normal vampires, but only had one nostril and a pointed tongue. A krvopijac could be crippled by placing roses around its

grave and destroyed by tricking it into a bottle and throwing it into a bonfire.

Lamia: Recognized in Ancient Greece and Rome, Lamias, which were exclusively female vampires, often appeared as half-human, half-animal creatures. Not only did the Lamia have vampiric tendencies by drinking the blood of its victims, it had cannibalistic ones as well, also eating the flesh. Fortunately, it could be attacked and destroyed with normal weapons.

Nosferatu: Another name for the original vampire, also known as vampyre.

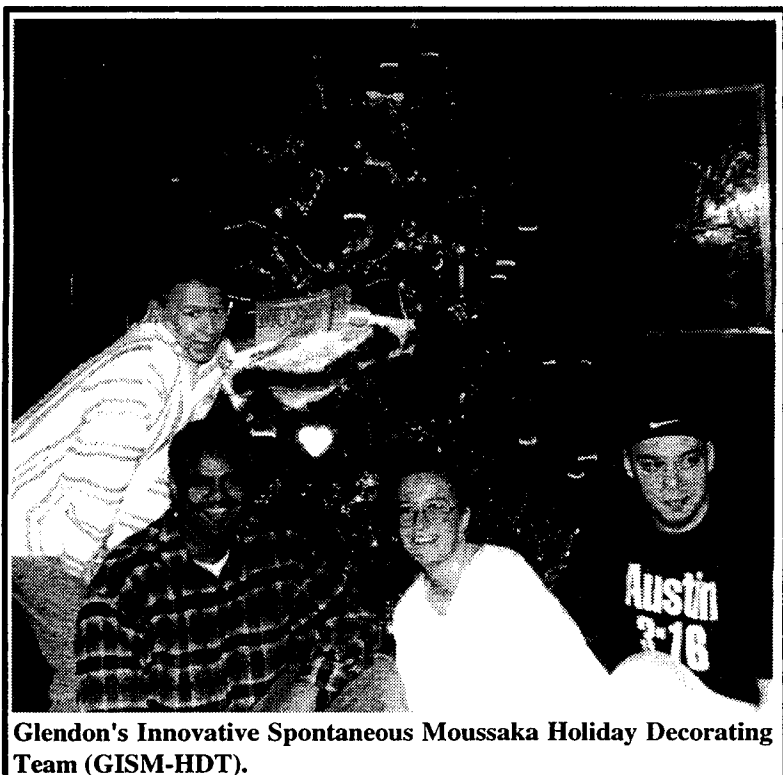
Strigouil: Much like the original, this Romanian vampire tended to attack in flocks. It could be killed by forcing garlic into its mouth, or performing open-heart surgery, removing the heart and forgetting to put it back in.

Succubus: The way this European race of vampire fed was by having sexual relations with its victims, exhausting them, then feasting on the energy released during the actual sex act. They had no restrictions, and could enter homes uninvited (so guys, you better start locking your doors at night). They could also take on the image of other people, and usually visited the same victim more than once. The victim would only perceive the visits as dreams, probably because he would have been too exhausted to see the reality. All of this applies to the ladies too. The male version of the Succubus is called an Incubus.

And finally,

Upiercz: These Slavic vampires have their origin in Poland and Russia. Instead of possessing fangs however, these vampires had a sting under the tongue. They had a 12-hour active cycle, from noon to midnight, and could only be destroyed by burning. When this happened, the body would burst, and all kinds of nasty creatures (e.g. rats, maggots, etc.) would come forth. If any of these escaped, the Upiercz's spirit would escape as well, and would return to seek revenge.

With grateful thanks to Anders Martin Labich Nielsen, without whose knowledge and insight about vampires these articles could never have been written.



Glendon's Innovative Spontaneous Moussaka Holiday Decorating Team (GISM-HDT).



# CHINA: Turns ~ CHINE: Virages

China: Turns opened at Glendon on the 11th of November, and includes the work of seven Chinese artists, some of whom are now based in North America. There is a wide range of artistic media represented within the show, including everything from oil and acrylic painting (on canvas, board and silk), to ceramic sculpture, mixed-media installation and silkscreen prints. In an effort to expose the audience to a broad cross-section of Chinese contemporary artists, the organisers have included a didactic centre within the exhibition space. It includes text from both curators, examples of additional work by the artists included in the three Canadian venues, as well as examples of work from other Chinese artists who were included in an earlier survey show of "Information Art" in China.

