SCSC closes Balcony Square

The staff of the Balcony Square has published a 'rogue paper' after attempts to reach a compromise with SCSC over a controversial editorial collapsed on March 9.

The paper 'The Underground' was received favorably by the students of Scarborough College.

A meeting between the SCSC and Balcony Square occurred and concluded that the students of Balcony Square had no power to close the paper, so a solution could not be found.

The SCSC and Balcony Square agreed on a retraction of the editorial and the editors were not to be held accountable for the actions of their publication.

The meeting was sometimes heated, with disputes over procedure and the constitutionality of the closing of the newspaper.

When a student suggested SCSC did not have the power to close the paper, Finance Commissioner Tom Shoniker said 'Council rules supreme here!'

Martin Sneath, a candidate in the following election, said that it was inconvenient to use Shona (Nicolson) as a scapegoat for the problems of the paper.

Nicolson said the underground staff would present another proposal to SCSC, and if that is accepted, these proposals, which are basically their own, they prove that they are really on a vendetta against the Balcony Square.

The Balcony Square staff agreed to all of SCSC's requests at the meeting.

The dispute resulted when Shoniker commented on candidates in the upcoming SCSC election.

The editorial reference to candidates in the upcoming student council elections was set to be considered by the students of Balcony Square they had the right to close the paper.

The executive called editor Shoniker to the SCSC office on Wednesday to discuss the editorial. Nicholson refused to attend the meeting because the executive would not allow other reporters to attend.

SCSC President Ted Grinstead was upset that Nicholson refused to meet with the executive.

We invite Shona up here and she walked in here like some smart ass bitch with her attitude stuck right up her ass,' he said.

SCSC suggested that a 'media consultant' be appointed to check for potentially libellous copy before the paper is sent to the printers. Nicholson rejected the idea, asserting it would lead to censorship.

Balcony Square staffers are circulating a petition demanding that SCSC immediately resume publication. So far, 1000 signatures have been collected.

Nicholson said the decision to close the paper was really an attempt by SCSC to gain editorial control of the paper.

The editorial reference to Shoniker followed an incident last November in which Grinstead signed Nicholson's name to a council cheque. Shoniker tried to cover up for the SCSC president but Grinstead later admitted he signed the cheque, saying the cheque was urgently needed but Nicholson wasn't available.

Shoniker told the Balcony Square staff he is upset at their use of reference to fraud.

No one has charged me with fraud,' said Shoniker.

Glendon aux urnes

par Baudouin St-Cyr

Mercredi et jeudi, 17 et 18 mars prochains, les étudiants du collège Glendon seront appelés à choisir le nouveau président de la Ligue des étudiants. Ils devront prendre position sur une multitude de questions d'importance majeure.

Cette année, le taux de participation aux élections est très bas. En effet, les sept postes offerts à l'AEWG, seulement quatre d'entre eux seront contestés. La présidence, sans doute la course la plus intéressante des élections, verra trois candidats se faire face pour obtenir les faveurs de l'électorat; il s'agit de Carl Handy, Louise Sankey ainsi que Mark Friesen. La vice-présidence interne, il y a Dave Swayt et Erik Schasmin tandis qu'à la vice-présidence communication, on retrouve Preven en Maillard et Steve Phillips.


Le président des élections, Tim Huffer, a ouvert jusqu'au vendredi 14 mars à dix-sept heures car aucun candidat ne s'est encore présenté à cette poste.

Il y a aussi la course pour l'élection d'un représentant étudiant au Conseil des Gouverneurs de l'Université York. Quatre candidats sont en lice: Pamela Fruitman, Dan Gritt, Courtney Dodson ainsi qu'Erik Schasmin.

Lors des élections, il y aura aussi trois consultations référendaires. L'une sera la ratification du Rédacteur-en-Chief de Pro Tem, la deuxième sera au sujet d'une hausse des argent versés par les étudiants au journal, soit de $6.00 à $12.00, la troisième concernera la participation des étudiants à la Fédération des Étudiants de L'Ontario.

La réunion des candidats aura lieu mardi le 17, durant l'heure du dîner, à la cafétéria. Veillez votre chance d'entendre tous ces beaux monstres et tenter de vous convaincre de voter pour ou contre eux.

Lundi après-midi mi-semaine, le 15 mars 1982 à 13:30 heures, les personnes dont le nom figure sur la liste ci-haut sont priées de se rendre aux bureaux de Pro Tem pour une réunion importante. Tous doivent être présent ou au moins voter par procuration.

Forêt, March 12, 1982
Howza 'bouta Sauza?

Howya like a Sauza?

Collectors on the roof, a vast expanse of south facing glass, or air tight homes? Three experts in their field will debate three different approaches to reducing your heating bill. Which is the answer? Come to this discussion at Ecology House, ask questions, and decide for yourself.

This year a tradition will be started at Glendon! A group of interested graduating students formed a Graduating Committee and put together the FIRST ANNUAL GRADUATION FORMAL! It will include a sit down dinner (with a glass of champagne for toasting) and dance end in the Park Ballroom at the Inn on the Park Hotel. Pete Schofield and the Canadians (who is becoming a tradition at our formal dances) will be on hand to provide us with excellent dancing music throughout the evening as well as a surprise guest appearance by a french singer to make it a truly bilingual affair—the dress code will be formal. This means that it is a tie and jacket affair with tuxes does being acceptable but not necessary.

