

pro tem

the News That's Fit to Print since 1962



NEWS Anyone Want Pepsi Money? Page 4

FEATURE Sampling Intelligence Page 6-7

PERSPECTIVES Drew Barrymore's Breasts Page 9

Pro Tem

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A special thanks to
Pat Tomlinson
and the over
100 collaborators this year.
'Nothing But The Good
Stuff.'

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 Wednesday. Nos bureaux sont situés dans le Manoir Glendon, local 117. Tirage: 3000 exemplaires

Editorial

Suicide note for the clique mentality

here we are, heading into the 40th anniversary of ProTem. Rob Shaw and I are the 'leaders' of what is arguably the campus' most powerful 'clique'. but what is a 'clique' anyway, other than simply a way of looking at things. the fact that many people are labelling different groups on campus as 'cliques', or 'gangs', or even 'leaders' goes to show just how fragmented the student body really is. much of what made this view popular is in the past. lousy administration of GCSU resources have left students feeling hopeless, careless, and often angry when you consider JUST HOW MUCH can be done with the framework us student have, the support network than CAN touch every part of your student experience. but next year could be different. fortunately for all of us, the new GCSU president, Mike Drummond, does not see the world of Glendon as a clique-fest. from conversations with him regarding the vast opportunities for relationships between students, their clubs, their activities and the Union, I know that to him, all students are equal individuals who can work together. we have talked about the identity crisis that plagued the power hungry GCSU in the past, and how that has successfully isolated the GCSU from the interests of the student population. well, its time to break down those petty barriers. I truly believe that the days of our

Union dictating policy to us will be replaced by a Union that will act as a bridge. a bridge between what? well, if your class has a problem with the way your prof is treating you all, then you can approach the GCSU with this concern. they have the ability to bring focus to the problem, and get it fixed. if things are running too slowly, then the media, like ProTem and CKRG will run stories about the problem. from there, other student clubs and individuals can be called upon for support. this, for me, seems to be the way a Union should work optimally for all of us.

in the past, the fragmentation caused a breakdown in trust between the levels of resources. but now, I have trust in Mike Drummond, not that he will always think and do the right thing, but that he will go out and find out what students FEEL is the right thing. the difference in this case is that he is more dedicated to the concept of true representation than past GCSU presidents.

I'm not saying that we should all be friends, that's a politician's statement, and it is not honest. but to all who have existed in the outside world, you know that a brilliant working, professional relationship CAN be built without being friends with someone. if Mike Drummond succeeds or fails, it all depends on how you, the student body, choose to deal with your 'clique-vision'. get rid of it, it is only hurting us all. JJOR

Letters to the editor

Why Glendon Has Lost My Vote?

Besides my personal reasons for not returning to Glendon next year, there are several other politically charged reasons. I am finishing my second year here at Glendon but will not be returning in September to finish my degree. Instead, I will be transferring to another university.

Although I have enjoyed my Glendon experience for all it has been, Glendon has now lost my vote for the following reasons: GCSU - I admit that politics are not my specialty and in fact I really hate them but I do know that our student union is useless! For the past two years I have seen the GCSU do ONE thing: enforce their poster policy. Is this the only thing we pay our student representatives to do? It is sad that we must elect and pay people to do such a mindless and unnecessary task.

York University? - What do you mean Glendon is part of York University? I cannot take my major at Glendon and get a minor from the main campus. What kind of liaison is this? Student Participation - I knew when I came to Glendon that the student body was not overly interested in school spirit. However, why do so few people show up to activities that are (perhaps rarely) organized by and for students?

Glendon's participation is pitiful. Is it a Bus or a Van? - The Glendon-York "bus" makes it hard for estranged Glendon students to take courses at York main which is often necessary to fulfill major/minor requirements. The "bus" (which is actually a VAN that only 10 people may take at a time) is constantly full and those who need

to use this "service" are forced to take the TTC and are therefore late for classes. This is unacceptable. As far as the "bus" schedule, running 6 times a day is hardly representative of ANY student's actual schedule! Voting and Campaigns - Didn't the director of Communications this past year (Ian Wigglesworth) promise to create an informative newsletter (monthly?) so students knew what was happening on campus with the different clubs and organizations? Yes, he did make this campaign promise. Did you see the publication? He did not even produce one all year... so, what did he do? Did I vote this year? No. Vote for who? "All" positions were acclaimed. This is crazy! Then again, why run when we all know how useless the GCSU has become on campus?

Food - Granted, cafeteria food is never great; at Glendon, I am not sure it could get any worse! And talk about profit; SOMEONE is making A LOT of money off us in that cafeteria. You cannot eat a complete "meal" for under \$8.00, and forget a cheap bottle of vitamin 'C' ... that'll cost ya! The prices & taste are ridiculous. I cannot survive another year.

Glendon may have a 30% application rise this year, but what would be interesting is to calculate how many people are actually returning to Glendon for their 2nd, 3rd, and 4th years next year. I know many people who have applied for a transfer. I will look back at my two years at Glendon with fond memories but it will not be due to the above mentioned things... it will be grace à the people and the beautiful campus. Enough is enough. How many votes has Glendon lost?

-Alyshia Bestard

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News/Nouvelles

An Election and two referenda

Colleen McConnell-
All GCSU positions for next year except one are acclaimed, but there was an election for that one position, as well as two referendum questions, last Tuesday, Wednesday and Thursday. Before the election, members of next year's Council gave acclamation speeches, and one of the two candidates for the position of Academic Affairs (Ian Smith) gave his election speech. This assembly was also an occasion to discuss the issue of incorporation, which was approved by referendum last week, and for the new Editors-in-Chief of Pro Tem to present themselves, since a

referendum was also held to decide whether to ratify their position. As with the previous day's assembly, many of the speeches, and many of the students' questions, centred on the accountability and availability of Council. Ian Smith said that "being available for students doesn't just mean spending six hours a week in the GCSU office... you should be able to talk to me anytime... call me at home..." New Vice-President Joe Nicolas said "I'm going to make sure every director does their job. If they're not doing their job, they're going to get impeached." New President

Mike Drummond responded to that by saying that he hopes Mr. Nicolas will enforce that for him as well: "I want the GCSU and all the students to hold me to my position." Tom Muth, the new Director of External Affairs, says that "the reason I'm on Council is to bring it back to the students." He feels that the abundance of acclaimed positions for next year's council is a rebuttal from students, who are showing that they do not want to be involved in Council. As he stated in the previous day's YFS assembly, he feels that the fact that so few people want to run is "a result of the

GCSU's image in previous years and this year." Fourth-year International Studies student Danielle Maheu told Council that "I came here for debates, and saw nothing but acclamation speeches." She is also "appalled at the fact that we have no choice in who will run the student union next year," and suggested that there should be a process for ratifying the positions of President and Vice-President when they are acclaimed. In response to a question from Melanie Cadieux on the issue of continuing to give money to Café de la Terrasse, VP Joe

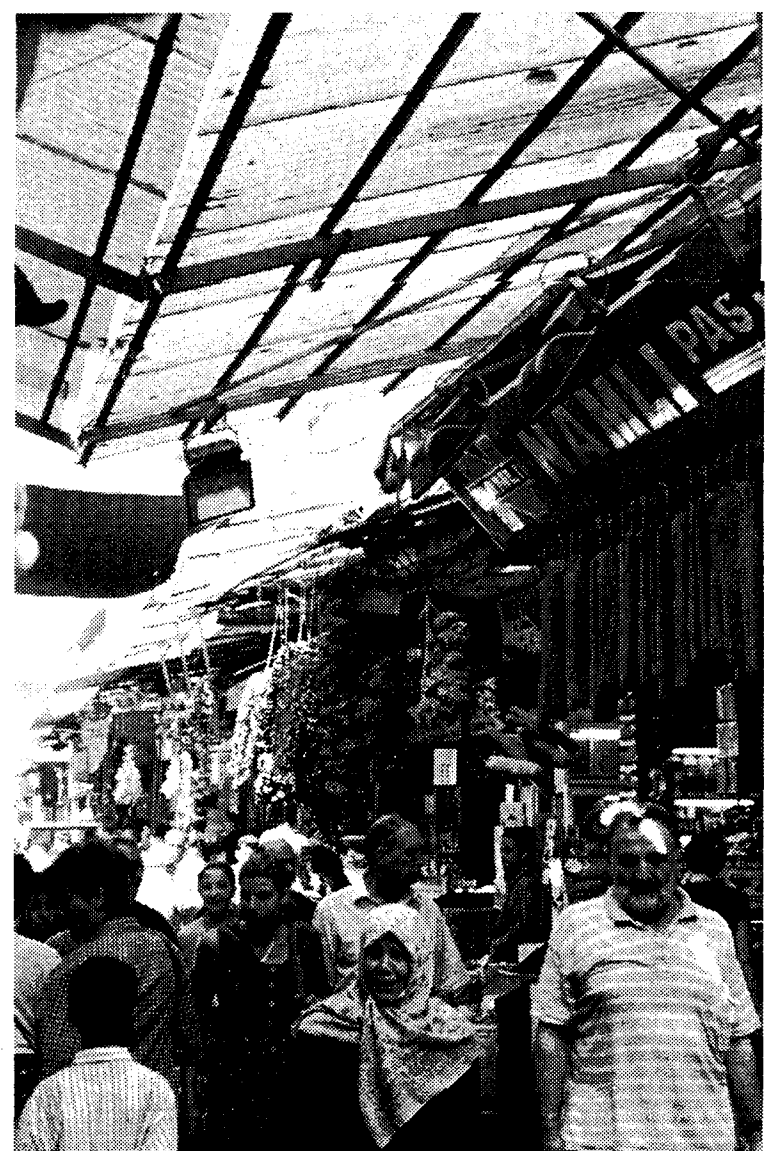
Nicolas says that "if pub next year needs money, we will give them the money to keep going." However, according to Mike Drummond, there will be limits to the GCSU's generosity. If it turns out to be a bad investment, "common sense would say you don't throw money into a pit." It appears that the members of next year's Council are determined to make the necessary changes to Council in order to make its executive more accountable and available to students. Only time will tell whether they will reach their goals and make Glendon a better place...