Like artists everywhere, this group are exploring familiar issues such as 'incidental moments of life, dangers of nationalism, problems of individual and national identity [and] threats to the natural environment' in diverse and interesting ways. The rapid political, social and economic changes taking place in China over the past ten years have led some Chinese artists to re-examine their traditional culture. This exhibition reveals many aspects of this cultural exploration, one example being the use of what is commonly thought of in the West as 'traditional' Chinese artistic media, such as;

Henry Ho's use of Chinese ink in his installation, the familiar calligraphic tradition evident in both Henry Ho's and Hon Chi Fun's pieces, and Jian Cheng Li's ancient or 'traditional' looking ceramic sculptures.

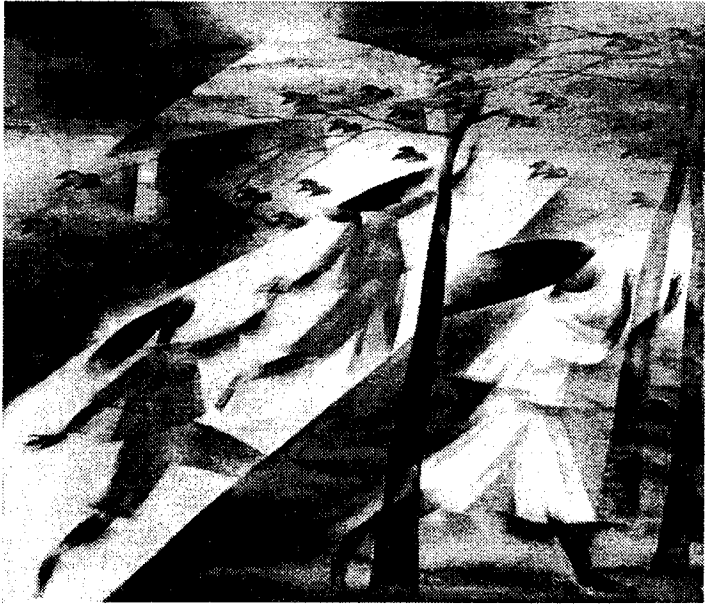
The show does not claim to be wholly representative of Chinese contemporary art, or even representative of one thematic

concern, rather, co-curator Bruce Parsons expressed his wish to allow the pieces to speak for themselves and reveal to a North American audience the issues that this grouping of individual Chinese

artists are currently exploring. In the exhibition literature, Wang Lin also shares the view that art produced by Chinese artists should not be restricted or viewed only within the context of ideology and politics, but should be granted 'no borderline'.

York University's IDA Gallery, and the Ontario Society of Chinese Arts are also participating in this project. Together, these three

exhibitions feature artwork by twenty Chinese contemporary artists, and also highlight the work of over 100 other Chinese artists through photo-documentation. The show is the result of a long-term collaboration between Bruce Parsons, Canadian artist and York University Fine Art professor, and Wang Lin, Director of the new Museum of Contemporary Art in Chongqing, China. The three exhibitions fittingly coincide with "Canada's Year of Asia Pacific 1997", a commemorative year honouring Canada's cultural and economic relationship with the Pacific Rim



countries. China: Turns will be at the Glendon Gallery through to December 12th. Why not stop in for a visit during gallery hours: Monday to Friday from 9am to 5pm, and Sundays from 12pm to 5pm. The exhibitions at the IDA Gallery and the Ontario Society of Chinese Arts open on December 1st and both run through to December 12th.

## The Queen and the Rebels

Jane Gorley

A story of strife and courage in an unnamed war-torn country, **The Queen and the Rebels** tells the tale of a group of travelers stopped at a checkpoint for unknown reasons. The revolutionaries controlling this part of the country are searching for the former monarch - a queen who has been in hiding for five years, but still represents to them all that is evil and corrupt.

The queen is indeed disguised among these travelers; peasants and city-dwellers alike. But the threats of torture are too much for her, and in a panic she reveals her identity to a fellow traveler, who intends to use the information for her own gain.

The woman of questionable morals is a prostitute from the city named Argia (played by Vanessa Dyllyn), traveling to find one of her former lovers, Raim (played by Shaun Clarke). Raim is a double-crossing army lackey whose motivation for involvement in the revolution is profit and survival. He switches accents according to who he is talking to, and represents the lowest form of life.

