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PRO TEM

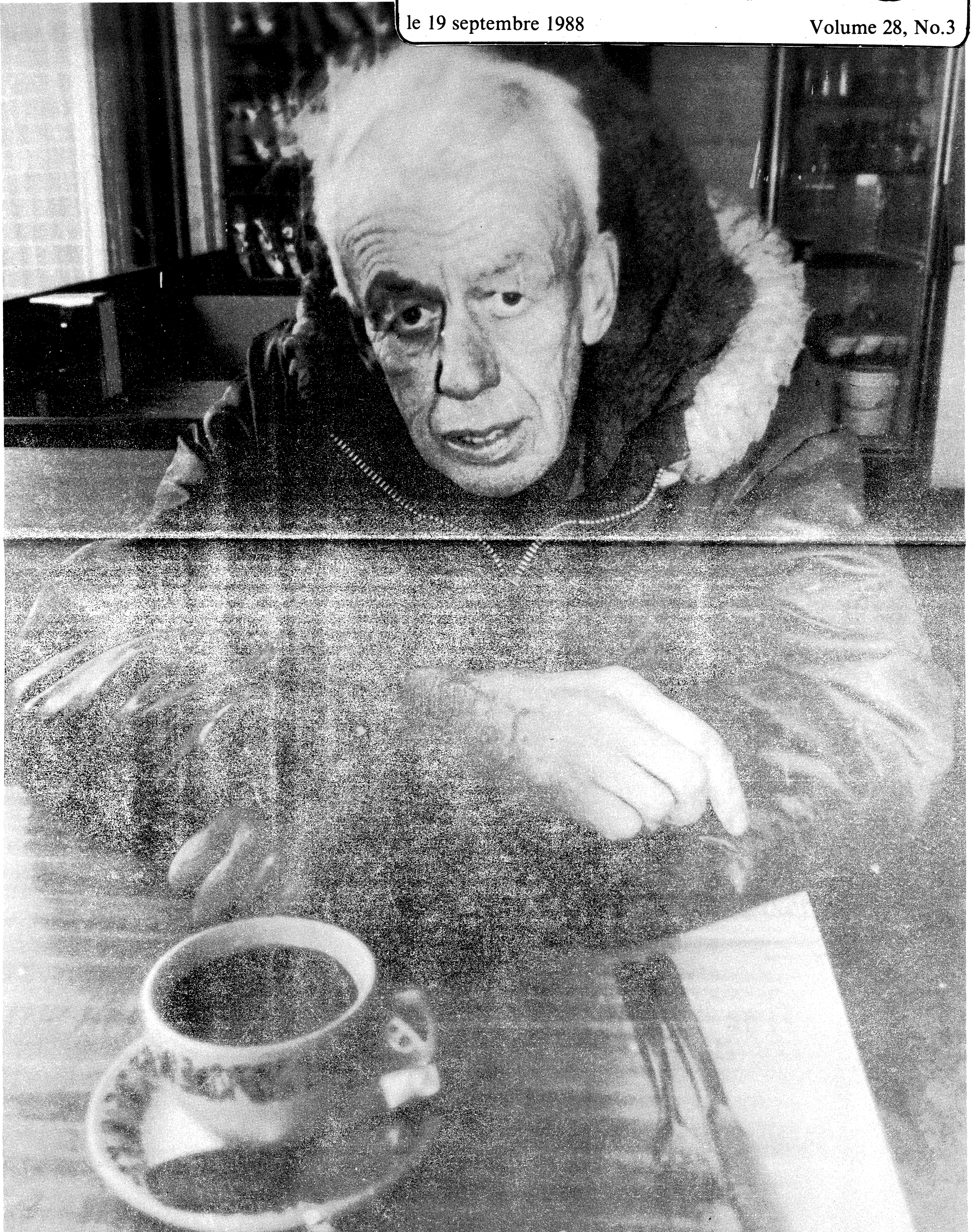
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Election time!!!

Obviously there is going to be a Federal election. The speculations by the press, the leaked intentions by the government, the flexible tyranny of tradition all point to an election called very soon. The exact timing depends on the whims of Brian Mulroney which are heavily influenced by the P.C.'s standing in this week's poll.