Tickets will go on sale Wednesday, March 17, 1982 between the hours of 11:30 and 1:30. For the first two weeks they will only be open to graduating students and faculty and staff. After that it will be available to the rest of the students. The cost of the tickets will be $23.50 each. This includes the dinner, champagne and dance.

This is the only way to go!!

Friday, March 12 at 7:30 a.m. Beaver Valley Ski Club Day, leaving from Glendon's upper parking lot. Cost is $23.00 plus $9.00 for equipment rental. Registration limited to first 47 people who have paid.

(487–6150)

Entrance Examination—Translation Programme.

There will be two examination held to assess students for admisibility to the Translation Programme:

Friday, March 26, 1:30 to 4:30 p.m. in Room 129, York Hall. Monday, April 19, 6:00 to 9:00 p.m. in Room 129, York Hall.

Both exams will be open to internal applicants; that is, students currently registered at York, and to external applicants.

Both sets of examination papers will be marked together, with results available in mid-May.

To sit the exam:

1. Toronto's Yonge Street is 1,170 miles long stretching right to the Minnesota-Minnesota border.
2. a) 4,860 miles b) Beacon Hill Park, Victoria, British Columbia.
4. The Hudson's Bay Company now known as The Bay.
5. Leslie McFarlane (father of hockey announcer Brian McFarlane). He wrote the first 21

ANSWERS

1. Saint Joseph. His feast day is March 19. 7. When frozen, the Rideau Canal in Ottawa becomes a five mile long skating rink.
8. Saint Joseph. His feast day is March 19.
9. Tommy Burns, from Hanover, Cannonball. His work and reading from his work and will speak on Canadian literature in Room 247, York Hall.

Ven. 12 mars, 1982
Pornography: a word that's lost it's meaning

by Jas

Once upon a time there was a word called Porn O. Graphy. It wasn't a bad word. At times it was a bit immoral and scandalous, and generated a lot of gossip, but otherwise Porn wasn't really a very bad word. It didn't mean to harm anyone. In fact, it only meant to write about prostitutes and their princes.

Over the years Porn became quite famous, in the notorious sense of course! People would pay it clandestine visits and enjoyed its wit and wisdom, compassion and charm. It had great friends too: Defoe, Fielding, Balzac, Zola, and so many others. One of Porn's very good friends was a man called John Cleland. John wrote a few books about Porn's mistress, Fanny Hill, and people read them with excited enthusiasm. Those were the good days, when Porn was popular and left alone. It worked with its friends, and together they created wonderful tales of adventure, charm, sentiment and humour. Some of these stories were tragic, others comic, and some—well, some were just good.

That was all that Porn ever wanted to do. And it did just that for several decades. Whenever Porn and its friends would produce a truly good book, they held a celebration. Surreptitious messages of felicity poured in, and Porn felt rejuvenated. But, and alas, all good things must come to an end; and so it seemed with Porn's popularity.

Some people, jealous of Porn's mystique and charisma, began a series of malicious rumors against the defenceless word. Over a period of time, and because the malefactors were cunningly disguised as ascetics, the populace actually believed the malediction! Poor Porn!! A pitiful sight it was. Its once eloquent and elegant form now a mere mass of unintelligible alphabet; derided and reviled, its etymon destroyed, it finally succumbed to the inextricable scurrility of the self—acclaimed righteous.

On a cold and grey November morning, Porn O. Graphy quietly disappeared. It left no forwarding address, and no message for its remaining friends. Legend ah it, that for centuries, Porn lived the life of a recluse. The faithful went further. Odious, loathed were the good days, when Porn O. Graphy. Its reputation was accredited to Porn. Violence, disgusting obscenities were associated with Porn O. Graphy. Its reputation by now beyond redemption, it tried its best to put the malefactors were cunningly disguised as ascetics, the populace actually believed the malediction! Poor Porn!! A pitiful sight it was. Its once eloquent and elegant form now a mere mass of unintelligible alphabet; derided and reviled, its etymon destroyed, it finally succumbed to the inextricable scurrility of the self—acclaimed righteous.

That was a pity; but the calamity came later. Porn's persecutors were not satisfied having banished it, they went further. Odious, loathed were the good days, when Porn O. Graphy. Its reputation by now beyond redemption, it tried its best to put the malefactors were cunningly disguised as ascetics, the populace actually believed the malediction! Poor Porn!! A pitiful sight it was. Its once eloquent and elegant form now a mere mass of unintelligible alphabet; derided and reviled, its etymon destroyed, it finally succumbed to the inextricable scurrility of the self—acclaimed righteous.

During the last decade or two, Porn tried to re-establish its philosophy, however, the world refused to recognize it. The refined image was alien to generations brought up on the coarse, distorted values of perversion. Porn was held responsible for exactly what it stood against. It tried its best, but then again, who would believe a word called Porn O. Graphy?

Though Porn was always an affable word, its misrepresentation drove it to the limits of exaggerated distortion. It was misquoted, misunderstood and misused. And who was to be blamed for it? Certainly not Porn! It tried its best to put the picture in correct perspective, but nobody lent it an ear.

Porn despised men who hated women; women who hated men; and people who liked violence. It didn't believe in any sort of power play. Porn just wanted people to treat each other with courtesy and consideration, it believed in making love, not just having sex. But this was the fine print nobody bothered to read.

Dejected, Porn gave up its very own cause as lost, and once again, faded into oblivion.

Note: Porn O. Graphy is presently convalescent in an Old Word Nursing Home from a stroke it suffered during a casual stroll through Manhattan 42nd St. (New York). It was last seen planning an Abused Word Rights Movement with its old cronies—Art and Music.