3 stop advising

I know that essays and exams and the summer job search have probably gotten you all stressed out, and the last thing you want to do right now is think about your course selection for next year. but the school's administration is trying to help us out, trying to make things a little easier. it's a brilliant event when the academic world can transfer a concept from the marketing world, and actually develop it into something practical. this is what the admin. here at Glendon have tried to do for us

students. it is the Advising Extra Value Meal. just three simple stops and you can get your next year all arranged BEFORE you go away for the summer. on april 5-7, and 11-13 you can find out what you need for future courses and your degree. ask all the questions you want they're there to answer them for you. there's even a place to find out how to choose a major on april 5 and 11 in the senate chamber. again on april 5-7, and 11-13,

the next step is to choose your courses, and organise your timetable. more questions being answered!!! finally, on april 7 and 13, you can visit a faculty member who will review your selections and sign your document. all you have to do at that point is HAND IT IN to student programmes. then you're done. that's it. no more worrying in the latter months of august, no more having to track someone down during the summer months. just show up and do your thing. any more questions should be directed to tel. (416) 487-6715.



La journée de la francophonie à Glendon

Colleen McConnell-
Le samedi 18 mars, Glendon a été le lieu de rencontre des francophones de Toronto. C'était une célébration de la Journée internationale de la francophonie, qui a inclut la présentation d'un film, de deux documentaires, d'un "cocktail littéraire" et un buffet gourmand offert par le

Trou Normand 360 pour finir Cette journée était non seulement pour les étudiants de Glendon, mais aussi pour toute la communauté francophone - et francophile - de Toronto. Organisée par Martine Rheault et Alain Baudot, la célébration a été suivie par 400 - 500 personnes au cours de la journée. L'Express, le

journal francophone de Toronto, a qualifié la journée de "succès retentissant," étant donné que l'auditoire a plus que triplé par rapport au deux années précédentes; les 200 personnes qui sont restées pour le buffet ayant en outre éprouvé quelques réticences à partir, de peur de voir cette belle journée pleine de culture s'achever si vite.

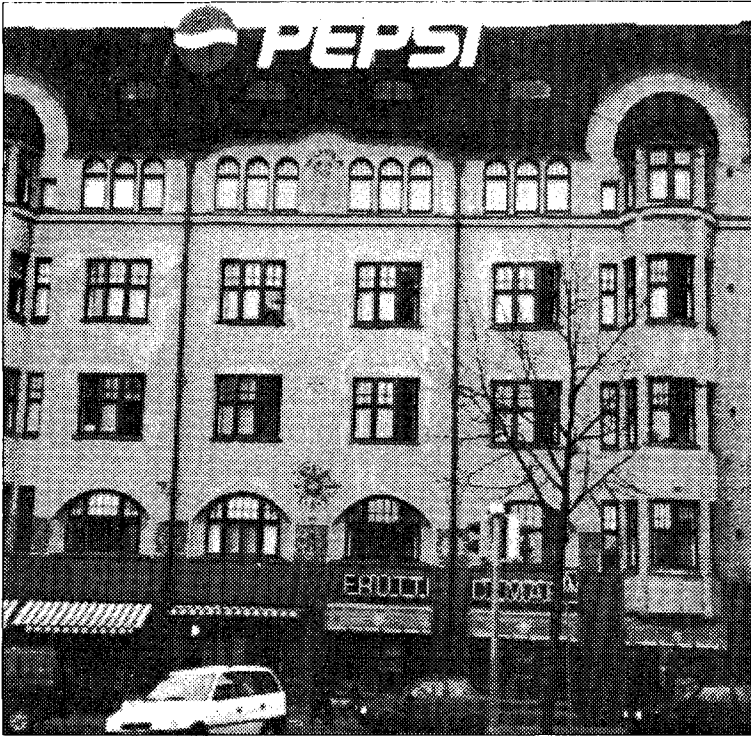
<p>The following GCSU position has been elected: Director of Academic Affairs: Karen D. Foss</p> <p>The following GCSU positions have been acclaimed: President: Mike Drummond Vice-President: Joe Nicolas Director of Communications: Sean Bawden Director of External Affairs: Tom Muth</p>	<p>Director of Bilingual Affairs: Christine Landry Director of Clubs and Services: Derek Brasier Director of Cultural Affairs: Adrienne Olzsewski Senators: Will Paterson and Karim Elzeki Councillors: Nicki Dyer and Jenn Eudoxie YFS Representative: Will Paterson</p>	<p>The following YFS positions have been elected: President: Hasrat Gafoor Vice-President, Academic & University Affairs: J. Wallace Vice-President, External Affairs: Jesse Black-Allen Vice-President, Equality and Services: Andrea Barrett Board of Governors: Hasrat Gafoor</p>
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Pro Tem
The last Pro Tem meeting will be held on Monday March 27th at 7:00 p.m., in 117 Glendon Hall. La dernière réunion de Pro Tem aura lieu le lundi 27 mars à 19h00 au 117 Glendon Hall.

The following Positions are still available for next year: Perspectives Editor, Feature Editor, Rédacteur Français

If you have any comments or questions, feel free to contact us at 487-6736 or by e-mail at protem@delphi.glendon.yorku.ca. Thank you!
Si vous avez des questions ou commentaire, n'hésitez pas à nous contacter au 487-6736 ou par courriel à protem@delphi.glendon.yorku.ca. Merci!

News/Nouvelles



Anyone want Pepsi money?

Colleen McConnell-

It seems that the Pepsi Committee is having trouble giving away money.

The fund set up through the "Cold Beverage Agreement," an agreement between Pepsi and York University stipulating that only Pepsi beverages can be sold on campus, provides York with \$7.5 million, of which Glendon gets \$25,000 per year for 10 years. The money is to be distributed according to the guiding principles set up by

to promote student life and cultural events. "A bit of extra money helps them [the students] get involved," says Mr. Tan, and we all know that involvement is a bit of a problem at Glendon.

A further reason for not using the money to buy supplies and equipment is that it is against the GCSU's principle of keeping the corporations out of the Union. It is one thing to have them help out with student events, quite another to have their money used to buy parts of the GCSU office or the offices of other student organizations.

Proof of Glendon's lack of initiative for cultural events is in the fact that the committee still has \$30,000 left to give away this year. In 1999, the first year of the Pepsi Fund, several groups requested and received money for events such as the European Union Conference, Bravo 99, and the Café de la Terrasse's Tuesday night event nights, but \$11,400 was still carried over to 2000, adding to the \$25,000 yearly allotment.

So far this year, the Pepsi Fund has been used to support eight events, which in two months is already more than last year's seven events. Some of the money will be used next fall for GCSU events such as Frosh Week and Snowball. But the fund is still waiting to be used by any group or individual who has an idea that would get as many students involved as possible and promote student spirit, provided that they can provide a budget for the event and that their proposal is approved by the Steering Committee.

**\$30,000
left to
give
away
this year**

Glendon's Cold Beverage Agreement Steering Committee. This committee consists of five members: Louise Lewin, Tobi Strohan, Christy Biggs, Nicole Lavigne and, until her resignation from the GCSU, Jennifer Joynt. As the committee's secretary, Danny Tan stated: "we are the only [York] college that has a mandate to make sure the money isn't misspent". Their list of Guiding Principles states that it must be used for "the production and promotion of artistic, cultural, athletic and social programming at Glendon." Other colleges allow the money to be spent on capital improvements and supplies, but at Glendon, the committee members want to see the money used

Alteri Saeculo: Glendon's able to spruce it up when it comes to important events.

Mihnea Dumitru-

This last Wednesday, I had the pleasure of taking part in the John Holmes Memorial Lecture, with Ms. Leahy as the key note speaker. This annual gathering originated in 1989, and it commemorates the life and achievements of John Holmes, an eminent diplomat, writer and professor of International Studies here at Glendon College.

The entire conference was superbly set up, from the overall organization to small details such as flower arrangements and welcoming staff. The guests of the conference included many high-end diplomats, from a host of countries around the world. Press, professors and students were also present there. The main theme of the proceedings, "Canada and Russia, 100 years later," examined the intricate relationships between these two countries. The discussion also addressed the current issues affecting Russia and the former Soviet Union nations and

tried to assess the future of east-west relations in the upcoming Putin era. I was personally impressed by Ms. Leahy's deep understanding of the affairs of East Europe, and in particular, Russia. A summary of her speech would point out such issues as Russia's continued existence as a world power, even after the fall of communism, the willingness of the West to assist Russia both financially and politically in the transition which began in 1991, and Canada's growing role in ensuring Russia's growth, as well as the development of stronger bilateral ties between the two nations.

