

PRO TEM

Le Premier Journal Étudiant de l'Université York

The Original Student Newspaper of York University

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Depuis
26 ans

Collège
Glendon
College

In our
26th Year

Service d'escorte sa fiabilité mise en doute

par Jeanne Corriveau

Un certain soir de décembre, à 23h00, une étudiante appelle le service d'escorte de Glendon. Elle est à son lieu de travail et désire se faire escorter à minuit et demi de l'entrée principale de Glendon à la résidence Wood. À l'heure indiquée, aucun membre de la sécurité à l'horizon. Elle devra attendre une vingtaine de minutes pour finalement déduire que personne ne viendra l'escorter; ses démarches ont donc été inutiles.

Plus tôt, en automne, la camionnette du service de sécurité refuse d'avancer au milieu de la soirée. Le responsable de sécurité décide alors de terminer le service. Il n'y a donc pas de service d'escorte ce soir-là. Il y a eu plusieurs incidents de ce genre cette année. Comment les expliquer? et qui blâmer? En fait, le service d'escorte, sous la direction de l'Université York, existe pour protéger les étudiant(e)s désirant se rendre d'un lieu à un autre du campus en toute sécurité. Ceux qui assurent ce service sont eux-mêmes des étudiants de Glendon qui travaillent en équipes de deux et ce, sept soirs par semaine. Le service est gratuit et, en moyenne, 120 étudiants y font appel chaque semaine. (Il y a bien de ce nombre ceux qui, par une coïncidence inouïe, se trouvent à être sur le chemin de la camionnette rouge et en profitent pour se faire reconduire aux résidences, évitant ainsi quelques pas.)

Bien sûr, le campus de Glendon ne fourmille pas de criminels et de grizzlys mais il n'est pas exempt de dangers pour autant.

Dès lors, peut-on accepter les incidents qui surviennent? Bien sûr, ils sont peu nombreux mais un accident est si vite arrivé. Le service de sécurité se doit alors d'être constant et fiable.

Interrogé à savoir de quelle façon il pouvait expliquer le premier incident, M. MacLeod, responsable du service de sécurité à Glendon, a affirmé que le message n'avait jamais été transféré à Glendon. S'il fait certains reproches au système de téléphones, instauré l'été dernier (système qui a déjà soulevé de nombreuses plaintes de la part de certains organismes à Glendon), M. MacLeod souligne surtout la mauvaise communication entre York et Glendon car, il faut le mentionner, chaque appel se rend d'abord au campus principal (Control Centre) qui, par la suite, transmet les messages aux agents du service d'escorte. Il est donc arrivé plusieurs fois que ces derniers n'aient pu capter les messages avec leur radio ou que ces messages n'aient jamais été transférés, faut-il le croire.

Sur ce point, Carolyn Ramsay, étudiante de Glendon, est catégorique que le service est moins efficace que l'an dernier: «Les employés qui prennent les appels à York n'ont pas l'air de se forcer pour offrir le service adéquat.»

Pour sa part, Rob Waarbroek, coordonnateur au service étudiant de sécurité, mentionne que la communication entre les deux campus est très lente: «Je sais qu'il y a des étudiants qui ont parfois attendu jusqu'à une demi-heure avant que le service d'escorte ne soit informé de leur requête.»

Il se dit d'autre part très satisfait du service offert, du moins sur le campus de Glendon. Responsable de l'embauche des étudiants et des horaires de travail, M. Waarbroek n'a pas vu, jusqu'à maintenant, de conflits majeurs.

Il n'a pourtant pas caché son mécontentement quant au deuxième incident relaté plus haut: «J'ai été informé de cela le len-

demain et j'ai parlé aux deux étudiants qui étaient en service. Ils auraient dû continuer leur travail à pied.» De toutes façons, c'est ce qui se faisait à cette époque non lointaine où il n'y avait pas de camionnette pour le service de sécurité. Cet incident, dû à une erreur de jugement, n'est donc pas près de se reproduire.

Les responsables du service d'escorte de Glendon sont donc positifs en ce qui concerne l'efficacité du service, vu le petit nombre de plaintes par rapport à celui des étudiants qui l'utilisent.

Mais le doute subsiste tout de même; certains soulignant la lenteur du service ou les incidents survenus à plusieurs reprises cette année. Les étudiants doivent être en mesure de se fier à ce service mais on semble pointer du doigt les services offerts par York et la mauvaise communication entre les deux campus.



photograph: Nancy Stevens

Rob Lowe. See stars, p.6.

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Delayed Budget Creates Problems

by Ernest Vlasics

Last November, the Provost sent a \$10,000 FFTE allocation advance to the GCSU. A verbal agreement between the Provost and *Pro Tem* stated that *Pro Tem* was to receive \$5000 of this advance to help cover the final payment on their typesetter. The GCSU was to keep the remaining \$5000 of the advance to help pay for their own immediate expenses.

On Dec. 19, the GCSU issued and signed a cheque to *Pro Tem* for \$2200; the amount owing for its typesetter. Unfortunately, other monies needed to cover *Pro Tem*'s account with its printer (an account which is charged interest) were not forthcoming. Unable to pay this bill, *Pro Tem* is still being charged interest on this account.

The council decided that other expenses (debts created during orientation week) had priority over *Pro Tem*'s bills despite the interest being charged on its account. Council used the money intended by the Provost for *Pro Tem* to handle this liquidity problem. Council's operating budget was late in coming from the University due to the delayed submission of the GCSU budget.

When Dean Yvette Szmidt was asked about the situation, she said, "It's true that the \$10,000 goes to the GCSU, and it's for them to budget the money. The important issue is that the GCSU

is committed to give *Pro Tem* \$5000; they have not relinquished that responsibility." When asked about a possible solution to similar complications in the future, Dean Szmidt suggested that the Council and *Pro Tem* should communicate in writing, to avoid pouring verbal agreements. Dean Szmidt also suggested that *Pro Tem* might consider autonomy as a possible solution. When asked

directly if the GCSU should be held responsible for the incurred interest on *Pro Tem*'s account with its printer, Dean Szmidt answered, "Yes I do. *Pro Tem* should present the council with a budget listing the expenses this delay has caused on paper."

Steve Black, VP in charge of finance, explained that the delay in forwarding these funds to *Pro Tem* was caused by the delay in

their receiving the balance of their operating budget. "Funds were needed elsewhere for things done previously. *Pro Tem* is only one of our satellite organizations. It is our (council's) responsibility to place priority on where money is needed. The \$10,000 received from the Provost is the (Council of the) GCSU's to control."

He added though, that the "money is on its way."

La Loi 8 : un regard historique

par Lajos Árendás

Le 18 novembre dernier marque une victoire décisive pour les Franco-Ontariens. En effet, ce jour a vu l'adoption de la Loi 8, donnant aux francophones de l'Ontario le droit d'être servis en français par le gouvernement provincial et ce, dans tous les services.

Cette Loi 8 est un pas très important dans la reconquête des droits qui avaient été assurés aux francophones par l'Acte de Confédération de 1867 mais qui n'avaient pas été respectés par l'Ontario. Plusieurs décisions unilatérales avaient même tenté de supprimer tous les droits des francophones de l'Ontario au début de ce siècle.

Rappelons brièvement les faits, car une perspective historique est

nécessaire pour réelement apprécier la valeur de l'adoption de la Loi 8.

Bien que l'Ontario n'eût rien fait pour vraiment encourager les francophones quant au maintien de leur culture, il faut admettre qu'il n'avait rien fait non plus contre eux après que la Confédération eût été proclamée.

Cependant, cela devait changer au début de ce siècle. En effet, Ferguson, membre du Parti Conservateur alors au pouvoir en Ontario, propose le Règlement 17 en novembre 1911. Ce règlement prévoit la suppression de l'enseignement bilingue dans les écoles ontariennes situées dans des régions à minorités francophones.

Cette proposition provoque bien évidemment une tempête de protestations de la part des Franco-

Ontariens.

Cependant, Ferguson, voulant plaire à ses amis orangistes, n'en démord pas et le docteur Merchant est chargé d'étudier la situation de l'enseignement bilingue. Les conclusions du fameux «Rapport Merchant» sont rendues publiques en 1912 et elles sont très nettement défavorables à l'enseignement bilingue. En effet, le reproche principal fait à cet enseignement est que les étudiants des écoles bilingues ne connaissent bien en fin de compte ni le français, ni l'anglais. De ce rapport infâme sort le Règlement 17 qui est adopté le 25 juin 1912 et qui supprime le financement des écoles bilingues de l'Ontario.

voir Lutte p.3

editorial

We know, you don't care...

But we're going to talk about student apathy, once again. It's a very small group of people who are really involved in Glendon's extracurricular activities. The others arrive on the 8:30 a.m. overfilled bus and disappear after class. Occasionally they stick their noses in the Union office to request that Radio Glendon be played less loudly.

You've heard this before. Rather than reiterating the problem though, let's consider its causes.

In the sixties, when York University began, there was a student population which filled Wood Residence. Those students were committed to a fledgling organisation. They were to be graduates of that institution. They needed to sell diplomas from York University.

Those years produced prize-winning choirs and the Orchestra. They had rugby teams, women's ice hockey teams, cross country teams, AND cheerleaders to urge them on. They had a year book to prove it. If you're not surprised yet, drop by the Dean's Office to see their archives of past Januses. Check out the archery club, tennis club, golf club, riding club in the 1966 yearbook.

These students had to be committed to developing a community spirit and extending the university's reputation beyond its 84 acre estate.

"Glendon will not be an instant success. Like a tree that wants to be strong, it must grow."

Well, the trees have grown. Ivy crawls up the brick walls of York Hall. But, so has student apathy.

We now feel confident that our Ed degrees will be highly regarded, that our Bilingual Competency Certificates will be accredited, generally, that our academic accomplishments will be respected because Glendon is already on the map.

Granted, we're in the eighties: those were the sixties. Our expectation of employment when we finish our three, four, (five?) years at university are low. Yet so many students ignore the lost opportunities of getting involved. Job skills like managing volunteers, budgeting, communicating effectively, and so on, can be acquired and developed towards their full potential by becoming actively involved in the numerous (granted not as numerous as in the sixties — but

whose fault is that?) extra-curricular activities at Glendon.

In the sixties, student opinion considered involvement "a right" — involvement helped students grow more responsible. "Static policies... no matter how time-tested they be, [cannot] block the advance of demands for involvement."

Pro Tem suggests that, to the contrary involvement is a privilege, the desserts of a responsible, concerned member of a society.



PRO TEM
invites you to our meetings
Every Thursday at 7 p.m. in the Pro Tem Offices
located in Glendon Hall, first floor.

PRO TEM
vous invite à ses réunions
tous les jeudi à 19h aux bureaux de Pro Tem
situées au premier étage du pavillon Glendon

Pro Tem welcomes signed letters to the Editor. Letters will not be considered for publication unless authorship can be authenticated by telephone. Names may be withheld when requested. The editor reserves the right to condense a letter.

La rédaction accepte toutes les lettres signées. Les lettres ne seront acceptées que si l'authenticité de la lettre peut être vérifiée par téléphone. Le nom de l'auteur sera confidentiel s'il en fait la demande. Les lettres sont susceptibles d'être abrégées et condensées.

ERRATUM

Une erreur s'est glissée dans l'article "La loi 8, c'est Glendon" de notre dernier numéro de *Pro Tem* (Volume 26, No. 6, le 3 décembre 1986).

En effet, dans la deuxième colonne au troisième paragraphe au lieu de "tant le français que l'anglais deviennent des langues d'identité culturelle" il faudrait lire: "tant le français que l'anglais deviennent des langues de communication et non des langues d'identité culturelle."

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nouvelles

Le carnaval s'en vient

par Jeanne Corriveau

C'est cette semaine que débute le Carnaval d'hiver de Glendon, carnaval qui durera une semaine entière, soit du 15 au 22 janvier.

Considéré comme l'événement de l'année à Glendon, le Carnaval garde sa place de choix dans le calendrier des activités culturelles de l'AECG. Des équipes formées d'étudiants devront rivaliser d'adresse et d'imagination lors de compétitions parfois farfelues. L'équipe qui aura amassé le plus grand nombre de points se méritera les honneurs du Carnaval.