What's happening in Teacher Education?

OPEN HOUSE
Faculty of Education
University of Toronto
371 Bloor St. West

Wednesday, March 17, 1982 7 to 10 p.m.

Information: 978-3241

Fri., March 12, 1982
PRO TEM

Redacteur en chef/Editor in chief
Nicol Simard

Production editor
Francesca Meers

Advertising manager
Joe Ugarkovic

Redacteur pour PUC/CUP editor
Baudouin St-Cyr

Human rights editor
Ruth Bradley

Entertainment editor
Erik Schasmin

News editor
Wayne Burnett

Photo editor
Phil Allan

Typsetting
Evelyn Elgin
Kathleen Meighan
Marc Marlier
Kim Lewis
Evelyn Elgin

Collaborateurs/Contributors
Sally Cooke
Paul Hogbin
Isabelle Landry
Kim Lewis
John Maxwell
Alex C. Patterson
Harold Patton
Louise Sankey
John Wilton
Jas

DEFI

Le journal étudiant du Collège Glendon, L'Etudiant, est l'organe officiel de la presidence et de la vice-presidence. L'organisation de l'ET est la suivante:

L'etudiant

PRESIDENCE

presidence, no us avons travailler quelques soirs et quatre postes sur sept. Si nous voulons non la augumentation du montant pr payer pour etre membre de l'organisme. A ce sujet, l'association des etudiants a decider d'appuyer le non a l'augmentation. Etant donne l'importance de l'organisme et de l'existence d'un bloc etudiant oriente, nous croyons qu'il est important que Glendon vote oui.

Radio Glendon et Pro Tem auront chacun un referendum. Les deux organismes ne recevront pas assez de fonds des etudiants. Ils recoivent tous deux le meme montant depuis une dizaine d'annees. Si Pro Tem, par exemple, a tant de problemes maintenant, c'est que le journal recueil un montant trop petit des etudiants. Il est plus que temps que nous recevions plus. D'annee en annee, Pro Tem a besoin de temps et de temps de cesse plus difficile a accomplir. A chaque annee, L'AECC doit debuter pour couvrir les dettes du journal et se retrouve ainsi avec moins d'argent pour les autres activites etudiantes. Il est temps que tout cela cesse. Il nous faut plus d'argent!

Here we are again at this time of the year when we must make all the decisions that will make next year a success or a failure for the Glendon students.

It is time to choose who will be on the G.C.S.U. executive and who will lead Pro Tem.

Let's start with the G.C.S.U.

It is saddening to see that so many people are running for the different positions. Only four out of the seven positions will be contested. We can choose between Peter Givson, Carl Hérou et Louise Sankey for presidency. Dave Sword and Erik Schasmin are running for vice-president. Steve Maasland and Steve Philip for P.V.P. Communications, and Wayne Burnett et Barb Morris for Student Senator.

L'emploi- Summer Secretary to work in the Dean of Students/Mas

Job- Summer Secretary to work in the Dean of Students/Mas-

Ven. 12 mars 1982

Nouvelles

Nous voici maintenant en-

cor exhauste et en dehors du

prochain. Un succés ou un échec pour les etudiants de Glendon.

Il faut choisir qui seront a la tête de l'organisation des etudiants et qui sera a la tete du journal.

Commenceons avec l'AECC. Il est devenu de voir a quel point peu de personnes ont postulé. Il n'y a que quatre postes sur sept qui sont comtes. Au niveau de la présidence, nous avons le choix entre Peter Gibson, Carl Hérou, et Erik Schasmin. A la vice présidence, on trouve Steve Maasland et Steve Philip. Wayne Burnett et Barb Morris sont trop au poste pour se sentir en danger.

Ce qui veut dire que les postes de V.P. culturel et V.P. externe ont eté accordés sans avoir lutte.

Nous avons donc Paul Hob-

gion, Ruth Bradley, et Kevin Williams aux affaires exterieure. Il n'y a pas encore de candidates offrant un soutien au poste de V.P. academique lorsque nous le verrons sous presse. Espérons que nous aurons un choix váritéable.

Pour ce qui est du conseil de la faculte, il n'y a rien de nouveau. Vingt etudiants peuvent se presenter et se faire elire automatiquement. Alors, tant que nous n'avons pas plus de 20 candidats, nous ne aurons pas besoin de voter. Nous avons le meme nombre fantastique de 3 personnes.

Espérons que ces elections se decouleront sans accro- chage de toute nature. Cela vire dis un travail de la part du president des vendredis de 9h a 12h.

Nous avons decide de ne pas publier les messages que nous avons reçu de certains candidates car ils n'etaient pas tous au courant qu'ils pouvaient utiliser le journal. On n'avait pas assez de privil- leges certains.

Pro Tem doit aussi faire des changements... ou plutot UN changement. Le role de l'edito- en chef. Le personnel du journal doit choisir lundi apres-midi le futur reducteur en chef. La population etu-

diantes et qui seront elections par un vote ouvert et directe.

Les resumés de l'emploi suivant:

EDITOIREL

PRO TEM

Alors, retour a…
Paul Emile Borduas: pionnier
par Isabelle Landry

Borduas demeure l'un des artistes les plus actuels qui soient. Comme bien d'autres artistes, il fut de ceux qui voulurent transformer l'art et la société. Il ne renonça pas à un usage du tableau, objet de l'art, objet de la découverte de ses facultés sensibles et créatrices. Il sut aussi de sa motivation à dépasser une disposition à l'art avec laquelle il est en désaccord.