One point which Ms. Leahy was not afraid to tackle when questioned by the campus press was the issue of Chechenya as a growing concern in the international arena. The question compared Kosovo and the NATO intervention to the recent happenings in the Russian republic. Ms. Leahy mentioned her own

concern about the matter and pointed out the differences between the two situations. She, however, failed to give us a definite answer towards the justness of Russian intervention.

At any rate, the conference was of great success, and shows the ability of our college in organizing such events. With such a large amount of advertising and preparations, I only wish that there had been more students present. I personally enjoyed the entire Canadian perspective of this conference, exactly because of the existence of such a dimension (in contrast to placing the label for purely patriotic reasons). While Canada and Russia could not be seen on the same level militarily or politically, they nonetheless share a very important relationship in international affairs. Ms. Leahy pointed this out in a most eloquent and powerful way.

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Commentary

TENTANDA VIA...Is it?

What I've learned

Colleen McConnell-

Here are a few things that I've learned by being news editor for this paper over the past 6 months (based on the form of an e-mail I received recently): I've learned that how you ask a question can make a big difference in how much of an answer you get.

I've learned that sometimes people judge you for what they think you stand for, not what you are, and that it's not easy to get them to change their minds. I've learned that by making an effort, you can't always fix everything, but you can sometimes get people to trust you, and that can go a long way.

I've learned that you can make friends with people you never thought you'd be able to make friends with.

I've learned that being really busy can make you feel really important, but that you can't let yourself forget what really is important.

I've learned that when someone does something that you don't agree with, it helps a whole lot to talk to them about it.

I've learned that some people like rules, and others like freedom, and that neither should be judged right or wrong.

I've been told that cheesiness is the worst crime... but that it's right up there with ignorance.

So thank you for allowing me a moment of cheesiness, and for allowing me to make a small dent in that ignorance.

Mihnea Dumitru-

It is troubling. It truly is. I could even go as far as to say it's shameful that the student population of Glendon is not even remotely interested in the happenings of this world. Whether you like it or not, and no matter what that green beer did to you, you're still an integral part of the human race, my friends. If you ignore the events around the globe, you fall into something worse than the darkest nightmares: ignorance.

There are 401 students in the Glendon residences. Not even 50 of them were present at Sunday's conference on peace in the Middle East. Not only did the organizing students work hard to bring the speakers together, but they pre-arranged the entire conference. Most of the people who showed up were either friends of the organizers, or invited professors. Interestingly enough, most of the students were either foreigners or French speaking.

There were many issues discussed during the 5 hours of the conference. The speakers brilliantly covered an entire spectrum of topics, from the issue of water in the region, to the security of Israel and Palestine. These were current issues, which the governments of the respective nations are trying to solve as we speak. If the conference would have been on the Thirty Years War and its impact on Terra del Fuego, I would have understood the small turnout. Yes, we do live on a different continent, and have a different

history, but such issues are important for everyone. The issue of Israel, its security, and the relations it has with its neighbors, is vital for any person trying to live in this world.

Both sides were clearly presented. Personally, I liked the fact that the points of view offered were biased. There is no such thing in this world as an impartial reporter or spectator. Furthermore, it is much more interesting to draw your own conclusions from the synthesis of the two conflicting arguments. The speeches of Dr. David Goldberg and Prof. Houchang Hassan-Yari were the most divergent. Actually, tensions went very high as these two key speakers entered into a heated debate. To my dismay, the moderators didn't attempt to stop the small brawl, and it took a person in the audience to cool down the spirits. However, this only served the purpose of showing the people who were present, the strain that exists between the two sides.

In the last edition of Pro Tem there was an article which argued that Canadians lack national pride. I would agree to that, because of Canada's short history, the territory which does not represent the birth land of the civilization, and the lack of a present threat from the neighbors.

What I cannot agree with is the lack of interest in international affairs. As a foreigner, that troubles me. If Canada is supposed to be this great multi-cultural blend of people



and cultures, it should be comprised of people who do give a damn about foreign affairs. You might bring up everything from your major in computer science to the fact that the conference might not have been that well advertised, and it still will not be enough to give you an alibi as to why you didn't attend.

For that matter, I thought that the so-called Canadian perspective into the problems of the Middle East was more than unnecessary. First of all, the speaker might as well have handed in sheets with the official statement of his

department. His speech was basically the government's point of view on the subject. Second of all... why? Maybe it was done to raise the awareness of the people present towards Canadian involvement in the specific issues presented. Maybe it was done to tie together the loose ends that the two previous speakers -the heated debaters- had left untouched. Of what importance is the Canadian perspective in a conference that tries to see things from an international standpoint? Sure, Canada is part of the international arena, but my personal opinion is that its view should not be used to conclude such a conference. An international perspective involves a synthesis of all other points of view, not just a bad paint job to close up the conference...

At any rate, the meeting went well, and the organizing students all deserve a big A+ for their hard work and participation. Next time it would be great if more people could come.

Tentanda Via? How can you try the way if you don't know what each path leads to? More like tempting life...

Think You have what it takes to be part of the elite? CKRG 89.9 FM is currently seeking interested students for the next year's executive. Applications will be accepted for the following positions:

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- Music Director (s)
- Sales Director

Please submit a resume to the CKRG, located in the basement of Glendon Hall with a cover page detailing which positions you are interested in, and why you think you could do a good job. Deadline for submissions is Friday, March 31 at 5 pm.

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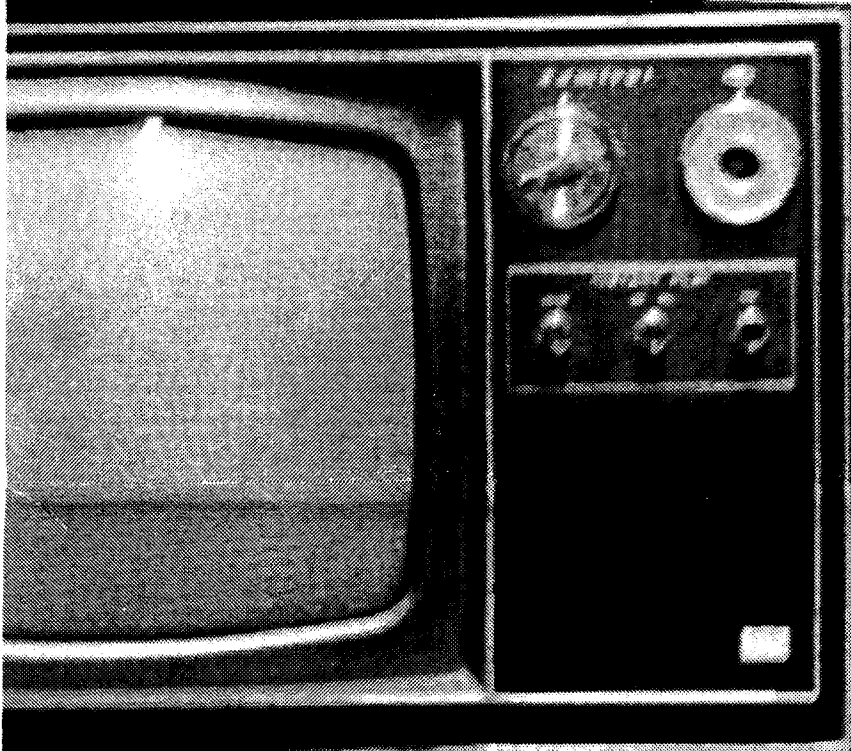
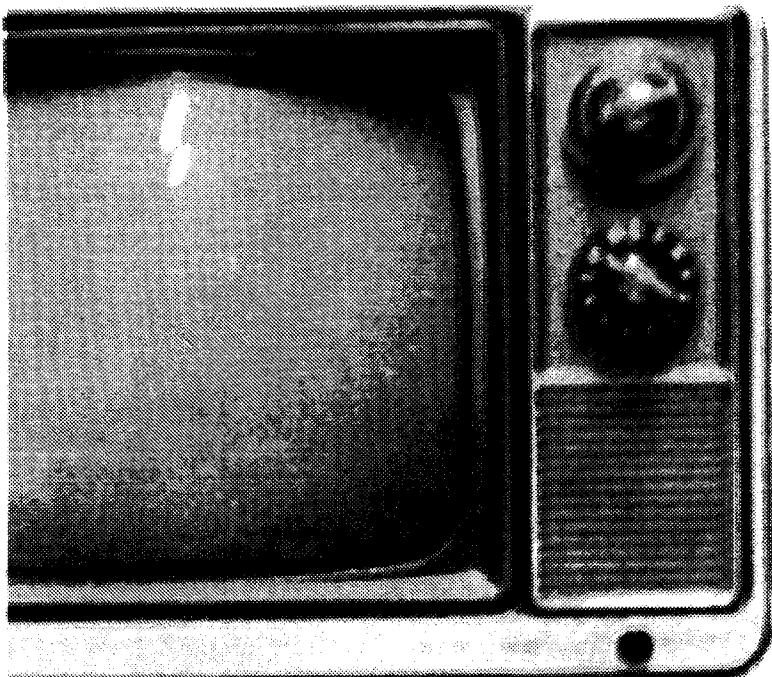
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jeudi le 29 mars à 12h30

Fe



By Rob Shaw-

experimental composer John Oswald was forced to surrender all remaining copies of his CD *Plunderphonics*. The lawsuit, which was alleging copyright violations brought on by both the Canadian Recording Industry Association (CRIA) and CBS Records ordered Oswald to have all the remaining copies of the CD in his possession destroyed.