Debbe Manger, directrice des Affaires Culturelles, souligne que le Carnaval est un événement où l'on doit mettre de côté l'esprit de compétition. Dimanche dernier, deux équipes étaient inscrites officiellement et sept autres devaient s'ajouter à la liste.

Quinze étudiants et six conseillers ont organisé ce Carnaval et ils ont décidé de conserver la même formule que l'an passé. On a pourtant ajouté plusieurs activités qui ne figuraient pas au programme de 86.

À souligner, la traditionnelle parade nocturne jeudi, la compétition de reines travesties vendredi et, bien sûr, la soirée de

Étoiles le mercredi 21 janvier dans la cafétéria.

Certaines activités au programme en intriqueront plusieurs comme la course de chiens vendredi. Les concurrents devront trouver un «traîneau» (que ce soit un simple plateau ou autre chose) qui sera tiré par des membres de leur équipe. De même, aura lieu une compétition de «Yo-o-o-ing» le mercredi après la soirée des Étoiles. Pour les non-avertis, le gagnant de ce concours sera déterminé par la puissance vocale des membres des équipes qui monteront sur l'estrade.

Finalement, la danse du jeudi 22 janvier viendra clôturer le calendrier du Carnaval.

Debbe Manger a ajouté que certaines compétitions seront jugées en partie sur le caractère bilingue des «performances» des participants. Elle aurait aussi aimé voir une équipe entièrement composée de francophones.

Finalement, pour ceux qui aimeraient se rappeler des souvenirs des Carnavals précédents et pour les autres qui désireraient se mettre dans l'atmosphère, des photos ont été disposées derrière la vitrine située près du Salon Garigue. **PT**

Lutte contre le règlement 17

• suite de p.1

Les Franco-Ontariens sont en lutte contre le Règlement 17 mais Ferguson demeure inflexible. Il faut noter à ce propos que l'Association Catholique Française de l'Éducation en Ontario (A.C.F.E.O.) avait été fondée en 1910 et que cette association était le fer de lance de la lutte pour le rétablissement des écoles bilingues. Son président en est le Sénateur N. A. Belcourt et celui-ci fait un «contre-rapport» qui prouve que les écoles bilingues sont de bonne qualité.

En 1913, un «nouveau» Règlement 17 plus souple est adopté mais il faudra lutter pendant encore 14 ans avant que Ferguson, alors Premier Ministre de l'Ontario, mette le Règlement 17 de côté le 1er novembre 1927. Ce règlement sera finalement totalement aboli en 1944.

Cette victoire du rétablissement des droits des Franco-Ontariens à l'éducation dans leur langue maternelle est suivie d'une longue période de gestation durant laquelle l'A.C.F.E.O. est moins active en tant que groupe de pression.

Comme partout ailleurs, la fin des années 60 voit un «petite révolution tranquille» en Ontario aussi et l'A.C.F.E.O. devient l'A.C.F.O. en 1968, décidant de s'occuper aussi d'autres problèmes que l'éducation.

Durant cette même période, le gouvernement de l'Ontario reconnaît le besoin des francophones de la province d'avoir accès aux services gouvernementaux dans leur langue. En 1968, le premier ministre John Robarts annonce les grands principes derrière la politique du gouvernement pro-

vincial quant à ce problème et crée des amendements qui rendent possibles l'établissement de classes ou d'écoles de langue française au sein des systèmes scolaires déjà existants.

Bill Davis, le Premier Ministre suivant, adopte une solution «étapiste» et rend d'année en année le système judiciaire ontarien de plus en plus bilingue. Ce bilinguisme progressif s'établit ensuite dans des départements de différents ministères: Affaires Civiques et Culturelles, Affaires Municipales et Logement, Environnement, Santé et Travail.

Cependant, Bill Davis a toujours résisté très adroitement aux instances du premier ministre canadien Pierre E. Trudeau pour rendre la Province de l'Ontario officiellement bilingue.

Cela est-il fait par la Loi 8? Non.

La Loi 8 donne trois ans à tous les services provinciaux pour devenir bilingues, s'ils ne le sont déjà, comme le système judiciaire et l'éducation. Il est à noter cependant que les municipalités et certaines institutions parapubliques ne tombent pas sous cette loi. En outre, le premier ministre David Peterson refuse de faire le grand pas de rendre l'Ontario officiellement bilingue, bien qu'il prédise que cela se fera «un jour».

Mais le Parti Liberal s'est engagé à garantir tous les services en français au niveau provincial, ce qui représente un pas de plus vers la reconnaissance officielle du bilinguisme par le gouvernement de l'Ontario.

Que de chemin parcouru depuis l'abolition du Règlement 17!

Close Call for Student

by George Browne

A woman was injured and a brand new car was wrecked in a bad start to the term.

At 9:35 a.m. on Monday, January 5, a blue Honda Accord struck a tree head on 50 feet in from the upper parking lot near the South gate of Glendon college. Previous to this the car had accelerated rapidly, travelling south in the upper parking lot towards Valhalla Dr. It was airborne for some 40 feet before touching down and preceding for some distance before striking a tree.

The woman driving the Accord suffered unknown back injuries

and was removed by ambulance to Sunnybrook Hospital. Glendon security refused to release the name of the woman driving the car, but according to sources she is a mature student attending Glendon. There were no other passengers.

The car, with only 262 km on the odometer and worth some \$12,000, was a write-off, in the opinion of the investigating police officer.

According to the driver of the vehicle, the accelerator jammed open, making the car accelerate out of control. The Police seem to have accepted this story according to Glendon Security Supervisor G.A. MacLeod, as no charges



Photograph: Judy Hahn

Scene of the crash.

have been laid.

PT

Seen any good news stories lately? Do you want to contribute to the Glendon community? Well, write that sucker up and send it in to Pro Tem care of George Browne or Bill Keays news editors. Slip it under the door and put your name and telephone number on it.

Frolics Forecasted

by Steven Black

Environment Canada has forecasted a blizzard of fun, frolic and snow. This downfall is expected to start Thursday, January 15th and will taper off by January 22nd.

The weather bureau suggests as a precautionary measure to survive this major snowfall, to organize oneself in a team of 10 to 14 persons. It is also recommended that for maximum comfort an equal number of males and females should participate on each team.

This blizzard is caused by strong Arctic winds originating from the northwesterly corner of the GCSU office. Traveller's advisory warnings suggest that anyone wanting to avoid the turbulent excitement generated by Winter Carnival '87 should evacuate the Glendon grounds at this time.

Career Week Coming Up

by Marika Kememy

The Glendon Counselling and Career Centre is organizing its third Annual Career Week, which will take place January 26th to 30th inclusive. During the first three days there will be a variety of workshops on pertinent topics such as finding the hidden job market, preparing for a successful job interview, researching your career and selling a liberal arts degree to the working world. During these days a drop-in résumé service will also be in operation. You can see controversial films on career issues on Mon., Tues. and Wed. from 1:15 to 2:05. All of these events will take place at the Counselling Centre, room 116, Glendon Hall.

On Thursday, Jan. 29th well-known panelists from a variety of career areas will make presentations on professions which Glen-

don graduates can aspire to. Career areas which will be discussed include psychometrist, occupational therapist, translator, newspaper reporter, advertising executive and highly placed members of the Public Service. This event, "Conversations with the Workplace" will be located at the Glendon Gallery.

Career Week culminates in an all-day career planning workshop, entitled "Taking Charge of your Career" run by two of Glendon's highly experienced counsellors. The workshop will be located in Hilliard Residence, "D" House Common Room from 10 a.m. to 4 p.m. You are asked to preregister for this event at the Counselling Centre.

Would you like to know more about Career Week? Phone 487-6709 or drop in at the Centre.

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booklets, too. Simply choose the return ticket booklet that suits you best, to and from the same two points — and save over our regular return tickets. 10 ticket booklets save you 25%. 6 ticket booklets save you 15%. All you need is your student I.D. card. Ask for details at any Voyageur bus terminal or agency.

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Security Van Mishap

by George Browne

Glendon security service has had to be curtailed due to an accident suffered on the bridge that crosses the Don River, by Proctor Field House.

On January 3rd at 6:55 pm York University Security Guard Gordon Munroe was driving the security van down the road that connects Glendon Campus proper with the lower lot.

According to Mr. Munroe, when he was making the turn onto the bridge the van hit a patch of ice and the bottom right hand side of the van struck the bridge. The said area was damaged and concern was raised that the rear end was bent because the right rear wheel was towing the side of the wheel well.

Mr. Munroe was unhurt. No disciplinary action will be taken against Mr. Munroe, according to Glendon security supervisor G.A. Macleod.

The van was returned to the company that York University leases the vans from, Belmart

Leasing. No inspection of the damage had yet taken place so no estimate as to the cost of repairs was available. Glendon Security and the Student Escort Service are now using a much smaller car, a loan from Belmart Leasing. Everyone seems to actually prefer the car to the Security van, except that the car does not carry as many people as the van (3 compared to the van's 8), does not have the yellow overhead lights that are useful in hazardous situations, etc.

Grounds crew had been called that morning by the security guard on duty to salt and grit the access road to the lower parking lot. This has been done but according to several sources, in the past when the operation has been performed, only one side was done, the other side was untouched by salt and grit. It is not known if this is the cause of the accident with the security van.

Le conseil se réinstalle

par Claudia Damecour

En arrivant des vacances de Noël, on a pu remarquer que les bureaux de l'AECG se sont étendus, annexant l'ancienne salle d'informatique. L'endroit semble plus accueillant qu'avant grâce à une couche de peinture fraîche, l'accès à plus de fenêtres et un ajout dans le mobilier venant du foyer.

On a démolé un mur et un nouveau a été érigé. Le tout a été repeint en bleu clair. Le président ainsi que le vice-président se retrouvent maintenant dans une pièce isolée.

Reste à savoir combien ces améliorations ont coûté. Trois soumissions ont été déposées pour effectuer le travail. Le service central, installation et équipement a fait une offre de 3000 dollars, les



Le nouveau bureaux de l'AECG.

Photograph: Judy Hahn

deux autres étant de 700 et 500 dollars. Aucune de ces soumissions n'ont été acceptées. Il semblerait que quelques membres présents de l'exécutif du conseil de l'AECG, mené par le président Hugh Mansfield, se sont dévoués pour accomplir la besogne. La somme de 650 dollars a été dépensée pour les matériaux utilisés. Cent heures d'ouvrage ont été déployées pendant les vacances sur une

étendue de quatre jours et ce gratuitement! Les étudiants de Glendon seront à jamais endettés envers ce comité, puisqu'il a sauvé environ 1000 beaux dollars par son don de tant d'heures.

Bien que le nettoyage et le placement du mobilier ne soient pas tout à fait terminés, l'apparence des lieux s'est transformée pour le meilleur.

Fire!

by George Browne

A relatively minor fire illustrated the potential for disaster at Glendon.

On Friday, Jan. 9, at 2:00 a.m. the fire alarm in Wood Residence went off due to a fire in B-house. The fire occurred in B104. She-lagh Corbett, occupant of B104, was entertaining a friend in her room and a lit candle had been placed on Ms. Corbett's stereo. Both Ms. Corbett and her guest dozed off allowing the candle to burn down to its base which set fire to the stereo.

When the fire alarms sounded Ms. Corbett's guest woke up and took the burning stereo outside and placed it in the snow. A Wood Don used a water fire extinguisher to put the stereo out.

Fire and security personnel were see Wardens p.9

Jobs for Young Leaders

by Bill Keays

The Ministry of Citizenship and Culture and the Ontario Association of Volunteer Bureaux and Centres have recently introduced the Young Leaders Tomorrow programme into the Metro Toronto Area.

The programme places young people on committees and boards of directors of voluntary organizations. Members of this programme learn what is required to be a community leader through special training sessions and a great deal of hands-on experience.