L'aventure picturale de Borduas est une très ardue. Au cours de ses premiers travaux consacrés à un art religieux, l'artiste fait preuve déjà d'un grand souci de perfectionnement. A travers une technique automatiste, l'artiste parvient à faire abstraction d'un thème. De même il révèle un intérêt grandissant pour l'étude de l'objet dans l'espace.

P.E. Borduas s'est acquis une réputation considérable. Le Refus Global l'ouvre de celui qui fut un authentique penseur québécois ne cesse de susciter de l'intérêt parmi les chercheurs de sciences humaines. Mais saisir la véritable valeur de la peinture de celui qui fut aussi l'un des artisans de la plus grande révolution culturelle au Québec, celle des années 60 n'est pas facile.

Les références à l'unique période automatiste nous ont quelque peu éloignés d'une vue d'ensemble de la carrière de l'artiste.
1. Conférence donnée le 10 novembre 1942 à Montréal, texte paru dans: L'Amérique Française, p. 31 à 44.
2. Catalogue d'exposition: Borduas et les automatistes
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Fri., March 12, 1982
The Masters of War

by Bob Quinn

Come you masters of war
You who build the big bombs
You who have never done nothing
But to build to destroy

On December 4, 1981, the United States Senate gave Ronald Reagan the entire defense spending increase that he had asked for and more. The total appropriations package which they approved was worth $208.6 billion. This is an increase of approximately 22 percent from last year's spending level.

While doing this, the Senate also approved all of the funds which Reagan had requested for the new land-based MX missiles and B-1 bombers which he says are needed to strengthen the strategic striking power of the U.S.

According to the Senate Majority Leader, Howard Baker (Republican representative - Tennessee), the rather lopsided vote (84-5) should be hailed as one that will strengthen the defenses of the United States for "forty years to come."

You who hide behind walls
You who hide behind masks
I just want you to know
I can see through your masks

Because $208.6 billion is such a grotesquely large sum of money, the first point which should be clarified is the amount the average citizen of the United States has to pay via their tax dollars for this year's "defensive" system of potential first-strike armaments.

And since the United States is the supposed epitome of "freedom" and "democracy," this should be, in theory at least, quite easy to find out.

The most popular figure used these days says that 27 cents of every tax dollar in the United States goes towards the various military programs. This is the figure used by Reagan and the rest of the American political establishment and because of this, it is the figure which received the attentions of the press and thus, the general public. It remains largely unknown however that 27 cents only represents the current expenditures of the American war machine.

A second method of analysing the information points to 57 cents of every tax dollar as being the answer. This figure is arrived at when the expenditures for social security have been removed from the budget. This in fact was the way the budget had always been calculated until the mid-1960's when the blackwash against the Vietnam War began.

Because social security is an independent trust fund, it has always been financed separately. And because of this, it has always been a separate entity in itself apart from the general budget. When it came to be included in the budget by the then-Johnson administration, however, it merely served to diminish the apparent size of the military's actual slice of the country's finances. And thus, 37 cents is the figure arrived at when social security is excluded from the budget.

The third and final method of determining the military's actual portion of the American tax dollar puts all of the United States government's "national security" programs together under a single category. And this single category points to one figure: 52 cents. Over half of every tax dollar an American citizen pays is spent on the military machine.

And even at this figure the picture is not complete, because the secret military operating expenses of the CIA have been excluded. They are classified as "top secret" and are dispersed throughout the budget in one form or another. What is known is that the CIA, in their pursuit of peace, buys weapons and trains mercenaries to fight in conflicts throughout the world. Their "aid" can be seen in everything from the Bay of Pigs invasion and the Angolan war of independence to the current aid which they're giving to the Afghan "freedom fighters."

The United States sold more than $18.3 billion in weapons to third world nations last year with contracts for future sales of $41 billion already signed. They sold twice as many weapons to other countries and organizations during the past decade than the Soviets have.

The United States' military machine has consistently been first in developing such "defensive" weapons of war as the nuclear bomb, the hydrogen bomb, Intercontinental Ballistic Missiles and the first Multiple Independently Targeted Re-entry Vehicles such as the various Minutemen and MX missiles.

The list continues to include today's state-of-the-art death masterpieces like the first enhanced radiation neutron weapons and the first cruise and "dial-a-yield" tactical nuclear weapons. Could it merely be a fiendish Soviet ploy which is causing the American government to act this way?

In many ways, it becomes very hard to accept Ronald Reagan and the New Right's "Red Peril" neuroses when you know the facts.

Item:

(RNR/CUP) - A military board of inquiry has recommended the discharge of an officer who complained of "practical jokes" among members of his Titan missile unit.

According to his attorney, Captain James Kanak was so concerned about the level of horseplay that he might hesitate before following an order to "push the button."

In a complaint to his superiors, Kanak said he had witnessed "a considerable degree of frivolity, games playing, practical joking and hazing." He says he was told this was a "common and accepted component of missile crew duty."

It becomes even harder to believe when you know that the Soviet Union is hurting economically. With a gross national product the size of Japan's, the Soviet Union can't feed its own people and must import grain (much of it from the United States) to make up for their sagging agricultural economy. Having lost twenty million people in World War II compared to the United States' 400,000, can any sane person realistically believe that the Soviets are anxious for a tragedy like this (or worse) to occur again?

The zenith of Soviet influence over other countries in the world occurred in 1958. Since that time, 15 countries have left their sphere of influence.