The authentic queen is Elizabeth, (played by Lindsey Lomax), and her only experience during her exile has been absolute overwhelming terror. She lacks the courage to face her enemies because of her complete fear of torture, and would prefer to die by her own hands than face them.

Other characters include a cowardly porter, a corrupt and brutal officer, and a confused and injured

The play is translated from Italian, originally written by playwright Ugo Betti. Betti was writing about the ubiquitous human condition of good versus evil. His theme of inverted morals in wartime situations is balanced by the redemption motif that almost parallels the story of Jesus. It brings his characters an amount of depth that is difficult to achieve during the short time allotted for a play.

Unfortunately, this production has several shortcomings that hinder the expression of Betti's ideas. The large cast at times seems to overwhelm the small stage and set, and the most powerful scenes are those involving only two or three characters.

The translation of the Italian dialogue often seems too much of a mouthful for some of the characters. Argia and Raim made several mistakes in the delivery of their lines, and at crucial moments that interrupted the flow of the scene. The dialogue is overblown and wordy during the monologues, but the actors should be able to grasp it

to the extent that it seems natural and not memorized. Hopefully this was an opening night phenomenon.

The most powerful performance was given by Lindsey Lomax as the queen. Her complete mental breakdown due to her constant fear of discovery was disturbingly convincing. The utter exhaustion she is enduring is apparent in her words and her mannerisms. Her mental anguish has completely suffocated any sense of dignity or bravery that she ever had.

Vanessa Dyllyn is also convincing as the woman with the fate of the queen in her hands. Her difficulty with the dialogue can be overlooked at some points, and her transition from covetous opportunist to courageous martyr is commendable.

The music and sound effects are unfortunately jarring and anachronistic. The sounds of electric guitars blaring at moments of epiphany or depth are completely distracting, especially in contrast to the background silence that compliments the majority of the scenes.

The story itself is powerful and universal, if slightly drawn out and cluttered with too many characters. A larger production would perhaps be more suitable for the script, but the cast is doing a commendable job with the material that they have been

# arts

## Sex hotline play rings true

Jason Kandankery

Ring, ring. The familiar sound that invites you to pick up the telephone, to open the door. Ring, ring. The familiar sound that carries so much mystery. Who is calling... What lurks behind closed doors... To enter the world of Ring, the latest theatrical production to grace the stage of the Poor Alex Theatre, one is drawn into the reality of sexual fantasy. Who are those women behind the sultry voices on those 1-900 lines? What is the reality behind the sex goddess whispering ever so sweetly into the telephone? I sat down with Hope McIntyre, the director of Ring to find out more about the play and the reality it portrays.

Jason: Tell me about the background of Ring.

Hope: The play was originally done as a one act play at Buddies In Bad Times a couple of years ago. The response was so positive that the writers decided to expand their original concept into a full blown three act play. The script has been in the works ever since, and is now finally ready to be performed.

Jason: Are the actors all local?

Hope: Yes, a couple of the actors were living in the Maritimes but they all are now living in Toronto. Ring features an all-Canadian cast. There is such a wealth of acting talent in Toronto. Even though we are a low budget show there was a real positive response when we put the call out for auditions.

Jason: I just recently did an interview with the cast from the Compl Works of Wllm Shakespeare. The interesting thing with that show is the sort of corporate sponsorship they have been able to attract.

Hope: Yeah, it's tough. For smaller shows like Ring it is difficult to compete with the marketing power that sponsorship brings.

Jason: Yeah, even though the way Shakespeare is being presented is different, it is a sanitized script that will still appeal to your average middle-class ideals. How does Ring differ?

Hope: We are not performing Ring to make money. We are attempting to be experimental and entertain; all the while showing the reality of sexual fantasies. Ring definitely is stepping into a raunchy subject area. If you are going to portray sexual fantasies realistically then you have to use language that can be quite harsh. The play is set in a phone sex office. These people are

conjuring up some pretty outrageous stuff. Ring exposes it all.

Jason: Have you seen the locally produced film Mind Fu#k?

Hope: No.

Jason: I thought Mind Fu#k may have been the inspiration for creating this play.

Hope: No, the inspiration for Ring came from the actual experiences of the writers of the show. Two of three writers have spent time working in real phone sex offices. I know there is a recent film about phone sex. I can't recall its title but, it is entirely different than what we are doing. We are not glamourizing the phone sex industry. See, because Rings writers have spent time in the phone sex industry, they understand what it is all about.