Young Leaders Tomorrow has a great deal to offer those who wish to make a meaningful contribution to their community. It helps develop one's leadership skills, organizational skills, confidence, competence, as well as broadening one's experience and providing the opportunity to meet new people. Needless to say, involvement in this programme is

an added plus for your résumé.

The programme does have its demands. Applicants receive 35-40 hours of formal training which covers such topics as problem solving, group dynamics, civic leadership, communication skills, and committee structures and functions. It is also required that each member serve a minimum of one year as a full member on a committee or board of directors of a volunteer organization in their community.

These organizations include theatre and dance groups, libraries, multicultural associations, information centres, native and francophone organizations, art centres, immigrant service groups, museums, historical associations, and ethnocultural groups.

Any Ontario resident between the ages of fifteen and twenty-four may apply. It is not necessary that applicants be students. The programme is open to employed or

unemployed individuals, as well as full and part-time students. Further information and applications can be obtained by calling Gail Moore at 481-6194 or 481-4656 or by calling or writing:

YLT
Ontario Association of Volunteer
Bureaux and Centres
4 Robert Speck Parkway
Suite 330
Mississauga, Ontario
L4Z 1S1
(416) 272-4667 or
(416) 272-4672.

After you apply, you will be contacted by the local YLT sponsor who then contacts various community groups to interview and match selected candidates with an appropriate volunteer group. Over the next two years, YLT will be offered in French and/or English in twenty locations across the province.

The programme will cost you nothing but your time, energy, and commitment, as all training and resource materials are provided by the OVABIC and the Ministry of Citizenship and Culture.

This is an excellent chance to increase your leadership skills as well as allowing you to aid in the development and growth of your community.

ATTENTION:

Pro Tem Staff
A staff photograph will be taken on Thursday, January 15th, 7pm at the Pro Tem office. Please be prompt

Classifieds

Pro Tem staff welcomes you back after what were, we hope, restful holidays. Félicitations. Plus que la moitié de le l'année. Bon semestre.

PERSONALS/ANNOUNCES PERSONNELLES

COOKIE
Bonne Fête. Nous t'adorons
Pitoune et Toutoune

À LOUER/RENTALS

SHORT-TERM rental. 1 bedroom available in fully-furnished 2-bedroom apartment Bayview/Sheppard. Feb. 1st - April 30th. \$275/month & utilities (approx. \$10/mth). 15 minutes from Glendon by bus. Female preferred. Contact Carol at 733-2431. Leave message on answering machine. First and last month's rent required.

ANNOUNCEMENTS/AVIS

HEY YOU! Are you interested in journalism? In most small newspapers, lay out is done by the writers themselves. **LEARN HOW, NOW!** Contact Neal at Pro Tem, 117 Glendon Hall, or call 487-6736.

TOÉ-LÀ Tu t'intéresse à une carrière en journalisme? Dans la majorité des petits journaux, la mise en page est faite par les rédacteurs eux-mêmes. Si tu veux apprendre à faire la mise en page (**GRATUITEMENT**), communique avec Neal à Pro Tem, 117 Pavillon Glendon; ou téléphone au 487-6736.

IT'S coming! Glendon College's annual career week will take place from January 26 to 30 at the counselling centre, room 116. Glendon Hall. For info call 487-6709.

ÇA s'en vient! La semaine des professions au Collège Glendon aura lieu du 26 au 30 janvier au Centre d'Orientation, salle 116, Manoir Glendon. Pour renseignements appelez au 487-6709

Speaker series and discussion on Liberation Theology. January 21 - In a Canadian Urban Context (Hearth Room). January 28 - In Nicaragua (slide show, room 204). Join us on Wednesdays at 4:15 p.m. For more information, call Irene, Student Christian Movement, 6588-0747

Une série des conférences et des discussions sur al théologie de la libération. Le 21 janvier - dans un context Canadien urbain, au foyer. Le 28 janvier - au Nicaragua (avec des diapositives) salle 204. Le mercredi à 16h15, bienvenue! Pour plus de renseignements, contactez, Irène, le mouvement d'étudiants chrétiens. Tél. 588-0747

NORTH Toronto Collegiate Institute will celebrate its 75th anniversary in April, 1987. A special reunion concert "Melodies and Memories" will be performed by graduates on Friday April 24th at Toronto's Roy Thomson Hall. If you are still playing or singing and would like to be a part of this special performance please call the reunion hot line in Toronto at (416) 488-NTCI.

WINTER Carnival '87 starts January 15. Team entry forms at the GCSU office.

CARNAVAL d'Hiver '87 commence le janvier 15. Formulaire d'entrée d'équipe au bureau de l'AECG.

HILLIARD Résidence, Wood Résidence, organisations de Glendon si vous faites part de notre communauté et voulez en garder le souvenir, groupez-vous entre amis, étage ou maison, fixez l'heure durant la semaine du 12 au 19 janvier, et contactez le comité de l'annuaire à 202 Pavillon Glendon, chez Mimi (Wood B309) ou bien laissez-nous un message dans la boîte de suggestions près du bureau de l'AECG.

WOOD Residents, Hilliard Residents, Clubs, during the week of January 12 to 19 there will be someone coming to take pictures. Think of themes, get some funky costumes together and we will do the rest. Contact us at 6202 Glendon Hall, see Mimi, Wood B-309 or leave a message in the suggestions box near the GCSU office. See you in the yearbook! The Glendon Yearbook Committee.

DONSHIP applications are now available in the Dean's Office. See Helen. Deadline Feb. 9.

LES formulaires de demande pour les postes de Don sont maintenant disponibles au bureau de la Doyenne. Voir Hélène. Date limite: 9 février.

MICHAEL Brandwein, educational instructor, attorney, actor, and writer will be giving a conference in March 1987 on the topic of behaviour management. Ideal for teachers and others working with children. Further information available at the Education Office, C112.

DEADLINES for submissions for classified ads is Friday at 5:00 p.m. Please word your message as you would like it to appear, in 25 words or less.

LES ANNONCES classées doivent parvenir au journal au plus tard le vendredi, 17 h. Elles doivent être remises dans leur forme finale et rédigées en 25 mots ou moins.

divertissements

Mud an Emotional Roller Coaster

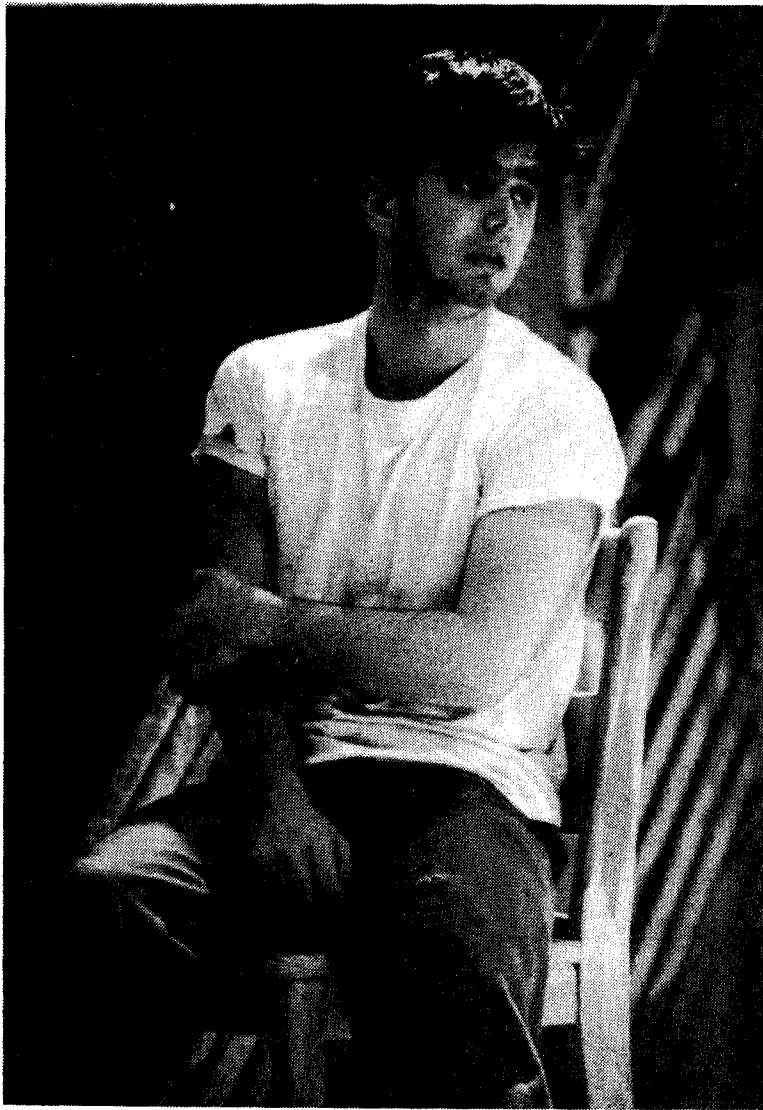
by Kenn Ross

December 11, 12, and 13 saw Theatre Glendon's production of María Irene Fornes' *Mud*. The play concerns the lives of three characters on a dirt-poor farm "somewhere". There's Mae, the spirited woman trapped in a dismal situation; Lloyd, the local "idjit" in hick terminology, a dependent of Mae's; and Henry, the "thinker" who becomes another burden to Mae.

If one were to choose a word to describe the play it would have to be *intense*. As the play progresses this intensity increases until the powerful climax. The play is an emotional roller coaster, demanding on the audience and even more so on the actors. The characters, so frustrated and illuminated with a voice desperate for a vocabulary, truly make the audience empathetic, and it's a complex empathy we feel. At times we truly dislike the characters for some of their actions and at other times feel a great sympathy. The combination of the two makes for a heady tonic, to say the least.

Maissa Bessada as Mae plays a woman seeking maturity and freedom in the oppressive environment poverty creates, tangible in the presence of the two men. Through the play her character must work toward wisdom and self-realization and the actor must create this carefully for it to be credible and avoid pretention — Bessada achieved just this.

Jim Fitzpatrick as Lloyd is tasked with the responsibility of



Jim Fitzpatrick as Lloyd in "Mud".

photograph: Nancy Stevens

being a man mentally retarded in his higher functions. For those who have dealt personally with

this form of handicap in the past, they would have been struck by the believability of Fitzpatrick's

performance, but only afterwards, so subtly and naturally was it engineered. Lloyd's struggle to be a man when he has only the mentality of a child is truly gut-wrenching when the occasion is demanded.

Henry, played by Stephan Basil Molyneux, is the would-be philosopher, a man who at times seems little better than Lloyd in his reactions to their situation. Henry is an often vile creature who still must command the audience's sympathy, and this is thoroughly attained by Molyneux. Furthermore, Henry's character must be partially paralyzed in the later part of the play and like Lloyd's retardation, a physically disabled person is realistically fleshed out, complete with speech modulation of Henry's injured side. No mean accomplishment.

The quality of the production complemented the actors' abilities excellently. The stage, set up as a house with skeletal walls that in no way interfered with an observer's view, was essentially bare, those props used being just the right accent to the production. The lighting, changed markedly for the mystical ending, was impressive against a hanging white backdrop that created the correct fabric of mystery needed. For elapsed time during scene changes, which had to be short because the set is virtually self-contained and does not permit the actors to exit or enter stage easily, operatic excerpts were used. An unusual device, to be sure, and risky. This

has to work just so or else the effect would be laughable. It did work and in a way that instrumental music of any sort would have failed.

Mud was an impressive achievement by all involved and the only worthwhile incisive comment would be on the mystical ending scene. Mae, fatally shot by Lloyd to prevent her from leaving the two men, is placed upon the kitchen table, where she delivers a final piece of dialogue. This might strike some audience members as sledgehammer symbolism. In death Mae finds ultimate freedom from her personal Dante-like hell, but is this last obviation of the theme, present throughout the play, truly necessary? Lloyd, having rushed off-stage to kill Mae, the gunshots sounding, and then bringing back her body, stating that now she won't leave... In the intimate setting of Theatre Glendon, perhaps the ending at this point would have been better suited, such is the power of the furious scene. The mystical reanimation of Mae seemed to ebb away some of the scene's impact.