This lawsuit not only gave light to this very unique musical technique, appropriately coined by Oswald as *Plunderphonics*, but also opened up a long standing debate revolving around the issue of intellectual property. This

meaning: to which extent does an artist, composer, and writer own the expressions in the work that they publish, and to what extent can another person not reproduce or create something through these expressions. As Oswald said:

"Can the sounding materials that inspire composition be sometimes considered composition themselves? Is the piano the musical creation of Bartolomeo Cristofori (1655-1731) or merely the vehicle engineered by Ludwig Van and others to maneuver through their musical territory?"

The term *Plunderphonics*, as described by Robert Hoshowsky in his article

Sampling

Plunderphonics Pioneer, is the act of using analogue and digital editing which is slowed down, sped up, cut, stretched and folded. Folding can be described as layering the second half of a sound on top of the first half and doubling the density of the sound in half the time. At the same time, Chris Cutler added, in his article *Plunderphonia*,

that *Plunderphonics* radically undermines three of the central parts of art-music. These are as follows: originality, because it only deals with copies; individuality, because it only uses the voice of others; and copyright, the breaching of which is its very existence. For example, Oswald's *Plunderphonics* is an unofficial but recognizable quote within the music. This could be anything from country and western lyric, to the power chords of Metallica or the guitar solos of Jerry Garcia found on Oswald's 1996 re-release *Grayfolded*. *Plunderphonics* is the musical manipulation of recordings, which invents a sound only found in the composer's imagination and one that there isn't one technique to abide by.

Incidentally, this invention comes to us only as a result of a twentieth century filled with advancements and creations that seem, in a strange way, to point to *Plunderphonics* as the most logical step forward.

music in the twentieth century can, for the most part, be credited to the rapidly changing technology. For example, the invention of the microphone, led to advancement in the way singers and songs were produced in the studio. Amplifiers and electric instruments gave rural acoustic musicians, like Muddy Waters, an outlet to be able to recreate their sound in large urban areas. As well the invention of the tape recorder in World War II by the Germans, led to sound being able to be transferred and played at different times without the musician or person present. These few examples of technological advancements in music are only a fraction of the many that have surrounded the music industry. However, the importance of

the tape recorder is that during the 1980's another advancement was made with the introduction of the sampler. The sampler allowed for the musician to recreate both melody and timbre from other recordings, and like the tape recorder before it, the sampler has been able to reproduce this sound. This has resulted in present day music pushing more and more to referencing songs of the past. Kevin Holm-Hudson wrote: "As a result, popular music has increasingly become a chain of stylistic and timbral cross-references, and timbre has become the immediately recognizable feature."

is not the first incident of music being reproduced or referenced. As Holm-Hudson further points out by saying that during the 1940's and 50's composers such as Pierre Henry and Pierre Schaefer were also using the tape recorder and recording studio to create *musique concrete* pieces from sounds of everyday life. *Musique concrete* was taking the studio recordings and being able to manipulate, play back, cut, paste, and in a sense reorganize the sound and the message the sound was making. By the 1980's with the introduction of both the sampler and compact disc this form of "avant garde" music making had become as much a part of the recording industry as the instruments themselves. For example, the sampler has allowed a single guitar chord from Led Zeppelin II to become the driving force behind Herbie Hancock's song 'Rockit'. As well, this technology has allowed bands such as Negativland to create a collage of samples in their album *Escape from Noise*, which is a sarcastic comment on noise pollution, suburban culture and the over consumption of materials.

As much as this music seems to be the next step in the evolution of music and technology, it continually runs up against the legal wall of copyright. The idea of sampling for profit is seen by the recording industry as theft, whereas samplers, like Oswald, see it as its own expression and an entirely different medium to that of the original. It has become a battlefield between the independent artist using their resources and the economically orientated record industry protecting theirs. Steve Jones

Intelligence

wrote:

"Within the music industry's economic framework, digital recording...has called into question authorship, uniqueness and reproducibility. Copyright has traditionally been regarded as an author's protection against the copying and pirating of music. But it is also been a means for record companies and music publishers, who usually own the copyrights to songs, to insure income. Copyrights are bought, sold and exploited via licensing fees and royalties. But digital recording technology has taken an industry once premised on the exploitation of copyright and turned it on its head."

debate is timbre, which is what a sampler is able to reproduce. Timbre, by definition, is the distinctive character or quality of sound. This meaning a musical voice or instrument, which is distinguishable apart from its pitch and intensity. For example, the listener is able to recognize the singer by their voice or the musician by their instrument; this could either be Beethoven's piano or Michael Jackson's vocal pitch: However, the argument, as Holm-Hudson wrote, is whether sampling a sound is theft. He believes that the same phrase played on another instrument could be regarded as quotation and that seems to imply that somehow timbre is seen by the record industry as intellectual property

On the flip side of the debate are the copyright administrators who have since the introduction of samplers and digitalization gained a growing concern towards copyright infringements. Gordon Gow wrote in his essay Copyright Reform in Canada, that presently there are two requirements for securing a copyright and that being originality and fixation. Gow believes that fixation becomes a passé concept in the digital age. The problem with digitalization in terms of the copyright act is that it revolutionizes the term intellectual property. Gow says that this works in two ways: the first is that binary code

is a universal medium that collapses the material distinctions between creative works (music, text,

and art work can be digitized and manipulated with computers). His second point is that once the work is digitalized and downloaded into a computer all works can become interactive in the sense the user can modify them. For example, in Plunderphonics the music is manipulated with computers, the same way one could manipulate artwork or literary texts. Gow further concludes that this creates a problem for what he sees as intellectual property because by digitizing a piece on a computer it, in a sense, becomes widely accessible and very hard for the tracking of copyright administration.

However, John Oswald in his legal battle between the CRIA and CBS Records was based on the idea that Plunderphonics was artistically suspect and not acceptable to the recording industry. Oswald's CD came under attack when it was found to have used and credited an artist like Michael Jackson. Incidentally, Jackson's face appeared on the cover of the album attached to the body of a naked woman. This CD, which Oswald had distributed for free, to local libraries and independent radio stations, maintained that this was a not for profit work and encouraged listeners to make recordings. As Oswald pointed out that he was not using the works of these musicians for profit and therefore not infringing on the copyright laws of Canada. The problem came to Oswald as a result of him crediting all the sources that he used. As Oswald said in an interview:

"Most often cited by pop people, with the exception of rappers, is that it's O.K. to sample as long as the sample doesn't sound too much like the original. Meaning: sampling is O.K. as long as you don't get caught. By this rule, my policy of accrediting sources as if I were writing a research paper is not the way to play the game."

point within the legal limits of recording other music and that being that a recorded sound is not the actual sound. This meaning a CD of Michael Jackson is not the singer, but a recording of the singer. For example, when Oswald records and manipulates and stretches a voice or a sound it is no longer the original sound. It

is now Oswald's creation as it could easily be yours or mine. Chris Cutler says that when the same thing is so different that it constitutes a new thing, it isn't the same thing anymore. Or one could look at the example of taking a photograph of a photograph, which leads one to say that it isn't the original photograph, but a photograph of it. Therefore, it is now its own creation. Its own Art.



The intellectual property issue comes into play by saying that this it not the case and, furthermore, it implies that all forms of expression found in a piece are the sole property of the artist. However, can anyone own or can they, for example, copyright an expression so that no person can use that expression or art for their own creation? Plunderphonics is a medium that uses these expressions to create an entirely new piece that, as Oswald implies, has no connection to the original by way of meaning and the only possible connection is through the citing of sources used. The Incidental Manifesto, Draft VI, part I reads: "Any and all attempts to control intellectual property are Theft. Words, colours, shapes, movements, sounds and all other forms of expressions can not be owned and can not be inherent, good or bad."

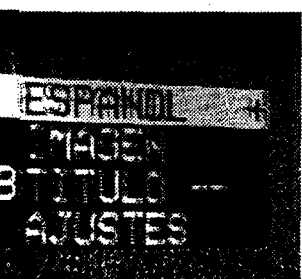
band Negativland, this, like Oswald, is where they came into trouble. As mentioned before, this band is rooted in a satirical look at suburban culture using Plunderphonics. Like Oswald's techniques, Negativland plundered the U2 song 'I Still Haven't Found What I'm Looking For' and mixed it with outtakes from a studio session of Casey Kasem. The result was a humorous piece that mocked both the band U2 and Casey Kasem, as he could be heard in the piece cursing at his employees. Upon releasing the CD appropriately titled The Letter U and the Numeral 2,

Island Records filed a copyright suit against the band, which left them penniless. The suit claimed that Island Records felt that Negativland was inappropriately using U2's sound and trying to sell records under their name. Island Records feared the consumer would be confused and buy the Negativland CD instead of U2's.