Jason: Sounds very similar to Mind Fu#k. Well, it seems Ring is the theatrical continuation of what Mind Fu#k started.

Hope: Yeah, Ring is about showing the truth. Everything that happens in the play actually happened to the writers. Nothing has been fabricated. At times it's totally sick - the actors can't believe it.

Jason: Are any of the sexual scenarios staged?

Hope: No, all of the scenarios are oral. It's quite ironic. The audience watch women as they fake orgasms and file their finger nails! None of the sex is real, but the guys that call think it is real, they want so badly to believe what's happening is real.

Jason: In many ways it sounds like Ring is a comedy.

Hope: I would say Ring is a comedy with dark undertones. We explore so many different issues. In the end, all you can do is laugh at the absurdity of it all!



Shaun Clarke as Raim and Vanessa Dyllyn as Argia in Ned Vukovic's production of **The Queen and the Rebels** photo: Greg Tjepkema

granted.

The Queen and the Rebels runs until December 14th at Canadian Stage Theatre, 26 Berkeley Street

upstairs. Tickets range from PWYC Mondays to \$15.00-20.00 excluding galas, which are \$50.00. Box office information at 368-3110.

*She said  
he said*

**Disclaimer:** Not a professional opinion, not the opinion of the editor.

**PROBLEM:** My friends all think I have become a yuppie. So what if I dress in nicer clothes and like to go to clubs where there's a dress code. I used to listen to alternative music, i.e. Sundays, Lush, Velocity Girl, etc...Now I love R&B music of the soul...Signed: I Don't want to be a yuppie!!!!???

**SHE:** You said it...So what if you like nicer clothes and R&B. To me it makes no sense to question yourself because your friends see a change. These are the biggest change period times of our lives. Honestly, I think you are just more mature than your friends, not because you dress up or because you like soul music, but because you are able to be different and admit it. Don't question yourself so much, because when you do, you then have cause to be concerned. Hey, maybe I'm biased, I love to dress up, and my favourite album is "Def Jam"!

**HE:** Seeing as how I think R&B music tries too hard and it actually gets on my nerves when she plays it, I find it hard to relate to why you like it. Everyone, however, has their own preferences, and you are entitled to yours without anyone's approval. As far as dressing up goes, they're probably jealous because you look better and you thought of it first. I don't think it's you that's the yuppie.

**PROBLEM:** There's not a moment in the day I'm not consumed with the thoughts of the girl I'm in love with. I can't breathe or speak when she's around. I avoid eye-contact, I leave the room when she walks in, and I completely avoid her questions. Am I a wimp or what?

**SHE:** As long as you are not obsessed, I don't think there's anything wrong except that you love someone who you can't approach. Don't be so intimidated. Approach her and say something, anything, you never know what could happen. Girls aren't as mean as you might think (sorry girls). They will never admit it, but personally I think that they like the attention given to them from guys, and why shouldn't they? Don't be afraid, either talk to her or move on, because like this, your life will remain a standstill.

**HE:** Girls, Girls, Girls! Can't live with 'em, can't live without 'em. I believe that every guy has a kind of instinct when he's interested in a girl and he knows whether or not he has a chance. Does she give you any signs?: If so, be careful, don't read into anything too much - she could be one of those girls who likes attention. I don't think you are a wimp because you are obviously just watching out for your feelings. Sometimes it takes a few butterflies in the stomach (yes, guys do get them) to push you a little harder. You have to work for what you want, even if it means getting hurt. The thing to remember is that you'll never know unless you try. It could be really good, trust me - I know!

## JR's Top 10

**Top ten reasons why women shouldn't have any rights.**

1. They wouldn't understand anyways, women are stupider than men.
2. Women are weaker than men, that's nature, why go against nature?
3. They complain too much as is.
4. Women belong in the kitchen, without rights.
5. Cause if they had rights, they'd realize they don't need men and all turn into lesbians.
6. The government shouldn't trust anything that bleeds for a week and doesn't die after.
7. Sitting down and looking pretty doesn't require any rights.
8. Men have got everything under control already.
9. Men can pee while standing, which makes them far superior.
10. Adam came before Eve, you snooze you lose.