Even their own population is severely divided. Fifty per cent of the Soviet Union's population are from minority ethnic groups, divided into over 200 languages. This includes a significant Moslem population living near the Afghanistan/Iran border.

Like Judas of old
You lie and deceive
A world war can be won
You'd want me to believe

According to George Kennan, former U.S. ambassador to Moscow, the architect of the "containment" doctrine which has been the basis of American policy towards the Soviets for decades, "the Russian leadership is a group of troubled men who aren't anxious to expand their power by the direct use of their armed forces."

Kennan believes that the Soviets do want to expand their influence around the world but he is quick to point out that this is not the same as wishing to expand the formal limits of one's power and responsibility.

"I do not believe that they (the Soviet leadership) wish to invade Western Europe. They are having trouble enough with the responsibilities they have undertaken in Eastern Europe."

Kennan believes that the Soviet leaders feel they "have become increasingly isolated and in danger of encirclement by hostile powers." According to him, "I do not see how they can otherwise interpret the American military relationships with Pakistan and China."

According to the former ambassador, the American nuclear build-up may in fact be the beginning of the end.

"My opponents maintain that the reason we must have the nuclear weapons is that, in a conflict, we would not be able to match the Soviet Union with the conventional ones. They say: We must have these weapons (nuclear weapons) for purposes of deterrence."

"But nuclear weapons can serve no useful purpose. They cannot be used without bringing disaster upon everyone concerned."

Hopefully, someone is listening
While the death count gets higher
You sit in your mansion
While the young people's blood
Flows out of their bodies
And gets buried in mud.

"Masters of War" by Bob Dylan

Reprinted by Canadian University Press
The sign of the 60's
The sign of the 70's
A sign for the 80's
And how to order the beer that keeps on tasting great.
Brief cases — the adventures of Chuck Tolstoy

By John Maxwell

Tues. Aug. 12, 11:25 p.m. The fateful night had arrived. After a long last-minute preparations, the time and come to exchange—legend. The priceless Nubian Jackal for the black mail photos which threatened to ruin a domesticated dog.

Chuck Tolstoy snuffed out his cigarette, grabbed his hat and coat from the filing inet drawer (where they were filled under 50 for outer- wise tucked under the brown paper—wrapped parcel under his left arm. His right rested deep in his coat pocket, the handle of the 32-calibre revolver cradled in the palm. Locking the door of his water—front offices, the detective made his way to the pre—arranged rendezvous spot—a fireman's hose for a secret meeting.

There was no moon to illum- inate the narrow alley be- hind the red—brick restaurant that night. Despite the bulge thrown from above a shadowy figure, the man stepped out onto the alley. That same doorway, Tolstoy knew from his earlier visit, led to Rev. Kim Pot Luk's riche cave—high—grade opium.

He kept to the back of the brick wall opposite the doorway and nefetally went his way, his hand on the trigger of his gun. His left hand held the phone book—upper calibre revolver cradled in the splash of his earlier visit, led to Luk's mastermind—expressionless stare. Luk's com- ment to the meeting was read 11:55—

The Korean's breath be- came labored, his eyes rumbled, a sheen of perspiration on his face and a dark red stain in his hand. Luk didn't have a chance to react, to describe the flash in the darkness before the shot struck him. The Korean had killed him, the shot had been fired from his earlier visit, led to Luk's hand on his right arm, delivering a deathblow to the ground. Total dark- ness engulfed the narrow alley, but some members of the gun party were close enough to see Luk's corpse being taken away. The last Korean had a bullet in his hand and a pistol in his hand right hand. Luk didn't have a chance to react, to describe the flash in the darkness before the shot struck him. The Korean had killed him, the shot had been fired from his earlier visit, led to Luk's hand on his right arm, delivering a deathblow to the ground. Total darkness engulfed the narrow alley, but some members of the gun party were close enough to see Luk's corpse being taken away.

Patterson hunched over the corpse, trying to identify the body against the door. He was joined by Reuben Bigelow, who had been called to the scene.
Why get an arts degree?

by John Wilton, Manager of the Canada Employment Centre on Campus and an Arts graduate in French and Latin.

A number of graduating students have visited the Canada Employment Centre on Campus recently with this question on their minds, if not on their lips. Indeed, in this age of rapidly advancing technology, why should any employer want to hire a grad with a degree in psychology, English, sociology, history or anthropology? If the employer is interested in someone who can design a new material handling system or write a computer program or conduct a geological survey, the your Arts degree is probably useless. But if you sop and think about it, those same people need a lot of people other than technicians to run their business. The company that requires a material handling system for its large new factory may need a sociology or psychology graduate in their employee relations department to help them hire, train and motivate employees to work with the new system rather than against it. The company requiring a computer programmer may need an English grad in the public relations department to help explain to consumers the benefits of their new computerized billing system. Or the resources company that needs a geologist may also need a knowledgeable and sympathetic anthropologist to advise them how to get the support of local native groups for their new mine project.

These are but a few examples of how creative thinking can show you the true value of your Arts degree. While any job search can be a frustrating, discouraging experience, you must not let your frustrations block out your creative, enquiring and investigative thought processes that you have spent three or four years developing while at University. You may never again have use of the facts you learn here, but the skills and attitudes that go along with an Arts degree will most likely form the basis of a successful career. One of this year's success stories, for example, is a student who will graduate in April with a degree in English literature. While she will not likely have occasion to use her knowledge of Chaucer, Keats, Joyce or Milton to very great advantage, her writing abilities came to the fore in the form of an excellent resume. With this resume and because of her organization and communication skills, she was interviewed on campus by every company which she applied to. She has chosen a supervisory position with a major insurance company that she applied to. She has chosen a supervisory position with a major insurance company and rejected the other three jobs she received. "This is not an isolated case.