THE PENDING LEGAL problems with both musicians brings up the issue of fair use, which means that sometimes a person can use a sound without permission and this might be considered legal. Oswald says that quoting extracts of music for academic, illustrative and critical purposes as well as parody has sometimes been upheld as fair use and legal. Assuming that the piece does not interfere with the economics of the initial work. Coincidentally, interference was the legal action taken by Island Records. Oswald also explained that under the copyright in Canada there are certain moral rights to a work. If the artist, for example, U2 feels that their sound or distinct character is being harmed in the making of the piece and this may confuse the consumer, they may also have a case. However, it would be very hard for anyone to believe that U2 is being harmed both morally or economically by Negativland and that somehow the millions of U2 fans will leave their beloved Irish rock stars because of what is heard on an independent CD. Nevertheless, both Oswald and Negativland have been severely punished for their creative

actions. In an interview between Negativland and U2 guitarist the Edge (the Edge wasn't aware who was interviewing him) Negativland asked about U2's Zoo TV tour. They asked the Edge what he thought of Bono (U2 lead singer) being able to access all the different television channels and play them without the written permission of the broadcast station. In short they asked the Edge what he thought of sampling. He thought it was great, inventive and as long as the message was not a replica of the original then the entire process was O.K. with him. He also mentioned he didn't think that anyone would get them in trouble for only playing hits and pieces.

IN THE HISTORY OF both the literary and art world we can find hundreds, if not thousands of examples of theft or borrowing. There are even accounts of artists bragging about how much they've stolen from others. It could be assumed that each era of the twentieth century of art is taken from the next or as I mentioned earlier, the next logical step. Could one not argue that Post-Impressionism is not sampled from Impressionism and that sampled from the one before and so on until we come to cave drawings? Truthfully, it sounds a little ridiculous, but isn't that the evolution of art as with music. If a person sees a painting, sculpture, text, or listens to a song that inspires them to create their own expression doesn't that imply that the artist has done their job. The debate around intellectual property leads one to conclude that like Oswald said, "don't get caught." However, there seems to be something lost in the present day artist having to play by those rules. It leaves one also to conclude that everything we see or hear seems to be the property of someone else. That, under that notion, the present day pop musician does own a chord, a pitch, a sequence of notes and their intelligence.



Perspectives

The Famed Tower

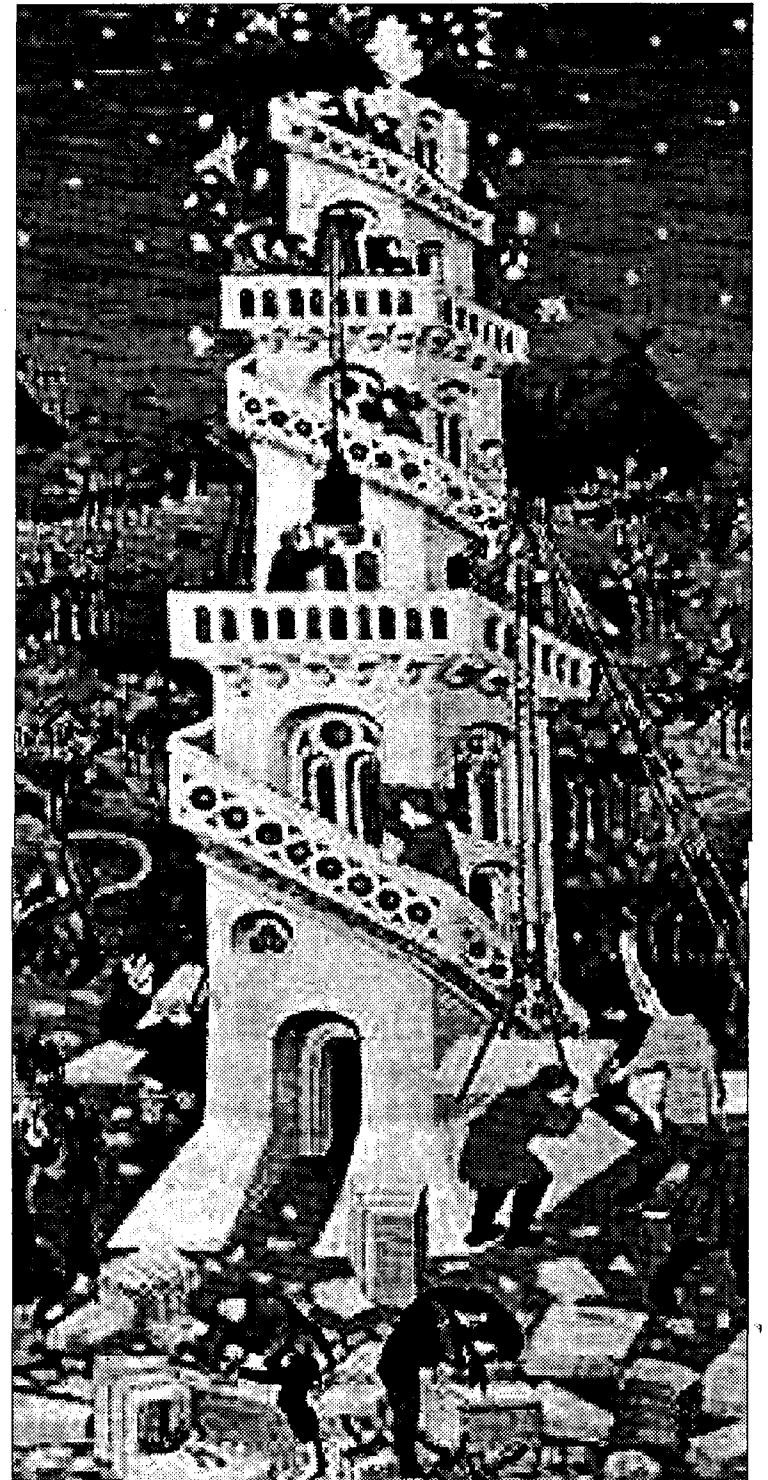
Kyra Aylsworth-
 "Ah yes, contributing to the Global domination of Western culture... it's on the Internet - it's on the Slurpee machines - it's on the doors that all say PUSH even though they swing both ways. That's the sort of thing that is kind of characterizing Thai humour for me these days. It's not that they are all tickled fucking pink that you've come for a little holiday - it's just that they seem to be so resilient - so bending... the 'culture' is so ancient and yet an integral part of the culture seems to be this unwavering adaptation to change. Their ancient wisdom says 'yes, yes - we're going with the flow...' and THAT'S why we're still here and thriving compared to Burma and Cambodia. PUSH the door says! As it comforts the welcomed FARANG. PUSH the door invites you to push it - sometimes the door has a handle and sometimes it does not. Like the 24-hour 7-ELEVEN, with its locks, this sign points quietly to its direction. "HAVE A NICE DAY" says the Slurpee machine. Everything else on the machine is in Thai... EXCEPT the logos for Slurpee and 7-ELEVEN (well! you know NUMBERS are universal!)... and I think, "Yes. The logos will get them first". Coca-Cola and Calvin Klein. Heineken and Happy New Year! Even the products that are not identified in English are recognizable by layout and design. The colours and bubbles on a can of Sprite... the flavour of Lay's potato chips. The word must be "insidious" for this reversal

of Babylon."
 OPEN FOR DISCUSSION:
 Sometimes I take long blind swings on vines made of bull-shit but from the front lines I'll throw this one attaché: tonight I felt strange walking down the streets; barely able to read the stoplights and keep my flip-flops on at the same time. I walked and found that people smiled at me... they smiled in a dreamy sort of way and always said hello. They seemed awed by my blonde appearance and even the girls would follow me with their eyes down the street. So I spent the next couple of blocks taking, where I could, the evidence of what that blondness represented. Outside a music store I saw a large poster mounted of Princess Diana. This poster was piece of merchandise that promoted a Tribute album to Lady Di (another one). Then I saw an airbrushed wall hanging or TOWEL or something (I didn't get close enough to TOUCH it!) of a fully naked BLOND, porno-type chick, with lifted breasts, a sun tan and wild wavy hair. All of the Universally-Recognizable advertisements are of white (predominantly blond) women in sunglasses and Armani, sporting the effects of shampoo and hair removal systems... it never struck me as ODD in Bangkok but now that I'm here... I don't know. I do know that none of this is NEW NEWS. We've seen Baraka and read the reports. What was creepy is this: I felt like an involuntary member of an infantry. Like someone who signed up for the Peace Corps and then realized it was all about selling the locals on how

wonderful it would be to work for Exxon when they set up shop on pilfered coastal waterways. Like an extension of the Machine.

Because even in this fully Buddhist nation - the Xian concepts come in... The Virgin Mother and the Whore (of Babylon?)... both are totally appealing in their own way. The mere fact that so many women in this country are living off the wages of prostitution... well, it throws a bit of a spin on the whore concept. So who's more economically viable? When everyone knows English - it certainly won't be ME. Although I'm sure that without 25 years of silent indoctrination I'd make a bloody killing in the sex-trade (tooting my own horn?)... But what if everyone here accepts the wrap that there is a difference among women? That some are virginal and that some are whorish? But hey! If that Xian ideology comes wriggling in through shampoo and pop culture... who's to say that it isn't just that? Cultural preservation is just for feeble Canadians who wouldn't know back bacon from boiled red pork! RIGHT? So the fall of Babylon and all its messy quagmires was, in retrospect: GOOD AND BAD. This reversal... this rebuilding of the famed tower & its implications... is it just a little bit of both? Or pure fatalism? I don't know. But there's something about being in Thailand that gives me the shivers. What would Owen Meany say about that?