**Also top ten things an idiot would say.**

## CONSPIRACY THEORY OF THE WEEK

So Glendon is at a crossroads once again. With Mr. Schullich and his financial cronies eyeing us up like a piece of meat and with Lorna Marsden poised to drop the "for sale" sign on the front gates, is it any wonder that some of our more high-profile professors are secretly being sized-up to teach at the **Glendon School Of Business**. It is rumored that Booker Prize winning author and poet Michael Ondaatje will teach the new *Business Letters and Memos 2710*. Also slated for a teaching position will be our principal Dyane Adam who will be teaching *Invisible Management Theory 101*. Lastly, it has been whispered that Restauraonics top-dog Lou Salem will also be a part of the faculty teaching the much awaited *Price Gouging: How to sell the least for the most*. Where do I sign up?

# Choses à faire

**Monday December 1, 1997** - The Glendon Creative Arts Seminars Series presents  
FIRST NOVELS Reading and Discussion with KERRI SAKAMOTO (author of *The Electric Field*) and DON HANNAH (author of *Wise and Foolish Virgins*) Hosted by MICHAEL ONDAATJE 4-6 pm Senior Common Room, York Hall, Glendon - All Welcome ! Entrée libre !

**Tuesday December 2, 1997**

Last Pro Tem Meeting of the year! We're halfway there, come and join us because everyone knows that the Pro Tem staff are the coolest people at Glendon.

**Wednesday December 3, 1997** -

Salon Garigue 12:30 - 1:30 A.C.T. discussion with Janet Rowe. Subjects Sexual Assault and Aids. 12:30-13:30 in the Salon Garigue, -, a representative from the AIDS Committee of Toronto (ACI) will be discussing sexual assault and AIDS.

**Thursday December 4, 1997**

Cafe de la Terrasse: Do a little dance, make a little love, get down tonight! EXAMS ARE FOR THE WEAK! Cut a rug at pub's third annual disco-dance pre-exam bash. Bring a non-perishable food item and get a buck off at the door. PRIZES!

**Friday December 5, 1997** - Salon Garigue 11:30 - 1:30

Remembrance of the Montreal Massacre of Dec 7/89 "Qui est Responsable pour la Violence?" Ina Matoi, S.O.S. Femmes "La Violence dans les Relations Amoureuses" Patricia Poulin, S.O.S Femmes (d'tudiante de Glendon) "Female Genital Mutilation in the Sudan" Omyma, M.A in Anthropology, -Glendon Student - Open forum discussion with faculty "Men's Discussion Group" (location to be announced) (**everyone has from 11:30 to 1:30 off to commemorate Women's Memorial Day**)

-classes are canceled between 11:30-13:30. The Women's Centre will be hosting an open forum discussion facilitated by professors from the Womens Studies Department in the Salon Garigue from 11:30-12..30. After which, Patricia will be speaking about Rophynol, the "Rape Drug", its recent emergence in our community and its impact on women.

*Please support this day of mourning and remembrance and education by joining in our events. We look forward to increasing the awareness in our community of this very sensitive and critical issue.*

3 Lignes  
Gratuits  
3 Lines Free

Dear Rusty,  
I have faith in very few things.  
You, me and you and me are three  
of them. Happy birthday and  
thank you so much for saving this  
day for me.  
Love always,  
Selfish.

Dear Kelly Boll,  
I hope the crayons still fly when  
the places sometimes makes clear  
water ache and hang in the night.  
Run into you sometime soon, or  
maybe later.  
Good bye,  
love Joel.

HARD WHERE IT ONCE  
WAS SOFT. COLD WHEN IT  
WAS ALWAYS HOT. SAD,

THOUGHT I TRIED TO SMILE.  
WEC

To the staff of Scro Tem,  
Last one standing on Friday  
night has to do the mail-outs for  
the rest of the year. BYOB.

Doh Beans:  
Congrats on your new pad.  
Time to have Real Fun. But you  
are too far.  
Me.

Dionisia:  
Efxome na eheis para polee  
oreo gamo. Ksero steen kardia  
mou oti tha vrees hara me ton  
seentrofo sou. Kalee teehee  
koukla.  
A.M.

## Survival Tips

Are you bored and living in residence? Well, wander on down to your freindly neighbourhood nightporter. You can borrow pool table equipment, boardgames, VCRs and now you can rent MOVIES for \$1. At present there is only a limited selection of five movies, however all the profit from the rentals will go to the purchase of further titles. So if you shudder at the thought of another boring

night in residence, rent a flic. Or you could always borrow a vacuum and clean your room!