Let us return to our initial question, then: What good is an Arts degree? The benefit you derive from your degree depends on your ability to be creative, to think positively and to work hard to achieve your goal—a satisfying and rewarding career. Good hunting.

For further information about job search techniques or to register for permanent or summer employment, drop in to the Canada Employment Centre, N108 Ross, or call 667-3761. Hours: Mon. 8:30 a.m. to 7 p.m., Tues. - Fri. 8:30 a.m. to 4:30 p.m.

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Records, records, records......
by Sally Cooke

Albert Hall is a largely unknown guitarist and singer. Perhaps this is partly due to the fact that Hall is a Canadian, supported by very little promotion. Sorry to say this Albert, but the new album will likely keep you in the basement.

Although a competitive achievement, this record doesn’t break any new ground musicically. I found the album title deceiving, as would anyone whose idea of country rock brings to mind the Eagles and the Allman Brothers.

Mr. Hall has closer ties to pop than anything else, although the music is counterfeited by steel pedal guitar and harmonica. The lyrics are soft, slow moving and complacent, nothing to get excited about. Hall’s voice is pleasant, and has a bluegrass flavour which is especially noticeable on the soothing cut, All So Familiar.

Drivin’ On The Wind is another nice tune, but the best song by far is Wish I’d Met You Sooner, the closing cut on side one. The melody is superior and fairly dancable.

In all, it’s not a bad album, but I wouldn’t recommend buying it unless you can find it on sale at a discount. P.S. It’s recorded live, but you probably won’t notice. The audience didn’t. The Rating: **Fair

Michael Bloomfield; Living in the Fast Lane
Michael Bloomfield is one man I wouldn’t attempt to categorize. Each song on Living in the Fast Lane has a different influence and contrasting rhythm.

Whatever your tastes, it’s sure to be satisfied by this album. When I Get Home gives us good rock, Share On Love is vintage Sly Stewart and on it goes, bluesgrass, blue, Red Brown. You name it, Bloomfield can do it.

The diversity is partially due to having five lead vocalists plus a choir working with excellent arrangements. As well, Bloomfield lends his awesome talents as a guitarist, bassist, percussionist, and piano player. He has also chosen good musicians such as Duke Tiffo and the Marin County Playboys to accompany him on his musical voyage of discovery.

I recommend this album to ecletic spirits. You won’t be disappointed.

The Rating: Good Album to pick up

Peter Hammill; Sitting Targets

Long a cult hero, Hammill may be the only one to the common folk with his tenth solo album, Sitting Targets. It’s a high album by an artist who’s always ahead of the times.

Vocally, Hammill keeps control, experimenting in many different methods and volumes, only letting loose a few times. The one common component of songs are the pain, a theme that ties the entire album together.

Specifically, the title tune and one of the first songs on each side (are formula
tiful and driving rock’s roll. Stranger Still has a riveting bass and eerie synthesized chords that periodically sound and collapse through-out.

Although Hammill lyrically still fits the image of ‘Dr. Doo’ or the ‘Kliegerkard of Rock’ titles that the critics have given him, his words are used here for different effects. Ophelia creates a haunting
ting despair, while Heistation is harsh and willful. On some songs, as in Sign with the powerhouse drumming of G-u-y Evans, the music com-
mands the listener more than the message behind it.

Overall, Sitting Targets may be the best work ever done by the thirty-three year old originator and mentor of Van der Graaf Generator, a now defunct group that was a contemporary of Genesis in the early days. Other achieve-

ments of Hammill include working with Robert Fripp on each of solo projects with some brilliant results, and Naf’s Last Chance.

On this album Hammill assumed the persona of Rikki Nadr, the prototype of today’s punk. Nadr’s Last Chance was the 

important precursor to the punk movement which over-

ran England two years later. Indeed, one of the album’s greatest fans was a young school boy named Johnny Rotten, who would later become lead singer for the Sex Pistols.

The fact that Hammill him-

self handled the production, arrangements and recording of his latest album has in-

sured a unique sound and a solid statement by one of the most intelligent and progressive rock artists around today. The different influences in his work range from folk to heavy metal, yet Hammill’s airplay is basically limited to CFNY and FM Radio Gliden.

Perhaps the next album will be the one to wake up the radio programmers. In the meantime, why don’t you pick up your own copy of Sitting Targets and like Hammill, be ahead of your time.

The Rating: *** One of the Better Albums Around.

Dead Kennedy’s — E.P.; In God We Trust, Inc.

When I think of the Dead Kennedy’s I think of... the one minute waltz. Their aver-

age song length is under two minutes, with the result that one cut is basically indisting-

uishable from the next. To be truly appreciated, the Dead Kennedy’s have to be seen

live. On record, their remark-

able energy fuels into rushing screams.

However, I wouldn’t sug-
gest that buying this E.P. is a waste of money. Their lyrics are easily worth $5.98 as in

this sample.

Punk and so religious cult. Punk means thinking for your-

self. You ain’t hardcore cos you spine your hair.

When a jock still lives inside your head. Yeah, that’s slamming the weakest punk.