Mud, in the end, is a success; the play achieving the objectives the director, Joanne Coniam, hoped to convey to her audience. The play made the audience actively consider what it was seeing, an increasingly rare commodity in the arts today.

New in Paperback

by Kenn Ross

A Maggot, John Fowles, Totem Books, 455 pages, \$5.95. Now in paperback.

Fowles chooses the year 1736 to date his latest offering, *A Maggot*. This is a pivotal point in British history, a time when the Industrial Revolution is just beginning to pick up steam and to become a force in people's lives. Thrust into the middle of this era of rapid progress are five travellers, four men and a woman. They arrive mysteriously in an obscure town in the English countryside one blowy April day and persist in being mysterious for the most part throughout the novel.

"Something" happens to the travellers after they push on from the town. The nobleman, leader of the troupe, disappears, as do two of the men and the woman; the remaining man, a mute servant to the nobleman, is found hanging dead from a tree. A lawyer, Mr. Puddicombe, is sent on a mission of investigation by the nobleman's family, in time to track down and question those who saw the troupe and then the missing persons themselves, save the nobleman, who is not found.

As in Fowles' seminal work, *The Magus*, the quality of truth is a central theme. Each interviewee tells what they know as they saw it, and each has a different version of the "truth", each testimony clarifying the one before it and yet still adding to the mystery already present in thick layers. The most baffling and wondrous account is told by the woman who was with the nobleman through everything. The reader is left to divine what he will from her testimony, and given the 1736 context this is not an easy chore, but certainly an engrossing one.

A majority of the text is taken up by interviews consisting of questions and answers appearing as a transcript, raw and grey to the reader. To the reader used to narration, this may seem a daunting task. This may be a gamble for another less skilled author but Fowles' power is such that the scheme is a success. Certainly, takes hold of the reader and won't let go.

Overall, the book comes highly recommended, the only flaw in the book being that while the quality of mystery is present, the exploration of the theme of truth is less successful than in *The Magus*. However, this novel, full

of Fowles' mordant observations and seductive prose, will leave the reader wonderstruck and bothering his friends with the breathless comment: (*Friend's name here*)...., you've gotta read this book!"

by Kenn Ross

What's Bred in the Bone, Robertson Davies, Penguin Books, 525 pages, \$5.95

What's Bred in the Bone is considered Davies' masterwork by many and a reading of the book shows this to be true. The novel is a rich blending of themes of art, religion, and psychology. The focus for this trinity is Francis Cornish, artist and art expert.

Davies opens the book in the present, Cornish recently deceased, and his nephew and Reverend Darcourt, a friend and biographer discussing plans for a book on Cornish's life. There is a problem; namely that Cornish may have had a dark side to him, hinting at art fraud. The Cornish family, leaders in the banking world, aren't keen on the biography for it might embarrass them irrevocably. Darcourt laments that it isn't just Cornish's potentially dark past that hinders the project, but also

that there is a lot of mystery to all aspects of the man.

The reader is then taken on a journey through Cornish's life, the guides being what might be loosely described as guardian angels, but are in fact much more. We end up seeing those things that Cornish's modern day relatives and friends and relatives cannot see and cannot know; and what telling things they are!

Francis Cornish is a product of his influences, best expressed in terms of a duality. His grandfather is a Scottish lumber magnate, his grandmother a French Canadian. Cornish is taught to speak today's two official languages. His mother is almost capricious, a free spirit, while Cornish's father is a stolid Englishman with a military background. Also, Cornish is brought up under the influence of Catholicism and Protestantism, these forces not instilled by the parents, but by a zealous Catholic aunt and a dour Calvinist cook. We see Cornish trail the line between imagination and reason, art and criticism of it. The exploration of Cornish's dual nature is not a conflict, but a concert between two complementary sides to make a whole person.

Through the progress of his life,

Cornish applies the sum of what he is. There are plenty of incidents in the novel that serve to test him.

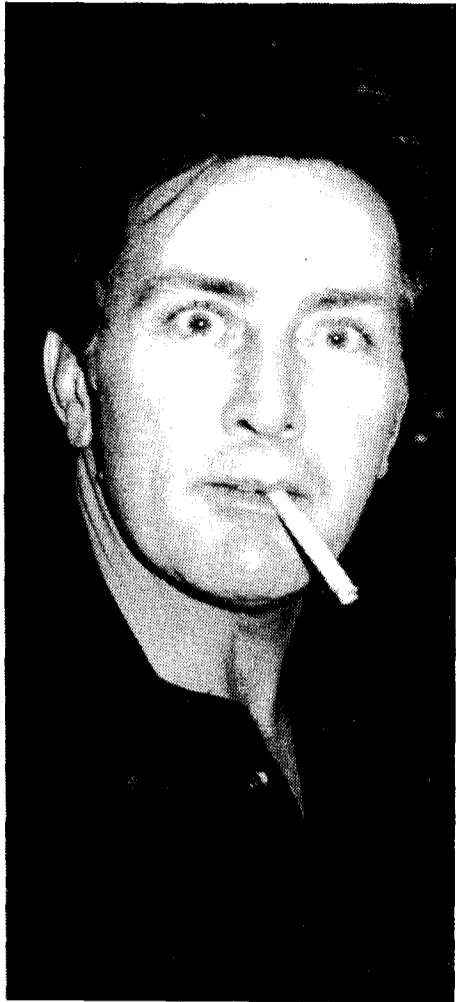
These events in Cornish's life are things that the reader can readily identify with: tyrannical school teachers; the trials and tribulations of university; falling in love with people we know we shouldn't, but always do; insufferable relatives "back home" with their insufferable opinions; and those experiences out in the cold hard world that never cease to teach us.

Davies has written a masterful and universal book (as its international popularity attests to) in colourful, but in no way inhibiting prose, of a Canadian character in world terms. *What's Bred in the Bone* represents the new power and maturity to be found in Canadian literature in the 1980's. No longer are we asking the question of the 60's and 70's: who are we? We now know who we are and Davies illustrates this in his work by combining art, religion and psychology in a seamless fabric as represented by Francis Cornish and those well drawn characters around him.

This book is a sensual experience, and as such, ought to be considered required reading by those who love excellent literature.

The Entertainers In Toronto

Written and Photographed by Nancy Stevens



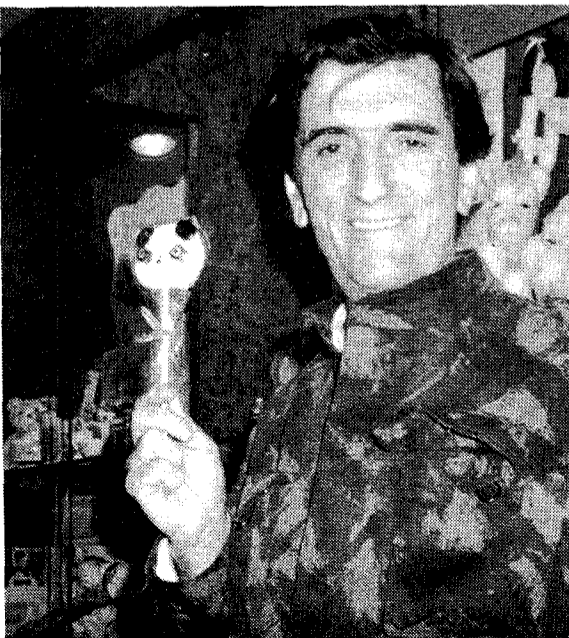
Martin Sheen doing his James Dean impression at the Sutten Place



The cast of Denys Arcand's hit "The Rise and Fall of the American Empire"



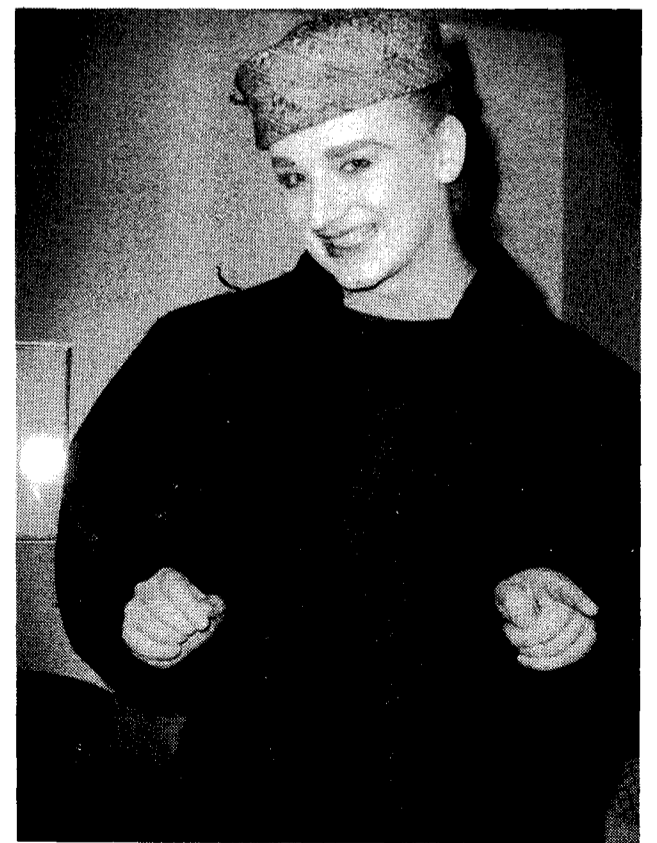
Du-ran? or not Duran?



"Serious" actor Harry Dean Stanton makes a funny face



Luba cops a Juno



The Boy Wonder makes a blunder

"My, my, my" twanged Sissy Spacek, as she entered an elaborate press conference at the Bellair Café, "Ah never expected anything lak *this!*"

And neither did we. The year 1986 brought an odd and varied conglomeration of celebrities into the spotlight, and into our town. Most of them we welcomed with open arms (and open pocket-books — our movie industry booms when they film here). A few of them, we will hesitate to invite back. (Dylan's songs are great, but he was known to hoark all over our squeaky-clean sidewalks while here for a month. Where did he think he was — New York?)

Ah, but the excitement they all bring to the screen or stage — the moments of magic they offer us so that we may rise above the boundaries of our ordinary, humdrum existence, are usually worth any indignities they cast upon our fair city.

If it is not magic you are looking for, it is still nice to stroll down Yorkville Avenue and see these famous personae gliding by — if only for the pleasure of noting their physical imperfections. For example, it was heart-warming to see Isabella Rossellini's crooked teeth. It brought a smile to many a face to see that Valerie Bertinelli was well-endowed in the hip area. And what about Luba's double chin! (See photo.)

This year's winner for bad taste is Love Boat-destined John Davidson, who had the bad taste to taste an outstretched hand at the Imperial Room.

Yum, yum. Not to be outdone is director Norman Jewison, who held an afternoon picnic for all the film festival folk. While all the women in their cotton dresses dropped names, all Jewison's prized bulls dropped *other* things at the feet of these lovelies. Some were amused. Barbara Carrera was not. The film festival also brought the likes of Richard Gere, Julie Christie, Diane Lane, and Julie Andrews into our midst.

The hit movie of the summer was *Ferris Bueller's Day Off*, starring non-Brat Packer Matthew Broderick. "What does one do for excitement on a Friday night in Toronto?" he asked a wide-eyed gift shop girl, while in town filming a T.V. movie. The poor girl — not being the social butterfly type — could not come up with an answer. Alas, Mr. Broderick spent Friday night with a bundle of magazines and grape-flavoured chewing gum. (If only you had *known!*)

The most talented actor to pass through Toronto was Oscar-winner William Hurt. Bill (all his friends call him that) offered this reporter his complex analysis of acting. "To me, acting, be it on stage or on screen, is what an actor does with their SPACE around them." Let us all listen and learn from these words of wisdom.

In my opinion, the highlight concert of the year was the Monkey's reunion at Ontario Place. Nothing like hearing songs from our childhood to bring back fond memories of days when the word essay was not in our vocabulary. Good-bye nineteen sixty-seven, au revoir nineteen eighty-six.