The major problem with this election is that it offers so little choice, most of them distasteful to the average voter. In short we can have Bland vs Bull. The policies of one are the same as the other, with just window dressing offered as change. This is, of course, taking into account only the two major parties: the Liberals and the P.C.'s. Which follows conventional Canadian political wisdom and writing off the NDP as a dead loss, who are incapable of getting enough seats to form the government. This is because everyone knows that the N.D.P.'s radical policies will never be accepted by the average Canadian voter (if there is such a creature).

I'm personally more concerned with good government at the moment than whether the N.D.P. will pull out of N.A.T.O. or not. (A move I'm personally against.) I'm sick of the spectacle of a group of politicians who as soon as they get elected proceed to wallow in the public purse like a bunch of well-fed swine. Or, who practise pork barrel politics with blatant disregard of public opinion.

On the other hand I'm fed up of a party that puts themselves in the red, with their party finances, for untold millions and then tries to sell themselves as a viable alternative to run this country.

That's why I would like to see the N.D.P. win this election or at least take a commanding number of seats. Even though I don't agree with everything they propose, they would approach the problems that ail us as a country in a much more humanistic fashion. And like every other political party, the hard reality of being in office would moderate their policies to a pace and degree that most Canadians would find tolerable. If nothing else, the policies that we find intolerable can be altered after one term, if we make our will clear enough. Finally, it would give the other parties the kick in the ass they need to clean up their act and give us some real choice, come the next election.

ELECTIONS

will be held Wednesday September 21st at 7:00 pm for the positions of:

Features Editor
Forum Editor
Back Page (Arts) Editor
Canadian University Press Rep.

in the Pro Tem offices, Glendon Hall, rm 117
Nominations are open until voting takes place.

Letters to the Editor

Merci

Lettre au Rédacteur
Re: Take Out the Trash
de Mike DenTandt

J'ai beaucoup aimé cet "article d'opinion."
Merci

Claudia Damecour

Unacceptable

To the editor:

We have noticed an increase in the use by the Glendon cafeteria caterer Restaurontics of CFC containing styrofoam products for take-out purposes. It is our opinion that in a post-secondary institution, dedicated to the preparation of youth for the future, the use of ozone-destroying products

is unacceptable.

Not only is it known that these substances are detrimental to the environment, (CFCs continue to destroy ozone molecules for approximately 99 years after their release into the environment) they are also redundant. More stable plastics, cardboard and compressed paper are far less damaging to our planet.

It is not that we don't think the food is bad; we feel that this is a social issue and is better dealt with through you, honoured sir, rather than the food service ombudsman, since we're on kitchen plan.

Thanking you in advance for your quick

action on this matter.

Stefan Caunter
Steven Roberts
Neal Stephenson

Protects us

To the editor

Human frailties should never intervene in the North American capitalist pastime of acquiring wealth. Why shouldn't we be able to carry home our cafeteria hamburger with *bacon* in an environment destroying, convenient, inexpensive little white box? Sodium nitrate *protected* us during two world wars and it *has* to be good for us today.

Chlorofluorocarbons are responsible for more clean shaves and subsequent social interaction

than any other lethal man-made compound. Genetic resistance to ultraviolet radiation is consistent with sound Darwinian principles and points humanity toward the 21st century.

Should the coming tropical environment fail to materialize, we will have only ourselves to blame. Let us take steps to ensure that convenience and good weather do come to stay permanently, and not allow the trivial concerns of reactionary primitives to interfere in our present comparative ease.

Sincerely
Caunter S. Thompson
Robert A. Stevens
Stephen J. Neelson

Nouvelles

Green Paper

Trait d'union: sans direction, salaires

by D'Arcy Butler

It's out! The President's "green" paper report on student governments. Someone should have told Harry Arthurs that green is no longer "in". Purple is this year's colour. But have you ever seen purple duplicating paper?