When you order hot chocolate from the pub, ask for whipped cream. It's free, and it tastes really good.

Don't bite your nails. If you do, you won't have any means to peel that last tangerine on earth. Then

you'll be an even bigger sucker.

If you can't study in complete silence then consider an atmosphere that is acoustically challenging. The sounds of irrelevant conversations, fermented beer belches and bashing billiard balls all smothered in dense clouds of smoke should be an appealing contrast to the library's isolation tank feel. Study at the pub!

# Alien Resurrection

*A hybrid clone of moralistic melodrama and action comedy...*

Emile de Rosnay

Two things struck me when I saw the opening credit sequence to this film. Firstly, I was immediately reminded of the opening sequence of Jean-Pierre Jeunet's *Delicatessen*. The distorted flesh, eyes, and hair expanding and contracting in a visual foil which, although quite different to Jeunet's use of junk etc. to express the credits in *Delicatessen*, must have reminded me of his style subconsciously, since at that time I didn't know that *Alien Resurrection* was directed by him. Secondly, I had a premonition that this was going to be another movie with a message about the dangers of science, a bit like *Frankenstein's* "Be Warned". The first impression illustrates that Jeunet does indeed have a distinct visual style, and a good one at that. The second impression was unfortunately right. Do didactic messages belong on the action screen?

This leads me to pointing out that a lot of the action in this film is superb. For example, the underwater scenes are memorable, especially with the creatures swimming after their "prey"; this reminds me of that great scene in *Aliens* when the hupersons are cornered in a room and they can see Bleeps approaching them on a radar monitor. Another great scene is when one of the renegades, Elgyn (played by Michael Wincott), goes through a hallway on the ship (it's always interesting to see how a particular film portrays spaceship hallways), being lured by a gun lying on the ground: in this scene, a tension exists which puts the viewer in that classic mode of fear which comes from uncertainty. Unfortunately, this fear is not sustained or fulfilled to its best horrific resolution. It was, I have to say, the second most "disappointing" death in the film. The tension sustained in the above-mentioned scene from *Aliens*, which, although not resulting in death, is much greater in its tension. It was unfortunate for Wincott to have suffered such a banal death.

The most "disappointing" death was, of course, the big Allen's death at the end. But, I won't describe it for the sake of those who haven't seen the film yet.

Am I being spiteful? I must admit, the film did make me sweat; and, since I've stopped biting my nails for a while now, I was chewing my lip. What I think was really the problem with this film was its moral message and its sense of humour. For me, it got in the way of the action. If I want to see something which gives a moral message about science, I'll watch something more geared for it, not an action film. In addition, the humour in this film tends to lessen the seriously rough action scenes, and to lose the serious scariness that *Aliens* had. This movie is in many ways a comedy. The ridiculous

creature, a mix between the traditional alien we all know and a human skull that follows Ripley, believing her to be its mother - with its "sympathetic" eyes whenever it sees her, and its roaring evil when it sees anything else that bleeds - is more comical than scary, and dampens the great build up it was given. This film had quite a good build up, but it seems analogous to something hastily put together at the end, although I'm sure it wasn't. Now this is the crux of my point: the humour doesn't go with the action when it's mixed up with a Moral Message. Significantly, Ripley says, just as she is about to be emotionally returned to her human self (she is half alien), that she finds nothing funny. Yet, in the scene prior to her saying that, my fellow audience and I had a good laugh. How can I take this moral message seriously?



Yes, Winona-All your sins are forgiven.

## Just too Much cont'd

have known that not only did the movie sport an extremely poor plot, the themes of death, violence, and propaganda ran rampant through it? I guess the director, Paul Verhoeven, did so for shock value, much like he did with the brutal execution scene of Murphy in "Robocop." But this? This was just too much. I love science-fiction films. I can't get enough of "Star Wars", and yes, I do like to watch "Star Trek." Even some of the more violent sci-fi flicks, like "Aliens" and "Predator" catch my attention, though I was a bit put off by them at first. Then, just this past summer, I saw "Event Horizon." It looked like an interesting premise, a ghost ship drifting in space. I love watching X-Files as well, and am deeply interested in the paranormal

(though not to an obsessive extent as Fox Mulder). After I came out of watching "Event Horizon", I felt a void. Basically the movie had been one long horror film set to a science-fiction motif, much like "Hellraiser 4", which I also watched. I can't stand horror films, and will only watch them with great unease. Suffice it to say, "Event Horizon" was a major disappointment, and "Starship Troopers" infinitely more so. Yes, I have been desensitized, but only so much. I just wish that Hollywood producers would stop making violent films, like the ones I mentioned, but I know it's a false hope. At least I have the satisfaction of knowing that there is a small part of me that is still virginal and can't be touched by Hollywood.