PT

PANS 'N PICS OF '86



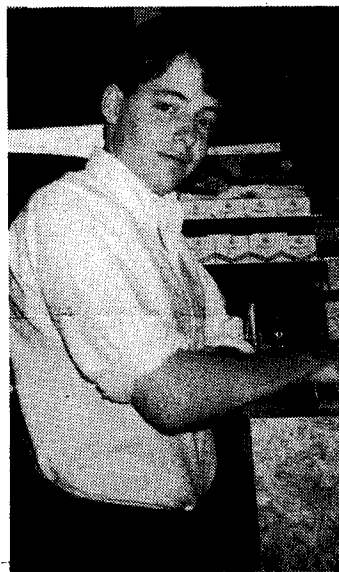
Southern Sissey



John Davidson licks 'em good



Monkey-ing around



Lonely Matthew Broderick



Blue Velvet star Isabella — a face that launches many millions



Howie takes a breather



Barbara Carrera — still a lady



Eddie in town visiting Valerie while filming "I'll take Manhattan"

Your Manias Become Science

by Melinda Wittstock and Adam Quastel
Canadian University Press

"My feeling is that if the work is going to be done, I'd rather it be visible, ... rather than moving somewhere else where it can be done silently, freely... The campus will be insulated and apparently pure but the work is done effectively and without constraint.

"In fact, my proposal, and I meant this quite seriously, was that the universities ought to establish Departments of Death that should be right in the centre of campus, in which all the work in the university which is committed to destruction and murder and oppression should be centralised. They should have an honest name for it... It should be called Death Technology or Theory of Oppression or something of that sort, in the interests of truth-in-packaging. Then people would know what it is; it would be impossible to hide. In fact, every effort should be made to make it difficult to hide the political and moral character of the work that's done."

Noam Chomsky, in "Linguistic Analysis" December 1978

"Departments of Death" operate on university campuses all over the world, yet they are unobtrusive. There are no courses on death offered.

Military research has never been purposely exposed to the bright lights and microphones of the public eye; the scope of such research and its relevance has rarely been debated. Subtly obfuscated at best, shrouded in absolute secrecy at worst, few realize the extent to which military research is being done in universities and colleges across Canada because it is so diffused.

Even the professors doing military-funded research don't seem to realize, or admit they realize, the destructive application of their work. Usually, corporations and government department funding military R&D contract individual researchers to do "basic research" — seemingly small, hypothetical problems with no apparent or direct military applications.

"Different researchers on different campuses could be working on different aspects of a related 'problem', which when put together, could be a new highly destructive military weapon about which none of the individual researchers were aware," says David Suzuki, University of British Columbia geneticist and host of CBC's *The Nature of Things*.

Yet the "Death Technology" Chomsky, a well-known linguist and American foreign policy analyst, speaks of is being researched and developed in different departments on at least 30 Canadian campuses. The Canadian Department of National Defence (DND) funnelled approximately \$6.8 million to Canadian universities during the 1985-86 academic year, according to DND spokesperson

Captain John Paul Macdonald.

But many scientists also work outside the university on military research projects. DND, says Project Ploughshares Research Coordinator Ernie Regehr, also gives large research contracts to Canadian corporations, which in turn, "hire many university professors as consultants."

"It's almost impossible to keep track of military research done in this way," says Regehr, also a co-author of *Canada and the Nuclear Arms Race*. "But, if the research is being funded by the military, the researcher knows his or her invention will have some sort of military application."

Suzuki agrees: "Scientists know god damn well that the bulk of their discoveries are going to be used for profit or destructive power — if they're getting money from the Department of National Defence or the American military, they know their work will be applied to military ends," says Suzuki.

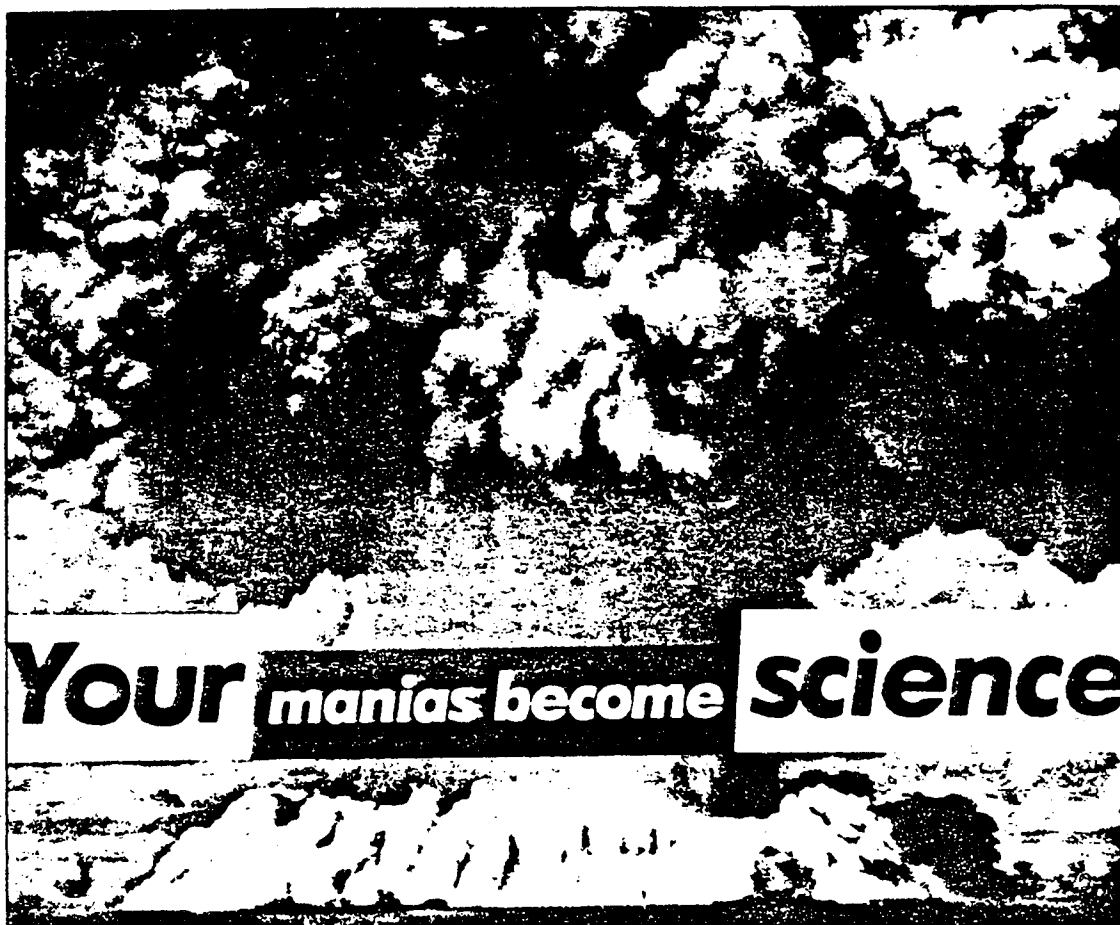
The proliferation of research contracts with the Canadian and American military in Canadian universities can only serve to fuel the arms race. Although this research may lead to technological innovations or "spin-offs" which have potential benefits for civilian use, this is not its *raison d'être*. "The research is funded by the military for a reason," says Regehr. "Our economy is evolving more and more into a war economy."

University of Toronto metallurgist Ursula Franklin says it's close to impossible to know "where military projects begin or end." UBC microbiologist and Science for Peace member George Seigelman says "it's important to keep in mind that any research benefits the military — any technological 'advance'," he says, "can be applied for military use."

Seigelman said he knew of an American professor who was funded by the U.S. army to study the flight patterns of birds in the South Pacific. "It sounds nebulous enough," says Seigelman, "but it turned out the U.S. government was worried that the toxins they'd used in Vietnam would be carried back to the U.S. by the birds."

In a world moving closer to the brink of nuclear annihilation, there is an increasing need to assess the role of academics in the perpetuation of the arms race. The Military Industrial Complex includes and is crucially dependent on academics to create the weapons of destruction as well as "to justify their development and use in foreign policy classes and the like," says McGill Political Science professor Sam Noumoff. (Noumoff says he knows of many social scientists at McGill, and at U.S. universities, that act as foreign policy consultants or "political risk" analysts for the military in their spare time or when on leave.)

If we are to survive, we must become more aware of and critically assess the nature of the academic's role inside and outside of the university in researching and



developing both the technology and the ideology that has led since World War II, to the spiraling race now before us. As U of T nuclear physicist Derek Paul says, "The whole question of the militaristic direction of society needs to be questioned, but the trend will be difficult to reverse."

Academics made the Cold War possible, both in the West and the East. Without their help, governments and corporations could not have created the nuclear age.

Some scientists recognized the dangers inherent in nuclear weapons either during the development of the first line of atomic weapons, or immediately afterwards when their existence was dramatically demonstrated to the world.

Norbert Wiener, an influential mathematician during World War II, opted to completely dissociate himself from all military research, while many other scientists like Oppenheimer and Hans Bethe worked to produce the atomic bomb, in light of the Nazi threat.

Wiener writes about Hiroshima and the first atomic bomb in his autobiography: "At first I was of course startled, but not surprised, as I had been aware of the possibility of the use of the new Manhattan Project weapons against an enemy. Frankly, however, I had been clinging to the hope that at the last minute something in the atomic bomb would fail to work, for I had already reflected considerably on the significance of the bomb and on the meaning to society of being compelled to live from that time on under the shadow of the threat of limitless destruction."

After the war, Oppenheimer and Bethe set a much popularized example for other scientists by refusing to work on the hydrogen bomb. Oppenheimer and many others refusing to work on the H-bomb were harassed by the FBI for their crusade to

educate the American population about the stark realities of nuclear weaponry.

The FBI victimized the closely-knit community of atomic scientists at the height of the McCarthy period, an FBI document obtained through the U.S. Freedom of Information Act reveals. According to U.S. newsmagazine *The Progressive*, Bethe was just one of the scientists accused of "espionage."

Unfortunately, Oppenheimer's and Bethe's example did not incite many U.S. scientists to reject involvement in the research and development of the H-bomb. And in light of the McCarthy witch-hunts it is not surprising that most scientists conformed to government/military demands.

Today, it doesn't pay to do research that is unorthodox or hostile to the present value system of society, says Noumoff, because it won't attract funding. Within the increasingly research-oriented and penniless Canadian university, strong pressure falls on professors to accept grants and contracts that will bring money into the University.

"McGill looks on the success of a faculty in terms of how much money research grants are bringing in. And, the university is increasingly making judgements about professors according to how much money they attract," says McGill mechanical engineering professor David Jeffrey.

"Professors are nudged to go for the grants. The big money," says Jeffrey, "comes from governments, corporations and the military."

Kim Epps of Project Ploughshares, a notional disarmament organisation, agrees: "A lot of researchers who want the research money are adapting their research to areas where there's money. And that means the military," he says. "This, of course, subverts the research."

What it all comes down to in the end, says Jeffrey, is that the researcher is "caught in a bind."

When the finger is pointed at socially irresponsible academics, it is usually pointed at physical scientists — they are the ones that invent weapons of mass destruction that hold the world's population hostage. Not only do scientists have a monopoly on the knowledge most relevant to the creation of technological monsters, but they are the people the arms industry and the government are crucially dependent on to further their own interests.

It comes as no surprise that the military channels a vast amount of research dollars into military research and development into universities.

The major recipients of military research grants from DND in 1984-85 were, ranked in order, U of T, McGill, University of Ottawa, Laval, and the University of Manitoba, says Macdonald. Figures for the 1985-86 academic year will not be available until December. Other recipients of military dollars include UBC, the University of Calgary, Guelph, Waterloo, Carleton, Dalhousie, Concordia, Memorial and Wilfrid Laurier.

Pharmacist Dr. Colin Briggs of the University of Manitoba is presently researching, with \$56,400 of DND money, "antidotes for nerve gas poisoning." Briggs was unavailable for comment on his work, but U of M information officer Bob Raeburn said the work has "some civilian applications in the area of pesticides."

McGill is presently receiving DND grants to do research on chemicals and gases that have direct applications to chemical warfare.