The report is certainly not "green" because it's new, for this proposal stems from many drafts and the Gilmor report, back in 1986. For several years, the question of the organization and financing of student governments has been a matter of great controversy. On Friday, Sept. 9, President Arthurs released his report, aimed at restructuring student governments and their fumbling methods. The proposal provides yet another example of the Harry Arthurs laying down the law, regardless of what is most beneficial to students. Instead of improvements on the existing system, student governments will soon be faced with a whole new set of problems.

One of the most encumbering items is the implementation of Faculty-based governments. It is proposed that first year students should be required to join a College. After that, they may choose to remain affiliated with their college or with their faculty. Here is where the problems begin. If a large majority of students choose their faculty, the college's funds will be drastically reduced. The services that college governments provide will be greatly affected. Some colleges fear that their student newspapers may become extinct because of the new proposal. College newspapers are funded through college grants. If they decrease significantly with the transfer of money from colleges to faculties, they will no longer be able to support newspapers.

Although faculty governments will be able to provide a much needed service, will there be adequate funding for both college and faculty governments, or will the money be spread too thinly?

Another problem lies in the new "Activity Fund" for colleges and faculties. The Activity Fund is for students who do not wish to join their college or faculty but still benefit from it. This money is for student activities and normally would be channelled to the student government. But guess who controls the activity fund? The Deans and Masters! This is a major slap in the face to students. What happened to developing student leadership skills? The Administration is taking over the decision making process, which definitely belongs to the students. After all, it is student money, and should clearly be controlled by students. Tammy Hasselfeldt,

President of CYSF wrote to Arthurs; "To ensure student autonomy, student governments must have DIRECT control over their financial resources."

Like most controversies at York, this one does not directly affect Glendon, which is both a college and a faculty. However, it is disturbing to think that students are losing control over their own money. Last year, 64% of spring election voters at York supported the idea of a direct student levy. Clearly, students want to know where their money is going. Once again, the administration is blatantly ignoring student wishes. Jennifer Barratt, eminent student leader at Glendon, says the report is unrealistic, given student needs.

par Bruno Larose

Le futur de l'organisme francophone d'animation culturelle de Glendon, Trait d'union est compromis. Aucun étudiant n'a postulé les postes de direction, le Département de Français a complètement coupé les salaires et son futur statut fait présentement l'objet de discussions entre le Bureau des services aux étudiants et l'Association étudiante du Collège Glendon (AECG).

"Ce qui arrive est très dommage," a commenté la directrice - adjointe de Trait d'union de l'année dernière, Claudine Hamel. "Nous avons eu une bonne année l'année dernière et l'organisme commençait à se faire connaître dans la communauté francophone de Toronto," a-t-elle fait remarquer. Egalement à la direction de

trait d'union en 1987-88, Monique Bergeron a dit être déçu.

"Nous avons affiché l'ouverture des postes en avril dernier. Nous n'avons reçu encore aucune candidature," a expliqué l'adjointe de la Doyenne aux services aux étudiants, Gilles Fortin. "Ca n'a certainement pas joué en faveur du maintien de l'aide financière du Département de français.

Ce montant d'environ \$3 000 était accordé aux salaires des trois postes de direction.

Gilles Fortin a laissé savoir qu'on envisageait de rendre Trait d'union un organisme sous la responsabilité de l'AECG ou d'en faire un groupe bénévole, s'il y a une cause pour avoir des bénévoles, a dit M. Fortin.

Claudine Hamel craint la "bilinguisation" de l'organisme

sous la houlette de l'AECG, en ajoutant que ce statut envisagé augmenterait la centralisation des différents clubs et organismes au collège.

Trait d'union avait connu une fin de saison réussie l'an dernier en présentant l'auteur-compositeur-interprète franco-ontarien Robert Paquette. Ce spectacle avait fait salle comble au Théâtre Glendon. Le club Entracte, une composante de Trait d'union, avait aussi organisé plusieurs activités au cours de l'année comme les Soirées d'improvisation présentées au Café de la terrasse. Francophones et anglophones se côtoyaient dans un climat promouvant le bilinguisme et les échanges entre les deux groupes, au sein de l'Entracte.