What then returns her to an emotional state - since she starts off as a cold, emotionless clone that doesn't react to death - is her

discovery of a room full of clones "gone wrong". One of the clones is, like in the opening credit sequence, especially deformed and has the face of Ripley (in fact, they are all failed replications of her). She asks Ripley to kill her. Now the acid-filled Ripley bleeds definite tears! This is quite well done, but again, when she goes up to the doctor/creator of all this terror (the huperson who is the traitor this time), she refuses to kill him, and walks off in an almost huff I don't know really what motivated Jeunet into this film. He says that he jumped at the chance to do it (so did Wynona Ryder, who, along with Jeunet, says that she always fanatically admired the series). I suppose it was a good chance to work in Hollywood with a massive budget, and get some experience. I hope that this isn't a sign of things to come. Hollywood, Oh! "the horror, the horror"

## Bjork's Homogenic Driving Etiquette...cont'd from page 8.

*anything but homogenous*

Adam Gorley

Although Bjork isn't exactly the kind of person you could pin down to any one style of music, this album is probably the last thing you might expect. "Homogenic", her fourth solo release brings surprise after dark and often scary surprise. There's nothing here that you're likely to hear in a dance club anytime soon, the songs go from trip-hop to deep orchestral pieces to jungle-influence all pulled together with Bjork's haunting vocals. And it's all like nothing you've ever heard before, from her or anybody. Every song can evoke an emotional response and beautiful imagery. Odd, erratic beats and strong string sections add to the dark atmosphere of "Homogenic" described by a friend as the "music of the future". In a year of many much-anticipated albums (Oasis, Portishead, The Verve) this one still manages to stand out.

the cab drivers as well. However, since trucks can actually KILL YOU on the highway/roads there is a need to be wary of them. And to be wary of them is to understand them. Most truckers get less sleep than people cramming for exams, and they also have to meet a tight deadline. So, you are dealing with a lethal killing machine, especially in the wet snowy conditions. Nah, I'm not saying stay out of their way, just be very careful around them. I personally speed up and try to get

ahead of them, especially in the winter, when their tires are spewing slush onto your windshield and making visibility -50.

One more piece of advice: If a driver has shown extreme recklessness and nearly killed you, get the license number and report them. They have to be accountable to some boss, who will not be pleased to learn their company is getting a bad rap on the highway.

### (5) TAILGATERS

If you are a tailgater: It is acceptable to tailgate someone who is driving only 100km/hr or less in the FASTEST LEFT EXPRESS LANE ON THE HIGHWAY. High-beam them even. They really should get out of the fast lane if they want to travel so slow.

When Not To Tailgate: When driving is 'bumper to bumper' and there is no possible way to go faster. Come on, fella, everyone's in the same boat. Also: When you are driving on the roads, don't tailgate. People have a right to drive 60km/hr, 50 even if they want to. SO BACK OFF! (or go around them).

If you are being Tailgated: If you are the driver mentioned above in the express lane and traffic is pretty good, get out of that lane, be courteous. There's no rules in the Handbook to Driving for it, just

plain common courtesy.

If you are being tailgated in Heavy Traffic: Slow down (not too quickly) if you want revenge. The loser behind you may realize their jerky behaviour and back off. Or, ignore them and relax. Why should you pop a blood vessel because someone behind you already has?

### (6) MERGING TRAFFIC

If you're lane is merging: Signal and slow down. Someone is usually nice enough to let you in eventually. Don't be a kamakazee and force your car in - that's plain rude. I personally NEVER let someone in who acts like that.

If Someone Else's lane is merging: That's up to you, you have the right of way. If you feel like being nice, let them in. If you don't, don't be bullied by a bully. But try to show some compassion if there really is no more lane left and he/she has nowhere left to go. Again, strictly voluntary.