Nazi Punks Funk Off is the best song lyrically and music-

ically, although it does take a little bit of getting used to, especially if your idea of New Wave is The Police. The Dead

Kennedy’s are a very polit-

ically and morally aware group that smothers its messages with obscenities rather than sentimentality. Credit for this can be given to lead vocalist and major writer Jello Biafra who is the prime mover and 

literate spokesman for the band. When questioned about the band’s choice of a name, he explained that the death of Kennedy represented the end of an era, the loss of innocence in the U.S., and that their songs explore the world that resulted from this.

With the solitary exception of Rawhide, a western par-

ody, all the songs on this E.P. are true to this theme. Other standards would be Religious Vomit and the longest,

most ambitious piece We’ve Got A Bigger Problem Now.

In God We Trust, Inc. is not for everyone, but you must for Sex Pistols fans and several others.

The Rating: *** Good Album to pick up.

David Byrne; Songs from the Broadway Production of the Catherine Wheel

With each successive al-

bum, David Byrne’s skills as a songwriter and vocalist grow sharper and sharper.

Songs from the Catherine Wheel are a remarkable cul-

mination of the direction that began on the Talking Heads’ More Songs about Buildings and Food album. While more sophisticated than My Life in the Bush of Ghosts, the Cath-

eline Wheel continues in the exploration of African musical sensibilities that its predeces-

ors began.

Byrne is not afraid of rep-

etition, and in his clever use of it here the achievement of perspective has been realized, each space, each echo acquires meaning, each lyric is played with every available ear. No solos for effect here, each instrument is played only when the song as a whole demands it.

Of course, when David By-

rne the music doesn’t have to be analysed. Songs from the Catherine Wheel are an experi-

ence, and as such it is as dance-

able as any Talking Heads record. Turned down low, it provides a calm background

atmosphere.

Eggs in a Briar Patch rapid-

ly became my favourite song on the album. With fellow Talking Head Jerry Harris-

on clavinet, long time collabo-
rator Brian Eno on bass and vibes and the amazing Adrian Belew counterparting

Byrne on guitar, the piece is a real standout with Yoshi Horton’s drums and Jo-

hn Cherubim providing the gum
gong as an accent.

Poison is another superb piece. Donette McDonald shares vocal duties with Byrne, in one of the best duet record-

ings that I’ve heard this year.

Surprisingly, she doesn’t harmonize with him anywhere else in the album.

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CounterpointReview

By Paul Hogbin

Not A Love Story is a blatan-
titude failure as an attempt to
show pornography to be a ma-
jor force of corruption in our soc-
ety. Instead of focusing on the
average man (person) in the
city, the film features a string
of random, for the most part, fem-
inst (Kate Millet), and a Huster
photographer who has his assesse.
"A true cross-section of
York.

The film consists of a tour of New York's 42nd street
strip. One could not more call
22d street representative of
modern American porno-
"gromics" than one could refer to
Buckingham Palace as a typical
British upper middle class estate.
But the National Film Board is
a Canadian outfit and pre-
sumably attempts to reflect
Canadian society in its pro-
duction of films. By this
point, the film features a smorgasbord of sex.

The film's second major
shortcoming (no pun intend-
ed) is that pornography is
equated with violence. While
there is no doubt that a cer-
tain segment of the popula-
tion does engage in sado-
masochistic sex. Not A Love Story went
completely overboard in devoting approxi-
ately half of its efforts to
this aspect. To most Cana-
dians, pornography means
photographs of nude men and
women making love in a var-
ying number of positions. Even
Sigmund Freud, when explori-
ging the Cuban psyche clas-
sified man's desires separate-
ly as aggression and sex. To
most people the two are
different. Not A Love Story
fails to make them do be
one and the same.

There is a rumour circulat-
ing claiming that yes, women
do have a sex drive. Some-
one really ought to tell the
NBF. Not A Love Story gives
a very slanted viewpoint sug-
gest the pornography exist-
s solely to satisfy male desire yet various publica-
tions such as Viva and Playgirl
cater to females while certain
aspects of Penthouse could be
classified as appealing to both
sexes. It seems rather
hypocritical that the film
would decide that one
minority of pornographers, the
42nd street trade, is worthy of
attention while at the same
time choosing to totally
ignore female oriented por-
ography despite the fact
that in dollar terms the latter
group is probably the larger
of the two.

The only point brought
forth in the film that even
approaches the description
"credible" is that which deals
with inferiority complexes
that develop when certain
people feel they ought to be
as well endowed and as
en-
during as the pornographer's
models. While this may appear
offensive, many people who
focus their attention on physical
attri-
butes could not possibly
be a problem for those who look
a little on the small side. Pornography's
limited effect in this regard
can be seen by examining the
history books: long before the advent of
pornography - even before development of the
camera - men and women directed their atten-
tion to each other, to the better looking members
of the opposite sex. Nothing has changed; porn cannot
be truly chastised on that score.

So one may ask, what should
the NBF have done to
improve Not A Love Story?
To answer this question one
must first examine the goals
set out by the NBF in making
this film. In their press kit
the NBF defines this central
objetive of the film as to
"recognize and evaluate the
effects of pornography on our own lives" and
therefore lead us to find
possibilities for personal
action. To fulfill these
most noble aspirations
the film should have con-
centrated its efforts on the
"other than the pornography.
Questions that could have
been explored include:
What sort of person buys por-
nography? Is it generally,
as feminist Kate Millet put it,
the men who "have never
had enough sex, love or part-
ers"? Children, how are
they affected? How do more li-
beral societies, such as those
in Scandinavia, cope? What
is the increased availabil-
ity of pornography having
here? These are just a few
of the questions that could have
been asked and indeed
should have been. Failure to
study the effects, oversha-
red as by a purely sexual
approach with the pornography itself,
was unquestionably the fatal
flaw that will cause this film
to fade away rapily once the
c public's initial infatuation
is over.