In 1984, professor W. D. Marshall of McGill's Agricultural-chemistry and Physics Department agreed to a DND contract worth \$94,348. Marshall said at

Research in the Faculty of Death

the time his experiments involved the testing of the safety of an antidote that offsets the effects of "organophosphorus compounds" which are used, in mild doses, as an insecticide. In a stronger form, they can be used as nerve gas. He says his research will be used to treat accidental insecticide poisoning and feels it to be "beneficial" and "worthwhile".

Professor Chang of McGill's Artificial Organs and Cell Research Centre is testing the absorption of contaminants from the air by charcoal with a DND grant worth \$226,146. Interview last year, Chang said that although his research had possible uses in the "production of equipment for troops facing chemical attack," it was primarily focussed on non-military objectives such as industrial decontamination.

McGill Geography professor J.T. Parry received \$343,000 from Supplies and Services for the National Defense Research Establishment in February, 1984 to research "terrain mobility" for Canadian armed forces vehicles. Parry refused to comment on the applications of his work.

The U of M engineering department received a \$249,796 grant for the "development of computer graphics chemical event environmental hazard simulator-trainer" which Raeburn says is "a method of dealing with how to predict the path of gas clouds."

According to Project Ploughshares representative Kim Epps, U of T received a grant worth \$75,000 (US) in Feb., 1985, from the U.S. Air Force to study "explosive devices." U of T received two similar grants from the same source in 1982 and 1983. In June, 1985, the U.S. Army gave University of Alberta researchers \$30,000 (US) to study "the medical effects of explosive devices."

McGill professors Dr. R. Knystautus and J.H.S. Lee are presently researching fuel air explosives under a \$200,208 contract with the Department of National Defense. Their contract states "the goal of the research is to properly assess the effects associated with a Fuel Air Explosive device."

Despite some beneficial civilian applications of this research, the source of funding must be considered. DND funding means possible military applications. If it didn't why would DND bother?

Former Canadian Minister of Industry, Trade and Commerce Jean-Luc Pepin says "it is very difficult to identify what is civil research and what is military research in many instances: That a lot of civilian research leads to military innovation and a lot of military research leads to civilian innovation."

Pepin claims military research will lead to huge civilian benefits. However, more and more researchers in the last 40 years have come to the opposite conclusion.

A Nov., 1983 study done by Ahab Abdel-Aziz of the University of Waterloo, and revised later with John Bacher of McMaster

University, found Pepin's argument "either intentionally misleading, exaggerated or highly misinformed."

Abdel-Aziz and Bacher write in their study that spin-offs for civilian use from military research are few. For example, investment in the research and development of supersonic craft technology has been "nearly a complete loss to the civilian economy." Because of the highly expensive operating costs of these crafts, they are only affordable to the military.

Even if benefits to civilians exist, the question becomes one of whether the civilian applications outweigh the possible destructive capabilities of most of these "innovations."

At present, the onus falls on the individual academic to decide which application takes precedence.

The McGill research policy stipulates that "individual Investigators must to a large extent assume direct responsibility for the intellectual and ethical qualities of their work... a serious social responsibility thus rests on the individual members of the community who are best equipped through special knowledge to remain aware of the consequences of research activity, and the possibility of maligned applications must be balanced by them against potential benefits."

The scientist engaged in research will obviously have a "special knowledge" of the project under research, but that doesn't ensure they will have a "special knowledge" of its consequences and social implications.

"The consequence of 'pure research' is beyond the researcher's control," says Noumoff. If the research is being done with a DND contract, the end-use is in the DND's hands.

David Suzuki says scientists lose track of the implications their research may have on the world as a whole because the system forces them to study a very small, isolated part of the world.

Not knowing the 'end-use' makes it difficult to judge whether or not the application will be to society's benefit, especially when the researcher often has to rely exclusively on the information given to her/him by the contractor.

As American historian Howard Zinn writes in *The Politics of History*: "Specialization ensures that one cannot follow a problem through from start to finish. It ensures the functioning in the academy of the system's dictum: divide and rule."

"Basic research" is a symptom of This 'divide and Rule' dictum.

"A lot of university research is fairly basic and is not directly related to a particular weapons system," says Regehr. But "you have to assume that research done by one program is accessible to all others. All scientific research is combed and examined for possible military application."

"It makes it easier on your conscience," says Jeffrey, "if they provide you with an excuse at the

same time as they give you the contract."

Those who claim, like Knystautus and Lee, that who sponsors their research is "immaterial" and that the defense department's application of their research work is not their concern, are merely trying to remove all blame for actions from their shoulders.

Knystautus and Lee both say they are not responsible for what somebody else does with their research on fuel air explosives. Says Knystautus, "Whatever uses they put to it is none of my business — I don't deal with the social implications."

Even professors who think military research is "an evil" like Derek Paul, often have a hard time coming up with alternatives. "it makes little difference whether I accept it or not; they'll always be able to find someone else who will do it."

But Ursula Franklin says "it's a cop-out" to use the somebody-else-will-do-it-if-I-don't argument. "I'm responsible for myself; not anyone else. And I refuse to do it."

Like Franklin, Jeffrey also deliberately dissociates himself from military research. He points to a contradiction between the concept of social responsibility

and science as it now exists. He says if he were to be completely socially responsible, "I'd have to stop being a scientist."

What makes Jeffrey and Franklin different from most researchers is that they have taken a stand on the question of military research. So have other academics in the past 10 years, as the growth of groups like Physicians for Social Responsibility and Science for Peace attest to. As Regehr points out, "organization against military research is crucial, particularly if the idea is to create a sense of social and moral responsibility in the minds of professors."

To solve the problems that socially irresponsible academics have created, the nuclear bomb being the most notable, academics must reassess their relationship to society and the ethical implications of their research and activities, in and outside the university. Universities and society in general must rethink the role of the university in building and justifying a system that may, very possibly, lead to global annihilation.

Regehr says the "best way to address the issue of military research, is by opening it up." Universities should not accept classified research — "the full dis-

closure of the sources of research grants and the results is just a first step." The next is "rigorous debate within the profession on the appropriateness and moral implications of military research. After all," says Regehr, "the whole point of scholarly work is that it's open to the criticism and judgement of one's peers."

Above all, one must remember, says Jeffrey, what the Nuremberg trials taught us. "Orders are not orders." There are alternatives.

If we were to follow Chomsky's alternative, military research and its social, political and moral character would be exposed. If all research of a military nature at McGill or the University of Manitoba had to be undertaken in a central building called the Ministry of Death, all would realize how massive the contribution to what Chomsky calls "Death Research" really is. Perhaps if people could recognize Death Research, says Chomsky, they would end it.

Don't be bashful. Express your deepest thoughts and concerns in the features section of this paper. All subjects and points of view are welcome. So if you want to see your name attached to an important component of *Pro Tem*, don't delay, call the features editor today. 487-6736

U.N. Holds Lotto

by George Browne

If you're walking in the hall or standing in line at the pub and a smiling stranger approaches to try to sell you something, don't be alarmed. It might not be "moonies" or someone selling "feelthy peectures." It could quite likely be members of Glendon's U.N. club.

The Glendon U.N. club is selling lottery tickets so they can represent Glendon at the U.N. simulation model in New York. To do so requires \$10,000; hence the lottery.

The tickets are \$5 a piece which is sort of expensive but the prizes involved are extremely nice and

only 2000 tickets will be sold.

What does one get for \$5? Well, a shot at a week in Acapulco, \$300 in travel vouchers, a murder and mystery game at Casa Loma, 2 dinners and a surprise package from Lovecraft. Mohammed says that he will be making the selections and that all will be, if not tasteful, at least amusing. Interestingly enough the trip to Acapulco, the murder and mystery game and the Lovecraft surprise package are the most popular.

So buy a ticket or tickets and support a worthy cause and keep your fingers crossed. PT

Magic Messages Disappear

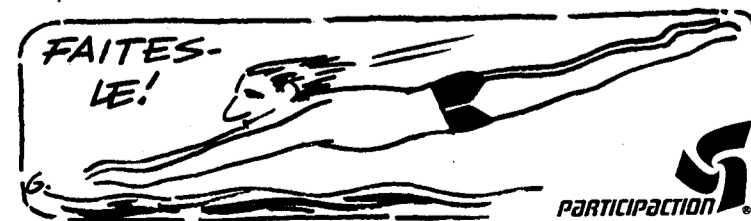
by Judy Hahn

If before the holidays you or your organization had submitted a notice to be announced on the Magic Sign, you may not see your prose appear. During renovations of the Student Union offices on the weekend of January 3rd, the green file folder which held the only written copy of the requests for announcements disappeared into one of the boxes in the corners full of many other green files to be out of the way of the carpenters and painters.

A bilingual message asking for re-submissions has been flashing on the Magic Sign most of this week. Velda Abru, Director of communications has received two re-submissions.

Not every request was lost. Before the holiday Abru had programmed three messages to appear in January. Abru says that there may be that many again still outstanding.

If your message may be one of those, drop by the Union office to re-submit it.



Wardens Not Trained

•from p. 4

on the scene after the first alarm was sounded. It was noted in the Night Porter's report and by many witnesses that many Dons and Fire Wardens didn't know what to do. This is hardly the fault of the Dons and the Fire Wardens, as the formal training session in fire safety has not yet taken place. Last school year the session took place in September. This year, in a letter dated, ironically, January 9/87, the day of the fire, a training session was scheduled for January 19/86. The only way for any Fire Wardens or Dons to be aware of fire procedures is by word of mouth or by being in these positions previous years. This has angered many current wardens. As B-house 3rd floor fire warden Bill Keays put it, "I think it's totally irresponsible that fire wardens were not trained... does it take someone to die first?"

Another problem noted was, as one witness put it, the "irresponsible behaviour of many students". Many students did not evacuate the building promptly and when they did they congregated near the fire exits. This caused some people, such as the B- and D-house Dons to stay inside smoke-filled B-house corridors to force people to go outside. Some feel that this was due to a combination of frequent false alarms, many people inebriated after the dance, and a lack of people in charge in some houses. PT

Captain Fluke takes command

The Authentic Scene

by J. Coniam

"The Authentic Shepard?"

Sam Shepard's works have established a very definite personality for themselves. So much so that our expectations precede and sometimes exceed the event. The latter is certainly the case with Nadiniski Productions' *Curse of the Starving Class* recently at the Factory Theatre.

Director Michele George's previous connections with Shepard (she worked with him in the early days in New York City and more recently was asked to collaborate with him and Joseph Chaikin on *The War in Heaven*) leads us to expect a more 'Shepardian' production than we get. Rather than just dwell on the many disappointing details of a less than memorable production, I'd like to present some perceptions of the Shepard style as found in the September '86 *Modern Drama* (Vol. XXIX, No.3). George, it seems requires further education on what constitutes this style that audiences are so fond of.

"*Buried Child* is often described, together with *Curse of the Starving Class* and *True West*, as belonging to Shepard's 'realistic family plays'... (they) proclaim the demise as well as the endurance of the American Dream" (John Callens p.403). In the show at Factory Theatre there is very much the sense of the present, i.e.: "the demise", but the endurance of and the nostalgia for Shepard's dream — the family — is neglected. One audience member complained of the lack of a common emotional past for the characters. Each actor performs in his or her own particular vacuum. Never are we given any sense of the existence, even in memory, of the past that has disintegrated. "I'm surprised at my own nostalgia for times I barely remember living" (Sam Shepard p.426).

The style Shepard employs has been coined super-realism, hyper-realist, or the new realism. He is not alone in this genre. The work of Obie award-winning Maria Irene Fornes, whose *Mud* played at Theatre Glendon last term, has also helped to establish this genre.

(I want) to try a whole different way of writing now, which is very stark and not so flashy and not full of a lot of mythic figures and everything, and try to scrape it down to the bone as much as possible... it could be called realism, but not the kind of realism where husbands and wives squabble and that kind of stuff.

(Shepard p.405)

Shepard strikes a "balance between naturalistic detail and the wilder, more secret landscapes of the banal and the strange."

(Jack Richardson p.405)

(it) needs reality in order to transcend reality.

(Michael Smith p.405)

The problem for me with this concept (the old school



Hyper-realism in "Curse of the Starving Class".

of writing) is that its adherents are always referring to ideas which speak only to the mind and leave out completely the body, the emotions and all the rest of it.