It sounds like I'm really dogmatic about something but I'm not. I'm just not bored. I can

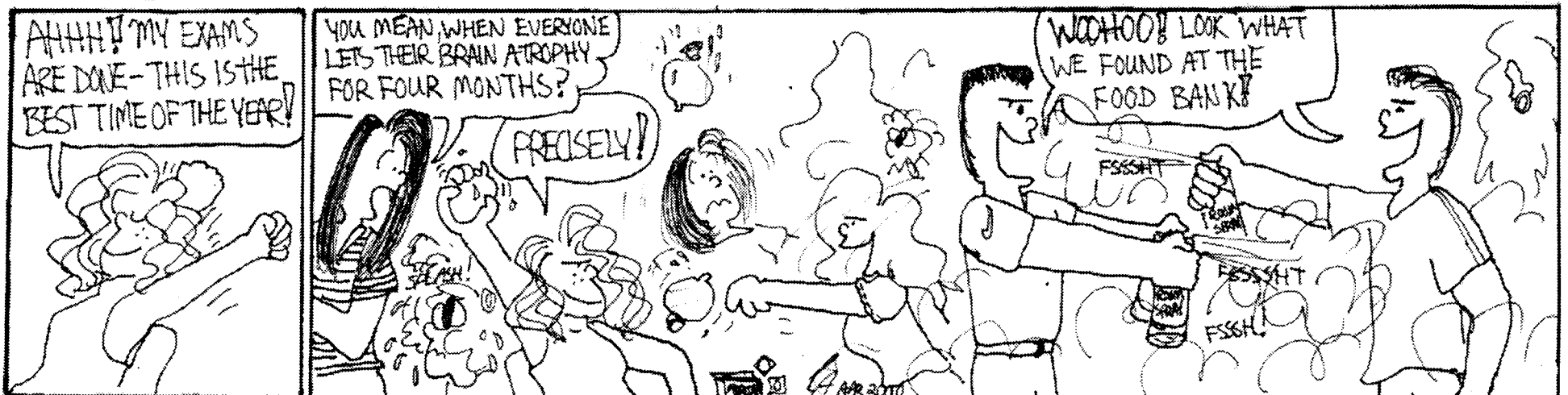


thank the Living Christ/Buddha for that because tonight I saw a dead bird on the side of the road and a bird in a cage in a window. I'd rather be a dead bird than a caged bird

and that is all I know. I feel like I'm just a pot-stirrer. Who said there EVER had to be a POINT? I'm outta here. Just mixing... all mixing according to plan.

A3RD

CHRISTIE ADAMS



Perspectives

Drew Barrymore's Breasts

Michael Bryson-

I was watching television with my mother the night Drew Barrymore flashed David Letterman. I don't know if you saw this. Drew jumped up on Dave's desk, danced a round for a few seconds, then lifted her t-shirt and showed Dave her breasts.

After she returned to her seat, Dave said: "You don't know how much I thank you for that." Drew laughed. Later she would tell Dave that she had multiple personality disorder, so it wasn't necessary for her to create characters when she acted. All she had to do was call up one of her personalities.

My mother fell asleep before Drew showed Dave her breasts, but when I woke her up to guide her to her room she saw one of the many times the producers replayed it. "What was that all about?" she asked. "Nothing," I said. It was late. I led her to her bedroom and kissed her on the cheek. I pulled the door shut and walked down the hallway to my

room.

All the lights were out in the house except the one in the front room, where we had the television. I could walk around that house for a week blindfolded and not bump into anything. I have lived here my whole life. I walked into my room and took a bottle of whiskey out of the top drawer of my dresser. I have a Led Zeppelin poster over my bed. It has been there since I was fifteen. I was thinking about taking it down, since I just graduated from college.

I took the whiskey into the kitchen. My mother didn't like to see me drinking. My father had stopped drinking two years ago because he was an alcoholic. My mother didn't like to see me drinking, but she didn't stop me. I took some ice cubes out of the freezer and dropped them in a glass. I took the whiskey and the glass full of ice cubes with me to the front room. Letterman was still on. I picked up the remote control and pressed "stop" on the

VCR.

The machine clicked, then whirled when I pressed "rewind." I wanted to watch Drew Barrymore again. She jumps up on his desk and you can tell by the look on his face that he's thinking, Oh, boy. What now? The interview is out of his control. Then she lifts up her shirt. You can't see anything. Maybe the side of her breast. Just a shadow. She's facing Dave and he's staring up at her breasts. For maybe half a second he's sitting there staring up at her breasts. He can definitely see both of her nipples.

The camera shows you Dave under Drew's right elbow and his eyes are hanging out of his face. Drew jumps off the desk and sits down. She's nervous about what he's going to say, you can tell. She took control of the interview, but then she gave it back. She sits there looking like a nervous school girl, nibbling on her fingernails. But Dave thanks her and she laughs. She's relieved. You

can tell she's thinking. It was good. I didn't ruin the interview. The audience is screaming and clapping and the producers replay it over and over. My mother looked at it and shook her head.

She never used to watch Letterman. My father had died two months before. My poor mother. She's not very well. She works at the local library. They gave her a leave of absence when my father died, but she hasn't gone back. "They don't need me," she said when I asked her about it. But you need them, I thought. She had hardly been outside since she put my father in the ground. I didn't push her, though. You don't get anywhere by pushing people, I can tell you that.

I took a sip of whiskey. It burned the back of my throat. Dave was saying to the audience, "I'm at work here! You people come here for entertainment, but this is my job!" He made his eyes go big and took a drink from his mug. "This is my job!" he said again, and they replayed Drew lifting up

her shirt.

My father drove a taxi, ok. He was killed when a passenger demanded his money. He turned over the money, and the passenger shot him in the back of the head. My mother cried all the way through the funeral. The church was packed with taxi drivers from as far away as Ottawa and Montreal. Death can bring people together, I guess.

I stopped the VCR and began flipping through the channels. I stopped on an old episode of "Three's Company," then flipped to a conversation two old guys were having about the work of the Devil.

Michael Bryson is the author of "Thirteen Shades of Black and White" a collection of short stories, published by Turnstone Press (1999). For more information about this and other stories try his web site located at: www.michaelbryson.com.

Manhattan Uber Alles Attack on art in the yuppie police state

Geoffrey Young-

It was at one time that New York city, particularly Manhattan was at the forefront of the great American cultural machine. William Burroughs used to hole up for weeks in the Hotel Chelsea (now 150\$/night) to write and, er, expand his consciousness. A couple of decades later, it was the Punk Rock scene, The Ramones, Patti Smith et al.

Not any more, hell no. Now the artistic pulse of New York has been cut by the insurgence of the anti-art American object seller. The idea thieves are running rampant and profitability has long surpassed creativity or alienation as the most common catalyst for expression.

I don't know whether or not the things on the walls in Chelsea Arts building, supposedly a hotbed of Manhattan creativity can even be considered art. Decoration maybe, but certainly not art. It was obvious that the galleries we saw were little more than stores that sell paintings.

The staff looked like plasticized yuppies. People in suits that reeked of university education and acted more like used car salesmen than people interested

in art.

There were some 20 galleries in the Chelsea Arts building, 2 per floor with stairs in the centre of the building. Most had an impressive view of the harbour and the statue. There was the Van Gogh cover versions gallery, the ever exciting words on a screen and any number of objects inspired by spent ideas. There was a picture for every imaginable New York living room wall.

It was a purely passive experience. There was no experience to be had as there was really none offered. It was all hands off and stay away from the art.

We had Berkely (age 6) with us and she was watched like a mouse watched by hawks. She'd wander around and look at the stuff that interested her, ignore the stuff that didn't, saying what she thought as she went. For a few hours, she was the scourge of the New York art scene.

Whenever I offered any sort of opinion or question to any of the staff people I was answered with a schizophrenic mix of ass kissing (in case I had money) and condescension (wasn't dressed right) that made me really uncomfortable in an indignation

sort of way.

It was the systematic dehumanization of art in favour of objects that are made to be sold. The very fact that they call themselves galleries or arts buildings is an insult to anyone who considers themselves to be an artist. They are convincing the culture at large that art is little more than a commodity. They say they're artists but in fact they are dismantling any sort of art scene in favour of a few thousand dollars here and there.

It is possible, on isolated occasions that art can make a little money. However, the suggestion that money can make art is preposterous and deeply offensive. The art is what happens when the artist decides he has something to say and says it. Therefore it is often dependant on people other than the originator of the idea to provide the insights that lead up to the expression of the idea.

If the artist has the expression of an idea as his goal his idea should be as involving as possible for the people who are going to be subjected to the art and should be shown in an environment where the expression is



allowed maximum resonance. The idea should be released to the public and discussion or response to the idea should be encouraged in order to better develop and refine the original expression to achieve maximum resonance. Any attempt to control the resonance of the idea is theft of the idea itself.

By placing us in an uncomfortable, snobby environment and by creating artificial separations of snobbery between the viewer and the work, the art is distorted and becomes a simple object.

Control over the artistic landscape of Manhattan has been sold, seemingly long ago to the commercial sector. The city is

flooded with money and the people have lost control of the places they grew up. Creativity has breathed its dying breath on the island and all reports say that its spreading through the boroughs like a plague.