Next advice coming up (next issue??):

1) WAITING FOR TRAFFIC TO CLEAR TO LEAVE A DRIVEWAY

2) MAKING A LEFT/RIGHT TURN OFF AN INTERSECTION

3) PEDESTRIANS WITH A DEATH-WISH.....and more.....

**TIRED OF SOMEONE SHUTTING YOUR DOOR AT 11:00PM?**  
**NO QUIET HOURS**  
**NO CONCRETE WALLS**  
**NO PRISON FURNITURE**  
**NO PROBLEMS**

**KEEP YOUR DON HAPPY!**  
**CUT LOOSE AT**  
**CAFÉ DE LA TERRASSE**

## poetry &amp; fiction

## Listen

Talking and talking  
and begging you to listen  
But you aren't there  
You are lost in your head  
trying to decide  
what to say next.  
Trying to tell me how to act  
and think  
and feel  
Well, I am a person too.  
And I act and think and feel for me  
And I am not,  
cannot be,  
don't want to be - you.  
So when I tell you  
my feelings and thoughts,  
my hopes and fears.  
Just Listen!  
Don't try to change them,  
and make them like yours,  
so you can understand them.  
If you want to understand just listen,  
quietly  
for a second.  
But don't try to make me you.  
Because a square peg  
does not fit in a round hole,  
without scraping itself.  
And a round hole  
will not accommodate a square peg  
without gouging and tearing inside.  
And we both hurt.  
And we both lose.

Debbie Buehler

## Please Lock This Door: Slam It and check It

The lights are too bright ...  
killing darkness but casting unnatural shadows.  
Empty chairs stare at me  
Piercing my being which is on the dirty table  
Here I sit.  
Here I sit among Love, Mother Courage, Kittens  
and Plagiarism.  
Here I sit.  
Here I sit and wait...  
and wait...  
and wait...

No one of importance

Oh let me count the ways my  
soul aches for your kiss

Your Bright Blue eyes,  
brighter than the sun itself  
reflecting off your golden  
hair.  
Softer than my hands gently  
caressing the outline of your  
heart, against the hardness  
of my want to be there for  
you. Greater than the arms I  
so long have wished would  
envelop me, in a quiet embrace.  
Stronger than my will to  
cross over and endure the  
pain inflicted by another, not  
as Bright. Not as great.  
Protect and Guide Me.  
I love you.

WEC

## Vision

In a vision it came to me,  
speaking of my name;  
It reached out its sacred hand,  
hoping I felt the same.

I could not touch the precious life,  
for I was truly unsure;  
I was overwhelmed by its beauty,  
yet to it I was lured.

I turned away from the loving being,  
and wept 'til my eyes were dry;  
But I turned back to embrace the godsend,  
to find only a breathless sigh.

I lay upon the damp, green earth,  
listening to the cold silence;  
I desired its pleasance there with me,  
knowing I would love it hence.

Then a warmth caressed my face,  
and I looked up to see a glow;  
It was the angel standing before me,  
bowing his head so low.

I rose to touch the breathtaking sight,  
and to feel its light within me;  
I saw its spirit, its life, its soul,  
and something I needed to see.

I saw the true love you have for me,  
a passion sent from heaven;  
The dream I had was not really a dream,  
for you were my vision.

Bridget van Voorden  
-Dedicated to the love of my life, Paul A.  
Dalton.

## FREEDOM

I've lost the third or maybe the half,  
Unwanted tears awaiting the laughs  
Soon they will hear, then they shall know,  
Who once was a friend has now become foe.

The page has turned, no changes to make  
I am the one who was guided by faith  
I believe in the other, creator of light  
but I'm still overwhelmed by the thoughts of the night.

Escaping the grasp, my free soul to flee  
I've broken the chain, to be who I am.

Madness

Hey! Don't go

Hey! Don't go  
Can't you see  
I love you so

Hey! Don't go  
Though I may not have too  
much  
I still have my heart to show

Hey! Don't go  
Even if I'm down and out  
Please don't leave me low

Hey! Don't go  
I'm more than what you think I  
am  
I'm not your your average Joe

Hey! Don't go  
If you leave and don't come back  
It would be a blow

Hey! Don't go

PF

## STRENGTH

through these eyes  
I see things differently why  
you're smiling, who you really  
are.

Madness

## SILKWAYS (Part Two)

It hurts even though I  
understand, is it me that's  
wrong, why do I feel this way  
when you're not around?  
I don't think you should leave me  
alone.

Madness