(Shepard p.428)

As "their motion is away from the conceptual toward the perceptual, away from idea and toward fact and event," (Toby Silverman Zinman p.423) it is obvious that a new style of acting is required by Shepard scripts. The emphasis must be placed on the subjective as opposed to the objective state. The internal becomes the external. "There is... an aggressive frontality... the thrust is towards us, the viewer, the audience." (Zinman p.424) — In this recent *Curse* the "aggressive frontality" is also suggested by Adam Kolodziej's set which seems to "present" the family to us.

The new super-realist acting projects the same exaggerated, violent power of the plays. The actors must have great physical and emotional courage as well as skill, and since the risk-taking calls for a degree of trust, it seems to require and inspire the best ensemble acting.

(Zinman p.425)

This, ensemble, is what is missing from George's *Curse*. The actors are stylistically all over the place and as a result seem to be quite disconnected from one another. Patrick Patterson as a Eugene O'Neil (melodrama) version of Weston is set against hyped-up sit-com style Nadina Rabinovitch as Emma and a vacuous Wesley (Paul Boretski). Although Patterson had his moments, the only actor who exuded that 'Shepardian' style was Dean Gilmour (of Theatre Smith-Gilmore) in a bit part as Ellis.

The fragmentation of actors and their styles may in part be due to the fact that two of the actors, Rabinovitch and Marie Mumford (Ella), initiated work on the show before George took on its directorship. Actors without directors can be a very dangerous thing.

There are, however, a couple of things that George did get right. One: a live lamb is brought on

stage. Two: real bacon is fried for a real bacon aroma. Three: Wesley opens his fly and pisses on stage, real piss from a real naked cock. These three things might seem to be natural components of realism, however, they are all so unconventional to the stage that they become hyper or super-real effects to the audience. That, like the thirty toasters popping in his *True West*, is true Shepard.

Curse of the Starving Class written by Sam Shepard & directed by Michele George presented by Nadiniski Productions 125 Bathurst St. 864-9971 run ended Dec. 21. PT

"Propagating Passion to a Pedestal"

A preview encounter with El Teatro de la Humanidad's *Passion or Death* at the Canadian Rep Theatre has left one word niggling at my brain. Propaganda. I think not of its literal meaning, but of its bedfellows. I think of being deluged with one simple narrow perspective. I think of the ritual and spectacle of Joseph Goebbels. And I think of Hitler's egotistic fascism.

From the very first, the audience is teased with the choice: *Passion or Death*. What is the choice there? Would you choose passion or death? Well, passion, of course, so the only real hope for choice is that there be some ambiguity over what is passion and what is death.

The choice is initially proposed by the simultaneous playing of two separate actions. On a platform, centre, is a young couple (Toni and Greg Ellwand) at a trendy restaurant table. She has glossy red nails and flicks compulsively at crumbs on the tablecloth, on her fingers and on her dress. He looks like Bob Rae but bares the charm of Sly Stallone until he has consumed a few glasses of \$65 champagne. She is charismatic and flirts with the waiter (Brooke Lovell) while he sits like a lump and eyes the server suspiciously. They bicker over champagne, calamari, stuffed mushrooms, lemon curd pie, chocolate mousse cake... Food is their sole topic of con-

versation.

This area of stage appears to be supported as if on a pedestal, by the 'passionate' play beneath it. Here political and economic cruelties are married with occasional celebrations, solidarity and the coming of a god-like being. The action seeps from the lower stage area up ramps and ladders — on both sides — to a balcony overhanging the audience and to an enlarged section of church organ pipes towering over the restaurant scene (excellent set design by Craig Mahood).

This segment of the action works hard to be overwhelming. There are some 40 volunteer cast members in any given performance. While the scene in the restaurant has little movement, the passion play is constantly moving. It is not just the actors that surround and envelope the play on pedestal. The aural effects of the passion play easily overwhelm even the amplified voices of the young couple.

The concerns of the couple in the restaurant are so obviously trivial that the emotional edges of joy and despair surrounding it are emphasized. Although there is death in the passion play, it is clear that *Death* in the title refers to the spiritual emptiness of the young couple. No ambiguity. When the choice is finally offered to the audience, would you be so callous as to choose death?

Despite the narrowness of perspective offered in this production, I am not quite convinced. I find the man, the woman, and the waiter most compelling despite the continual theatrical distractions. The reason for this is the quality of presence. These characters were so meticulously developed and the pace so perfectly drawn that it is easier to sympathize with them and their familiar situation than with the vague passions of faceless masses.

The major problem with the passion play is not the use of volunteer actors (who appear to be tremendously dedicated) but perhaps the underestimation of their capabilities. The choreography of group rituals is at times tediously simplistic and heavily disciplined. When these actors appear in succession, however, there are some vibrantly exciting moments. This may have something to do with putting an individual face on the masses, so that there is some human variety of response.

Although the passion play is weaker than the restaurant play, there are a few ritualistic moments that are effective. One is the building of a wall of dead bodies around the pedestal scene. Another is the traditional breaking of bread (like in church) with the audience at the action's finish. Very effective also is the 'birth' of a Christ-like figure (director Deanna Geddo) from a huge egg. Covered in blood she lets out a haunting wail. Later from the organ pipes high above, she clutches at a doll dressed in swaddling clothes before throwing it violently to the floor of the

restaurant scene. This figure evokes a lot of powerful imagery but I am unsure of its specific significance. Could she be representative of man's disregard of Jesus' ultimate sacrifice? Or the failure of human ethics, or our own unfulfilled potential as saviours of the suffering world?

Deanna Geddo was electrifying on stage as this saviour but I can't refrain from making catty remarks. After her egg is hatched the actors carry her up to the platform joyous at the arrival of their exalted saviour. I can just imagine the director's instructions: "Now pick me up and carry me over your heads... That's right. Now adore me. I am your god... Now I want to see it bigger... Give me your absolute adoration..."

Passion or Death is a worthwhile see, but to become a more powerful piece, the propaganda elements should be attended to. The ritual and spectacle aspect need further development while the perspective should be widened to allow for more exploration of the choices and less self-righteous preaching. After all, not everyone chooses to accept responsibility for his fellow man. Why not? What is their justification? These changes would most certainly strengthen the final moment of the play when the actors invite the audience to make a choice. *Passion or Death*... And they can keep Deanna Geddo as God.

Passion or Death written and directed by Deanna Geddo presented by Teatro de la Humanidad & Canadian Rep Theatre 121 Avenue Rd. 925-0025 Look for the rumoured midnight shows in January.

Video

Blade Runner, (1982) directed by Ridley Scott.

After this year's pathetic *Legend*, one might hesitate to see a movie directed by Ridley Scott. However, don't let that make you miss one of the best science fiction movies ever made. Here Scott is working with a solidly constructed script and a great cast. Unlike most science fiction movies the fancy hardware in *Blade Runner* merely serves as a backdrop to this intense tale of a group of androids trying to find a way to extend their abysmally short lifespans and a government agent determined to see that they die at the proper time. Harrison Ford is fascinating as the government agent whose conscience begins to trouble him as he begins to realize just how human these androids really are. Rutter Hager gives the leader of the androids a poignant human quality that makes the film's few extremely violent scenes all the more shocking. This is not an upbeat movie, but it is a powerful, compassionate film that stands up to repeated viewings. (Note: *Blade Runner* is also available on video.)

entertainment

Las Madres : Choquant

par Lajos Árendás

Un nouveau film a été présenté au public torontois pendant les vacances de Noël. Il s'agit de *Las Madres* (*The Mothers of Plaza de Mayo* en est le titre anglais), une co-production américo-argentine de 1985, sous la direction de Susanna Muñoz et de Lourdes Portillo. Ces noms vous sont-ils inconnus? Et pour cause. Il s'agit en effet d'un documentaire, genre cinématographique peu prisé par le grand public en général.

Mais quelle réussite! A tel point que le film a été nommé pour l'Oscar du Meilleur Documentaire en 1985.

Las Madres raconte l'histoire d'un groupe de femmes en Argentine, qui ont organisé une des campagnes pour les droits de l'homme des plus importantes de notre époque et cela, face à une des dictatures les plus brutales de l'après-guerre.

Quel est le contexte historique? En 1976, la junte militaire gouvernant l'Argentine avait suspendu tous les droits constitutionnels des citoyens après avoir expulsé Evita du pouvoir. Alors commença un règne de terreur qui dura jusque 1983, quand les généraux ont perdu le pouvoir après la débâcle de la guerre des Iles Malouines (*Falkland Islands* en anglais, *Islas Malvinas* en espagnol).

Durant ces 7 ans de dictature, environ 30 000 personnes — parmi lesquelles on comptait surtout des étudiants, des dirigeants syndicaux et des activistes politiques — furent arrêtées comme "agents subversifs" et torturées. La plupart d'entre eux ont purement et simplement disparu sans trace.

Les arrestations, les tortures et les meurtres sont devenus connus au grand public grâce au courage d'un groupe de femmes, les mères de ces disparus, (*los desaparecidos* en espagnol) qui ont défié les consignes du gouvernement interdisant les réunions publiques et qui ont organisé des protestations incessantes sur la place centrale de Buenos Aires, la Plaza de Mayo. Ces protestations ont dévoilé au monde entier les horreurs perpétrés par la junte militaire de l'Argentine. Le scandale provoqué dans le monde entier par ces révélations ont eu pour résultat de discréditer le gouvernement que la crise des Malouines a achevé de balayer.

Le film nous montre toute une série d'interviews avec les membres qui ont fondé le mouvement de protestation et retrace l'histoire de l'organisation de sa naissance spontanée jusqu'aux mouvements de masse bien organisés de plusieurs milliers de femmes dont les enfants avaient disparu.

Le but du mouvement était simple: les mères de tous ces jeunes

disparus voulaient seulement savoir si leurs enfants étaient encore en vie ou si elles devaient renoncer à tout espoir de les revoir un jour. Et il est clair que le seul crime dont la plupart de ces *desaparecidos* se soient rendus coupables était d'avoir été idéalistes.

Pensez-vous ne pas oser aller voir le film parce que vous avez peur de voir des horreurs? Détrompez-vous! Ce qui émane de ces mères, c'est de la colère, bien sûr, mais aussi et surtout un calme serein provoqué par l'acceptation des faits et de la dignité.

Ces mères nous donnent une belle leçon de courage, d'amour et d'idéalisme. Comme une des mères le dit: "Il est normal d'être idéaliste quand vous êtes jeune. Si vous ne l'êtes pas, vous êtes déjà vieux."

Renseignement pratique: le film n'est pas montré dans le réseau commercial ordinaire. Si vous êtes intéressé, consultez la revue *Festival*. On joue le film notamment au cinéma Bloor, 506 Bloor West, le mardi 27 janvier à 19h et il vous en coûtera 4.00 \$ si vous êtes membre du club, 5.00 \$ si vous ne l'êtes pas.

Dernier détail: l'espagnol parlé dans le film est très clair et vous n'aurez pas besoin de lire les sous-titres si vous avez des connaissances de cette langue, ne fût-ce qu'un peu.