Sure we've got our fair share of snobbery in Toronto but there is also a solid vein of creativity and expression in the city. The kids drumming on corner are proof (sitting is illegal in NYC and punishable with a serious fine). It occurred to us during the return trip that as far as art is concerned, Toronto has everything New York thinks it has but doesn't.

Art et culture

Blue Ink



Catherine Hancock-
I sat down with Mark Fontana, the lead vocals and bass guitar player for The Blue Hawaiians. We talked about his family, his life and, of course, the band.

In your own words, describe your music.

- You'd think I would get something down pat that I could say, but I still haven't been able to put

a finger on it. If anything describes it, it's reverb, it's got a reverb sound to it. There's a movie soundtrack quality to it. There's been comparison from everything from Roy Orbison, Chris Issak to lounge. When the band started it was done that way on purpose, to be that eclectic. I just think it's hard to describe.

How did you guys get on a major label? Did Quentin Tarantino's

Pulp Fiction help?

- When the band started 6 years ago at the Lava Lounge, it started specifically for the club. Michelle Marini, who owns the club, is a friend of mine. And she asked me to put a band together to play her club that just opened. So I called up Torn Maxwell and Mark Sproull and another guy (no longer in the band). After about six months, I knew that we had some unique thing going on. The first night we played, there were maybe 20 people and six months later the place was packed, with a line outside. And after Pulp Fiction came out you had to wait two hours to get in. I also knew that Michelle, by virtue of who she was, and her connection to the film business in Hollywood, people like Quentin Tarantino (directors and producers and actors) would be hanging out at her club. Everything has stemmed from that club. Including this record.

Pick a song, from your album, that best describes yourselves.

- There are two sides of the band

that I think reflect the sound of the band. One is "A Cheat" which is a sort of moody, pulsating type of a song. And then a song like "Trouble Bay" which has got these surf influences with a vocal track as opposed to being an instrumental track.

Do you sing in the shower?

- Yes. Marty Robins. My favorite male singers are singers with a deeper voice. People like Marty Robins and Roy Orbison. I prefer to croon than to scream. What CD is in your player at this moment?

For the last year or so, I've been listening more to movie soundtracks- or movie scores. Soundtracks have become something other than what they used to be. Soundtracks are now just away of selling records. I've been listening to movie scores a lot lately like "City Of Lost Children". And also the "Elephant Man" soundtrack. What is your most prized possession?

- My son, but he's not really my possession. And my wife also,

but obviously there's a difference between a grownup and a child. And the fact that this is my first child. He's going to be 4 in January. He is the thing that really keeps me going.

What did you listen to growing up?

My parents' records, Arthur Limon, some lounge records from that period, from the early 60's.

If you could change one thing about the band, what would you change?

- I wouldn't change anything, I really wouldn't. I think that it's going to continue to grow and change. Playing in a band is not easy, and I don't mean from the standpoint that the work's hard. Just keeping the band together. Especially on the road, you've got 5/6 guys, all the different quirks of their personalities and egos. What makes it easier for me is having a child and realizing that all these little things that happen are not big deals. And its how you deal with them.

Limblifter

Catherine Hancock-
I sat down for a drink in Bar Italia with Ryan Dahle, the singer, song writer and guitar player for Limblifter. We were supposed to discuss the band's new CD, "Bellaclava", but we didn't. I didn't really know much about him or his band so I only had a few basic questions for him. Ryan then challenged me to interview him without looking at my list of questions. So I did my best, only I had to admit that I hadn't heard of him. Ouch, that's a blow to the ego. He laughed, "It's kinda funny. It's really rare to talk to some-

body who doesn't know anything about us. It's kinda neat. But I guess it's gonna happen, sometime."

I asked him how they got started. Ryan explains, "We were self managed for years. I did all the management of our band in the early days."

The band had two other members, his brother, Kurt Dahle, is the drummer and Todd Fancey plays the guitar. They like to think of their sound as unique. I asked Ryan if they had been inspired by a particular band, or style of music, "Not really, no," he replied. "There's been a lot of people that I've liked over the

years but I try not to be derivative; so therefore we don't end up sounding like one set thing, hopefully... We kinda set out to make an album that was all different. Really diverse. So I don't think that there's just one song that best represents us. Maybe the first single represents the record a bit."

The first single is "ariel vs. lotus". If you haven't heard it yet tune into 102.1 or 99.9, it's getting amazing air time.

"So am I the first person who didn't know you?" He nods his head yes. And once I found out more about him, I realised that I had heard of him before. He and



his brother used to be in the band Age of Electric and he owns his own record label, LIMBLIFTER RECORDS. So

even though I thought I knew nothing about him, I actually did. I don't know why he didn't tell me.

Editorial

The school year has come to an end and so Pro Tem must stop the presses until September. I am happy to say that I will be the Arts and Entertainment Editor again next year.

This year I was learning the ropes and I think we managed to keep the A&E section fresh and full of current events. My expectations for next year are enormous and I really hope that I'll be able to live

up to them. I could always use some extra help so if you're interested in covering something, be sure to come to a meeting and let me know about it. J'aimerais bien avoir des écrivains français.

I still plan to review the more "mainstream" events, and I want more interviews with even bigger names than this year; however, I also plan on covering more community events as well. Making

the A & E section more balanced between the mainstream, the independant and the Glendon entertainment worlds.

Here are just some of the arts events we covered this year:

We interviewed famous bands like Big Bad Voodoo Daddy, Blink 182 and Silverchair and we introduced you to new bands like Ebony Run, FenixTX and Simon Says. We also warned you about

bands like McMaster & James. We reviewed all sorts of CD's like Choclair, Melanie C, Our Lady Peace and Suicide Machines

We reviewed award winning films like American Beauty, Boys Don't Cry and The Hurricane as well as other films like Best Laid Plans, Mystery Alaska and The Whole Nine Yards.

On a aussi écrit à propos du théâtre français: Encore une fois, si

vous permettez et Une lune d'eau satée.

Finalemt, les événements ici à Glendon: Tableaux d'une exposition, Le salon de livre, Gallerie Glendon et Bravo 2000.

Même si on ne pouvait pas écrire à propos d'un événement, we always informed you about it in our Upcoming Events calendar.

What a year it's been! Let's make next years section even better.

Art and entertainment

A bout de soufflet...

Réimprimé avec la permission d'André Petit

André Petit-

Après le long périple routier de juillet dernier à travers l'Asie Mineure, les Balkans et l'Europe méridionale, je retrouve au port de Beyrouth la Peugeot 504, réexpédiée de France par cargo. Empoussiérée, mais prête à affronter mille huit cents kilomètres de désert, plein Sud, jusqu'à Djeddah.

Bien calé par d'épaisses couvertures et protégé d'éventuels tourbillons de sable dans son étui noir, repose, sur le siège arrière, un accordéon, cadeau de mon père, en récente visite à Paris, ou j'étais moi-même en mission officielle.

Frontière syrienne puis jordanienne. Formalités allégées à la vue des plaques diplomatiques, ornées de deux sabres et d'un palmier, vœux de bonne route... Le soir tombe soudainement... la température fraîchit. A l'horizon, ruines romaines et vieil amphithéâtre de Jerash étirant leurs ombres. Canyon ocre vers la cathédrale nabatéenne de Petra. Paisibles villages, où le temps semble s'être figé depuis la Bible... Petits ânes trotinant dans la poussière, guidés par des bambins aux cheveux bouclés et

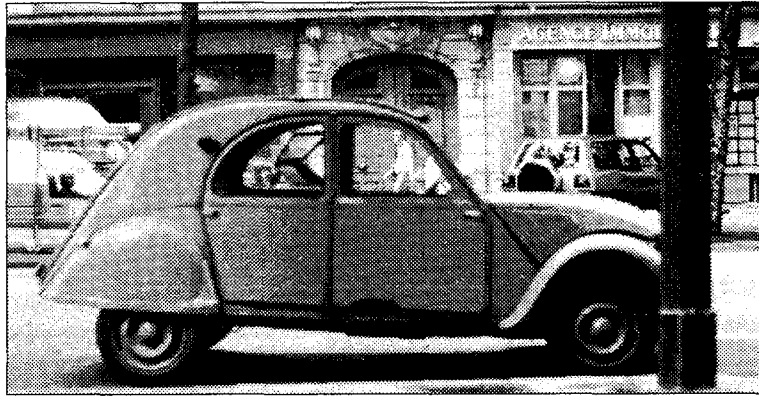
visages d'ange... Silhouettes de vieilles femmes, chargées de fagots... Vais-je croiser quelque prophète, cheminant sans fin, une longue canne à la main?

Jusqu'à Tabouk, quelques kilomètres d'asphalte. Comme à l'aller, étape prévue. Les militaires français de la Sofma m'assureront le gîte et le couvert, avant d'entreprendre l'ultime traversée du Désert de Néfoud.

Avant-poste frontière. A demi caché par de dérisoires sacs de terre, un garde moustachu veille, armé d'un impressionnant fusil, qu'eût apprécié Lawrence d'Arabie.

Présentations de documents... Salutations empreintes d'une extrême courtoisie... Rappel de la Toute Puissance d'Allah... Berçant les phrases de bienvenue, le vent léger chuinte et déplace de fines pellicules de sable. "Ah, tu es français?"