P.E.T. once said "the state
has no business in the bed-
rooms of the nation." If this is
true then the best the NBF can pro-
duce I would move that this
edict be extended to the porn
shops as well.

The music shelf

by Harold Patton

VERDI- UN BALLO IN MASCA-
RA, 42nd St. Phil. S/29, 2470251.
Possibly the most sensitive of
all UN Ballo's yet on disc. With
Abbad in command of a superb choro-and orches-
tra we have the best UN Ballo
since the early Toscanini. This is
even true of Ricciarelli and
he projects the character with greater sub-
tlety than in the earlier versions. The
problems but brings true char-
acter to the role. Ricciarelli
is not my favourite conductor
but he does project the obser-
ded regardless of even the
touching of an instrument.

VERDI- IL TROVATORE
Levona, Kati Riccelli, Ma-
rico, Jose Carreras, Il Conte,
Yuri Mausork, Azucena, Ste-
fania Toczyrska, Ferrando.
beriot, Llinds, Philipps Can-
nan, Ruiz, Robin Leggate,
Chorus Westminster Orchestra.
Royal Opera House, Covent Gar-
den, Colin Davis Conductor.
Trovatore has never suff-
ered for fine record perfor-
ances in the past and this
new recording from Philips sits well up in the best
available. Carreras is in ex-
cellent voice and delivers a
great deal of subtle charac-
terization, but rises with ex-
citement to a brilliant Di Que-
ilia pira. His scenes with Ricc-
iarelli are most sensitive.
Ricciarelli has matured into a
very fine Verdi soprano and
she has a keen understanding
of this particular role. I am
not familiar with Yuri Mausork
but he offers a powerful Co-
unt di Luna. Stefania Toczy-
ska has an excellent voice
but I find a lack of maturity in her singing. This
is a minor flaw in an altogether
outstanding recording. Both
this and the above mentioned
UN Ballo are blessed with
excellent notes and good tra-
nelations.

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York honours athletes

Toronto, March 8, 1982: Following a successful 1981-82 season of competition in which York University set a Canadian record by qualifying seven teams for national championships, the University will honor its athletes at the annual Women's and Men's Athletic Awards Night on Tuesday, March 16. The banquet presentation will be held at the Hotel Triumph Seraton, 2737 Keele Street, commencing at 7:00 p.m.

York University's female and male athletes—of the—year will be honored with Yeowoman and Yeoman of the Year Awards.

The Yeowomen will also present the Bryce M. Taylor Trophy to a graduating student who has made an all-around contribution to athletics throughout her undergraduate years and the Merit Award to a graduating student who has made an outstanding contribution to the promotion of university athletics.

The men's program will feature the Molson's Award for the most improved team as well as MVP Awards for all 19 sports. Special presentations include the Tony Moscato Trophy to the Yeomen basketball player who "clearly represents the ideals of loyalty, effort, dedication and determination in the pursuit of excellence, regardless of skill level"; the Tom Zivic Achievement Award, named in honor of the Yeomen coach, to an outstanding gymnast; and the Charles Saundercook Memorial Trophy to be presented to the male athlete who "best demonstrates the qualities of perseverance, sportsmanship, enthusiasm for life and consideration for others".

sports notes

Glendon was represented by Terry Gama-Pinto, Lynne Watt, Joanne Coniam, Bernard Parent, Yves Blais, Denis Buteau, and David Slater. The Tournament included both individual championships and an overall title. The results are published below:

Women's 1st Division- Terry Gama-Pinto, 1st
Men's 1st Division- Bernard Parent, 2nd
Men's 2nd Division- David Slater, 2nd
Combined Men's- Glendon 1st
Women's Doubles- Lynne Watt and Joanne Coniam 1st
Men's Doubles- Yves Blais and Denis Buteau 3rd
Mixed Doubles- Lynne Watt and David Slater 2nd

McLaughlin just edged out our Glendon team to win the Inter-College Badminton Championship. Congratulations to all who tried out and trained so hard for the event.

It is a little known fact that on this campus we have an O.U.A.A. (Ontario Universities Athletic Association) champion. Ian Garland playing for York's Varsity Badminton team defeated U.O.T.'s Tom Hunter in a grueling 3 game match to win the Ontario Universities' title. York finished 2nd overall. Congratulations Ian!

Why are these people on Canada's most wanted list?

There are jobs in Canada that cannot be filled because of a shortage of skilled people. Technology is moving faster than some industries. And if Canada is to remain competitive in international markets we must meet the employment challenges we face now.

Our hope is in informing young Canadians about the opportunities in the fields of skilled trades and the new technologies. At Employment and Immigration we have helped hundreds of thousands of young people discover options they never knew they had.

Federal government programs help train them so they can take advantage of those options. By special funding to institutions and colleges, Canadians get classroom education in priority subjects. And virtually all of the apprentices training in regulated programs are supported by some form of federal government assistance.

That helps people find the right job, and industry find the right people. And that helps Canada work.

For a copy of the booklet "Are we ready to change?" write: "CHANGE", Ottawa, Ontario K1A 6Z9

Employment and Immigration Canada
Lloyd Axworthy, Minister

Emploi et Immigration Canada
Lloyd Axworthy, Ministre

Ven. 12 mars, 1982