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The Best and the Worst of '86

BEST MOVIES

Betty Blue
Blue Velvet
Rouge Baiser
Round Midnight
Down by Law
Brazil

WORST MOVIES

No Mercy
Sid & Nancy
Tai Pan
Star Trek CMVI
Night Mother

PLAYS THAT SHOULD NOT HAVE BEEN MISSED

Mud — Glendon Gallery
Klown — Theatre Centre
Le Rail — Massey Ferguson Warehouse
Dance des Poules — Theatre Passe Muraille

TORONTO'S BEST KEPT SECRETS

The Funnel
The Toronto Islands
The Music Gallery
Fred's Bicycle Repair Shop

BEST RECORDS

1. Billy Bragg — *Talking with the Taxman about Poetry* — Polygram
2. Love & Rockets — *Express* — Polygram
3. Pursuit of Happiness — *I'm an Adult Now* — Independent
4. R.E.M. — *Life's Rich Pageant* — IRS/MCA
5. Soul Asylum — *Made to be Broken* — Attic/A.M.
6. Robert Cray — *Strong Persuader* — Polygram

WORST RECORDS

1. Anything that's classified as "New Age".
2. Pretenders — *Get Close*
3. New Order — *Brotherhood*
4. Rosie Vela — *Zazu*
5. Iggy Pop — *Cry for Love*

BEST COMEBACK RECORD

Graceland — Paul Simon

WORST COMEBACK RECORD

Rockbird — Debbie Harry

BEST CONCERTS

1. *Deja Voodoo, Shadowy Men on a Shadowy Planet*, Dundrells — R.P.M.
2. Dagmar Krause — Rivoli
3. Robert Cray — Diamond
4. *Red Hot Chili Peppers* — Lee's Palace
5. Billy Bragg — Diamond
6. *Fishbone* — Diamond
7. Iggy Pop — Concert Hall
8. The Jazz Festival at the Bamboo Club

WORST CONCERTS

1. Anything at Maple Leaf Gardens
i.e. a) Billy Joel
b) Steve Winwood
c) Peter Gabriel
2. *R.E.M.* — Massey Hall
3. *New Order* — Massey Hall
4. *A Neon Rome* — anywhere
5. *Shriekback* — Massey Hall

GREAT T.O. BANDS THIS YEAR

1. *Shadowy Men on a Shadowy Planet*
2. *Pursuit of Happiness*
3. *Cowboy Junkies*
4. Andrew Cash's acoustic meltdown
5. Johnny MacLeod
6. *Shuffle Demons*

BEST VIDEOS

1. *I'm an Adult Now* — Pursuit of Happiness
2. *Spadina Bus* — Shuffle Demons
3. *Boys Don't Cry* — Cure
4. *Egypt, Texas* — Shadowy Men

WORST VIDEOS

Too many to list, but especially those with a "stockinged leg & stiletto heel" (Bob Geldof) — i.e. *Duran Duran*, Madonna videos.

SAD LOSSES IN ENTERTAINMENT

1. The deaths of
a) Erik Bruhn — National Ballet of Canada
b) Desi Arnaz
c) Cary Grant
d) Margaret Lawrence
2. The fact that T. Onians would rather go and dance to old music instead of seeing one of many great local bands.
3. The rumoured break-up of the *Violent Femmes*.
4. The fact that T. Onians would rather see mediocre Hollywood movies instead of going to live theatre.

BEST SPOTS IN T.O.

Cabana Room (Tuesdays)
Cameron (Mondays & Tuesdays)
Big Bop (Thursdays downstairs)
Rivoli — back room (Saturdays)
Lee's Palace (weekends)
R.P.M. (Mondays)

WORST SPOTS IN T.O.

R.P.M. — any day but Monday
Dominoes (complete downfall since last year)
Big Bop (becomes Big Flop except Thursdays)
Nuts & Bolts
Copa/Spectrum

OVERRATED PERFORMERS

Peter Gabriel (Good, not God)
Pretenders (particularly Chrissie Hynde)
New Order
R.E.M.

UNDERRATED PERFORMERS

Dagmar Krause
The Jazz Butcher
Uzeb
Jazz, Jazz fusion in general

BEST NEWCOMERS

Camper Van Beethoven
Georgia Sattalites

The Real World: An ED Grad

Hello Students of Glendon:

The other evening I received a phone call from Louise McCaffrey, one of your Pro Tem editors. We had known each other when I attended Glendon, and had kept in touch over the years.

I was not surprised when Louise asked a favour of me.

"Would you please write an article (with a generous guide of 600-1200 words, very concise Louise), about your experience at Glendon and how it has affected your life in the 'Real World' (translation: Full-time employment.)"

"Louise," I replied, "You know I haven't got a full-time job yet, how can you do this to me? Not only do I have trouble explaining this problem to my family and friends, but now you want me to open up to all of Glendon. Thanks a lot."

With great calm and soothing touch Louise answered "Don't worry, Mike, you'll be a great counterpoint to what we already have. (Translation: We've heard from employed people, now we need some down-on-their-luck 'Joes' who can show the student body what not to do.)"

Therefore, Glendon, please bear with me for the next 5 or 6 hundred words.

To begin with let me inform you about myself. I attended Glendon between 1979-1984. I majored in History, minored in English and had a strong backing in Political Science. I also completed my Education requirements for the Intermediate/Senior divisions, at the Faculty of Education at the main campus.

It was with great happiness that in the spring of 1984, I graduated

with combined Honours in History/English and my Bachelor of Education. I was free at last; now on to *teaching!*

In April of 1984, I was hired at a private school here in Toronto. Over a period of eight months I was asked to teach 11 different courses. Many of these courses were absolutely foreign to me (Oceanography, Geology, Economics and Science). I didn't complain.

I wasn't the only one at the school teaching 'new' subjects, and I wanted to make an impression. There was also the fact that I had a job, whereas a lot of my friends in Ed. didn't. However, by December myself and four others on staff (out of 10) decided that the long hours and the low pay were too much to overcome.

The pay was not in line with the Public or Separate (High School) systems. A first year teacher in the public system with an Honours degree and a 'B' average can be assured of \$24,696 (based on 1985 salary guidelines for Scarborough). The Separate system is somewhat less, but not by much.

Also, if a public teacher shifts to the separate system, the public salary is guaranteed at public rate. I, however, was under contract for \$15,750.00/yr. After Christmas the five of us decided to leave.

My point is not to downgrade the private schools of Ontario. Many of them offer a first rate education for the students, and provide teachers with great opportunities to develop their skills in a positive environment. To be sure, private schools do not offer financial rewards that Ontario's two main systems do, but there are

private schools which are more competitive (monetarily speaking) than the one I chose to work with.

Because of these points, I suggest that if you do decide to teach in a private school you choose an established institution, and research its requirements against

I took a chance and stayed in the city. I knew that the chances of employment were decreased if I took this course. After all, there are more openings north of Steeles Ave. than south of it. But, with my mind made up, and tossing good advice aside I stayed with my original plan. While it may not have been in my best interests, I nonetheless cannot complain, after all, it has been my choice.

I guess up to now I've sounded pretty blue. Right, stop that! On to some good advice (hopefully). To the teachers of tomorrow I direct my first comments.

1) Consider moving as I said earlier, jobs are easier to come by outside of the city.

2) If you are going to stay in the city, get around to the schools. A person makes an impression, a resume doesn't. Your piece of paper is in competition with too many others. And many of these resumes contain better qualifications than yours. (Simply because these people have more experience.)

3) Public school enrolment is going up. High schools will see a growth in about five years. If you can wait, great!

4) Take a look at getting qualified in F.S.L., E.S.L., Special Education, Maths and Sciences. These subject areas need teachers more so, than English, History,

Geography, Family Studies or Man in Society.

5) If you can't get on full-time, go the supply route, it will help.

6) If you are not committed to teaching consider alternatives and cover yourself. For many of you there will be a wait before you're hired. It can be frustrating.

7) TEACHING CAN BE FUN AND REWARDING.

If you've put up with my ranting to this point, and you're not in education, congratulations. You've done more than I have a right to expect. Therefore, I feel compelled to address you at this time. If it's to your advantage I'll be happy, if not, please accept my apologies. I have but two general comments.

It may be that you are under the impression that your years at University are going to provide you with all the knowledge you need to secure a position.

Unfortunately this is not the case. Employers, of course, are concerned with the subjects you have studied. They should be applicable to the job description you will be applying for.

However, beyond this point employers will also be looking at people whose qualifications lie in experience, not academics. That you have a degree proves that you can do a certain amount of work (successfully). Those that you are competing against will also have proved their capabilities in the same respect.

It is then essential that beyond providing a degree, you are able to do so with as high an average as possible. Your grade average not only represents a certain basic

intelligence, but a commitment to quality. The work that is necessary for good marks is not only rewarded by those marks, but it demonstrates to a prospective employer that you have trained yourself to work hard and are prepared to sacrifice certain personal opportunities so that you can succeed with distinction. Such an attribute is valued highly by employers who hire graduates coming out of university.

My second observation is quite straightforward. Learn to use language, whether it be French or English, written or oral, to the best of your ability. Strong language skills are essential if you wish to impress and satisfy your employer. They enhance your desirability, and they are valued signposts which are used when deciding who is to be advanced within the company. Precise writing and concise argument can help further your career in whatever field you pursue.

You are now in a place where such skill development can and should occur. Take advantage of the chance.

Well, my hand is about ready to drop off. If you've made it this far you've reached the end. To all of you I wish much luck in securing work in the field you've chosen.

The competition out there is extremely tough. If you have contacts use them. Take advantage of this time to prepare yourself as best as possible. Don't give up, and hopefully something will soon come your way.

Oh, one last thing: Louise, thanks — I really needed to think about what I haven't accomplished.

Michael Hammond

Staff in Profile

Afsun Qureshi is a second-year Glendon student studying in Political Science. She holds the position of Entertainment Editor and her duties involve covering Leisure time activities which may be of special interest to Glendon students. Afsun is devoted to this job and spends a lot of time at the Pro Tem office, mostly on the telephone trying to arrange press passes to movies, theatre, concerts for the writers in her department.

Entertainment Editor, and its francophone counterpart, *Rédacteur des divertissements*, are popular positions on the Editorial Board and widely sought.

Afsun finds working at the student newspaper to be a gratifying experience particularly when she gets feedback from the Glendon community. Even negative opinions show other students care about the effort she and others put in at Pro Tem.

She likes to be involved with school life. Her job here makes university life "a lot more fun."

Last spring Afsun sought the position as Entertainment Editor

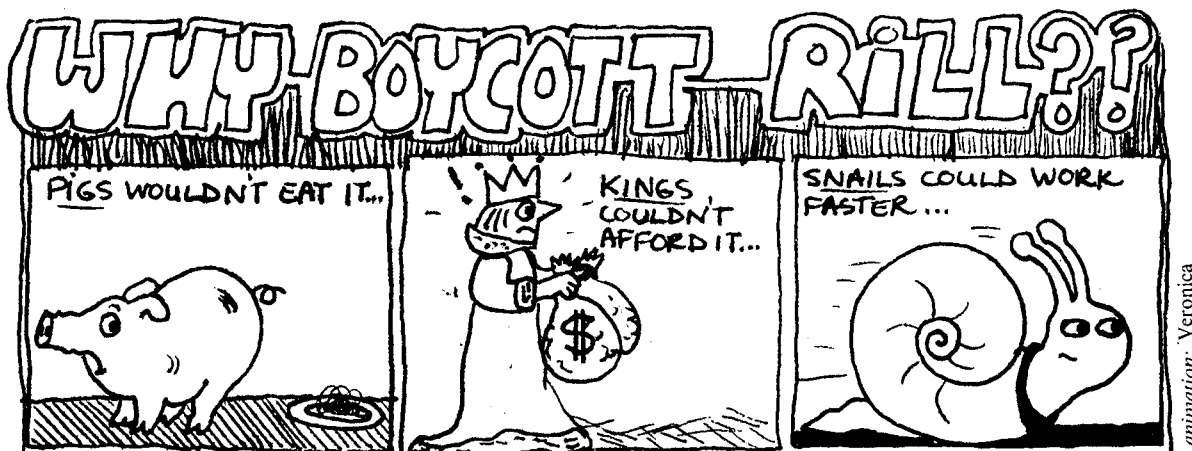


Photograph: Judy Hahn

"Can we print x!%δ?"

because, so she says, she would "get to meet cute rock stars — why else would I do this ridiculous job."

Does Afsun consider a career in journalism? She says she'd like that. Otherwise she thinks she would like to live under a tree in India. Journalism is more likely.



animation: Veronica



Attention Movie Buffs

A glass of cheer from the Pub is the reward for the first person to submit the correct answer to this week's question. Good luck!

Who was originally offered the role of Frankenstein's monster for the 1931 version of Frankenstein?

Participants must submit entry at Pro Tem office in Glendon Hall and must be 19 years or older. Pro Tem staff members not eligible. All entries to be judged by Judy Hahn and Tim Inkpen.