"J'aime la France..DIGOL.BOMBIDOU.P IJO..." J'ai quelque peine à refréner un sourire : s'agirait-il de notre Général, de son Premier Ministre de la plus célèbre marque de voiture française dans le Royaume? Sans nul doute...



M'offrant un thé brûlant, il contourne alors le véhicule, vérifie les plaques, aperçoit sur le siège l'énorme boîte noire, occultant le piano à bretelles, cher à Yvette Horner. Large sourire de connivence. Son Chef a le même appareil, me révèle-t-il... Je suis surpris qu'à ses heures libres, un Officier des Douanes soit artiste musical, dans un pays aussi austère que l'Arabie, qui interdit aux autochtones l'importation de tels instruments...

A l'appui de sa remarque, il mime la frappe et le renvoi du chariot. Hamdoulilah! Se méprenant sur le contenu, il vient de confondre machine à écrire et accordéon à soufflets!! Que faire pour le dissuader de son erreur, sinon offrir un con-

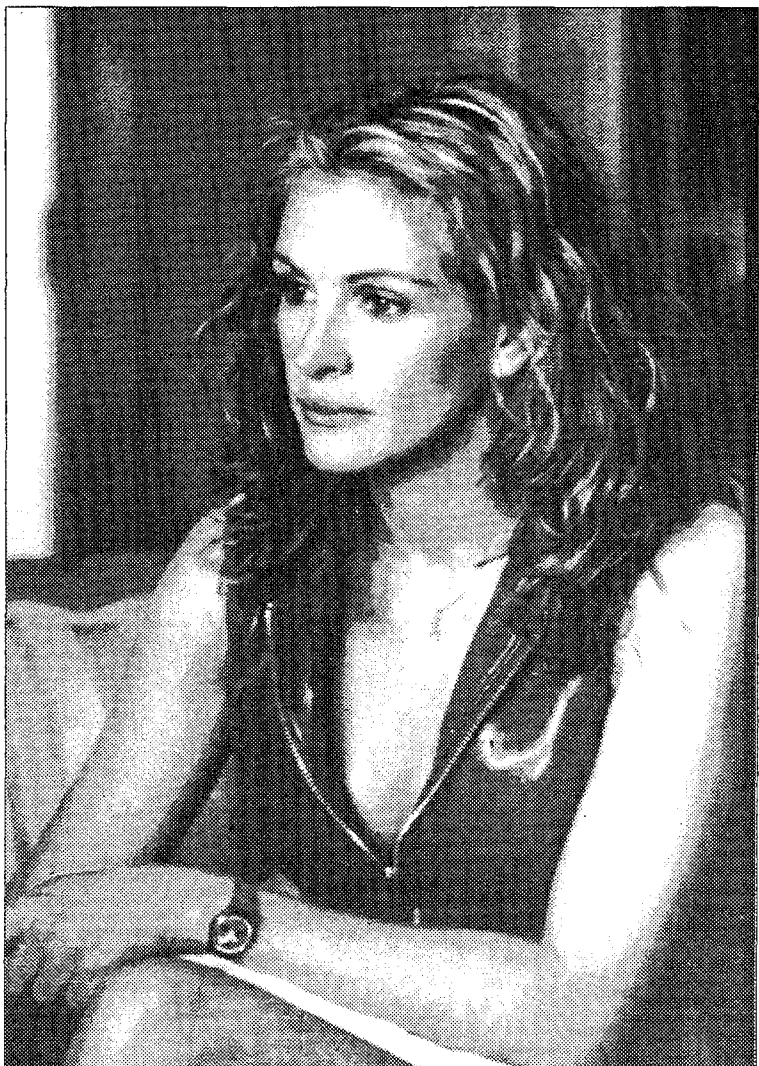
cert nocturne et l'initier aux trilles des valse musettes de ma jeunesse...

Etrange message culturel... Son regard de feu suit les doigts, qui glissent et rythment la mélodie. Sa tête dodeline. Dans cette immensité quasi lunaire, sous un ciel étincelant de myriades d'étoiles, il semble éperdu dans un songe, transporté par la magie de la musique qui, par delà cultures millénaires, vient de nous unir, dans une intense communion.

Ultime tasse de thé. Visiblement émus, nous nous séparons...

Pour ma part, je n'oublierai jamais ces instants indicibles, où le temps a stoppé sa marche à la rencontre de deux mondes.

Erin Brockovich



Catherine Hancock-

Julia Roberts booms with charm as Erin Brockovich, a twice-divorced mother of three with no job, no money, but plenty of spirit. Erin Brockovich is based on the true story of an underdog who takes on the bad guys and wins.

When she loses her lawsuit after a car accident, Erin begs her lawyer (played by Albert Finney) to hire her. There, she stumbles upon a real estate file with medical documents enclosed. Curious, she talks her boss into letting her investigate. She discovers that a gas and electric company has been contaminating the water, leaving

many of the surrounding residents seriously ill.

This may sound a lot like John Travolta's "Class Action", but it's not. What separates this movie from the others is that in the end not only does Erin help others, but she also helps herself; AND her law firm wins 333 million dollars - the largest win in a direct-action lawsuit in US history.

Julia's performance has been singled out as the film's most striking element. She is still as charming and beautiful as ever, but as Erin Brockovich, Julia offers something more. Something new. Something fresh. Something Oscar worthy.

Romeo Must Die

Colin Macready-

Romeo Must Die is a riveting action film with fast cars and big kicks. A heart-warming story about one man avenging his brother's death. In the middle of it all is a real-

estate deal that just got too complicated. Greed was the real murderer of his brother. When he comes to America to find the murderer of his brother, he finds a lot more.

Summer Events 2000

Here are some events for going on over the next four months that I think are worth checking out.

March 28

The Skulls opens in theatres. Starring Joshua Jackson and Paul Walker - what more of a reason do you need? Go see it!

March 31

The Road To ElDorado opens in theatres. -score by Elton John.

April 6

Edwin
The Government

April 7

Mariah Carey
Air Canada Centre

April 8

Methods of Mayhem
Warehouse

April 13

Serial Joe
Opera House

April 21

U-571
Opens in Theatres

April 27

Third Eye Blind
Warehouse

April 28

Nine Inch Nails
Maple Leaf Gardens

Friday, June 2

FenixTX, Bad Religion & Blink182
The Molson Amphitheatre

July 28

Nutty Professor 2: The Klumps

"There are hundreds, thousands of youth who enter upon the hard calling of the arts with extravagant hopes; but for the most part they come to terms with their mediocrity and find somewhere in life a niche where they can escape starvation."

-Somerset Maugham

she put it last night
in terms underneath
the outlines our words
present We rejected
our possession and threw
the shapes aside
and it felt in a way
where good had no boundary
but to spite this, now
I wonder
what our accomplishment
was, if anything.

- Danielle

Today I would tell of a boy who found me out. It wasn't so much his fault, although I'll tell him that it was. He had no way of knowing how he fit my fancy. He knew only that I cursed myself as I demanded him, not of the long-towed criteria which he shaped exactly. He could never know how a sixteen year old's dream had predicted him twenty six today. Yet he did know so much as I was fallen, the bastard. I hated him for finding, beneath my strength, the submission I wouldn't release and the domination that I secretly wanted to wield underneath. I had gotten used to ignoring this desire; I was surviving on my own, and that knowledge gave me the smile I needed to face the bullshit. To give in to this wanting was to take the braces from my knees, and I despised my whims as they were realized. I found out in my years alone how many things there were that were more important than this, and I relished them. In my hours spent pondering existence or reading other's takes on such or condemning society I considered myself, my thoughts, and my drives superior to those of people who would "die for love". I held this as a base and useless self-deception, a placebo to distract in place of drugs whilst ignoring the things that REALLY MATTERED. I deemed it the same as TV, which of course I do not watch. To have these pillars shattered in one fell swoop was disarming, to say the least. I have found within this self that I do not understand emotions for which I did not



know a capacity. At first I felt I was demeaning myself in allowing these thoughts time, no matter what they would pay or cost me. Then, as I found myself incapable of denying them, I became aware of them as a part of a hierarchy. I would never be able to pursue insight when lacking in knowledge of my own faculties. Thus did I accept my own deviant indulgence, thus did I understand what I used to pity in others, and such do I now share with you, whether or not you care. Yet I print it where I know he will not read, even as a part of me wishes he would.

-Danielle

Editor's note: Many of you have I shared time with here at Glendon, and I thank you for adding to my perceptions and joys. I will not be returning here, excepting the occasional visit. (You didn't think I'd stay away FOREVER, did you?) Many of you will remain in my memories and thoughts as I move in this next stage, (you know who you are) and I wish you the best of everything you may encounter on your journey. In case you're wondering, the reason that two of the items on this page were written by yours truly and the other by a body not a student is that I received NO SUBMISSIONS this week! We will be having no further issues this year, but for those of you who are returning, I KNOW SOME OF YOU ARE WRITERS, SO SUBMIT! You may find you like it!

this is not the story.
as if the days and the nights & the days
& nights of me ever happened that

way
you say as if

time is memorized
counted in seconds
and years
to reach you here

as if your vision's clear
extending me as you say me
into even
evened lines

a linking text, a
subject, plot, delineation

now
experienced, I am for you
a necessary fiction.

- Erin Price Grigg