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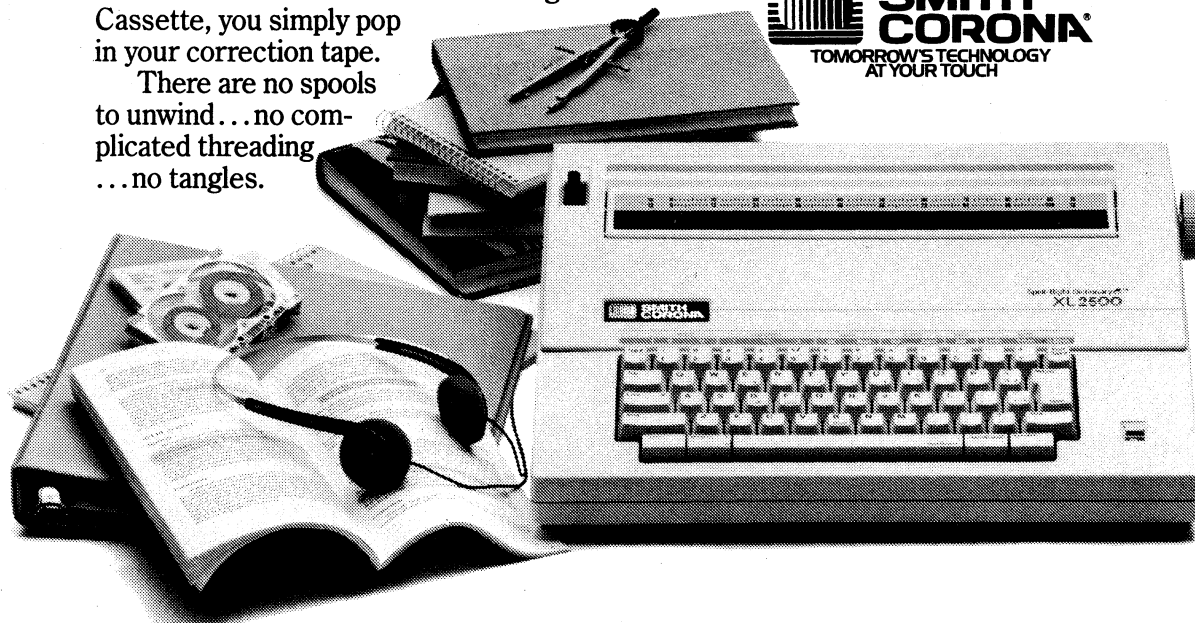
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Film Feast

by Chris Reed

The Festivals Of Festivals - an annual smorgasbord of international cinema served in the style of a nine-day-long pot luck dinner - completed its production of year number thirteen in Toronto on Saturday night.

many of these movie-lovers had bought their Festival passes weeks in advance, that they lined up for the screening a half-hour to 45 minutes before the film in question was fired through the projector, as the lines slowly inched their way towards the mouth of the thea-

all walks of the film business an opportunity, and excuse, to boost their visibility factor via thrusting their business cards into the palms of others in the hopes of either a lunch or a distribution deal. Some local entrepreneurs scored great success in and around the Festival while remaining, largely, invisible.

"Somebody, or some group of people had been selling counterfeit coupons (passes to Festival film screenings) for the past few weeks," Kay Armatage, a Festival Of Festivals Programmer, told me. The bogus coupons look identical to the official coupons. The only difference is that the faked coupons are printed on somewhat heavier, somewhat darker paper. Given the bulk of an audience for any and every Festival screening, it is close to impossible for either Theatre Managers or the Ticket-tearers to stop and check each and every coupon on delivery. These phoney coupons made it more difficult for Festival organizers to estimate the size of an audience for any particular film since they had no record from the sales office to gauge the audience's potential size with.

This year, Festival screenings were staged in cinemas that spread between Bloor and Bathurst and Yonge and Dundas. While such a sprawl may

the subject of a City of Toronto zoning debate. Garth Drabinsky, president of Cineplex Odeon and the godfather/messiah of the business end of the Canadian film scene, has ruffled the feathers of a few local merchants who feel that his plans to erect a Hotel cum Movie Theatre cum Home of the Festival Of Festivals throughout the year and for the duration of each passing festival on the site of the University Theatre, would be inappropriate since there are many cinemas nearby and that land is better suited to another parking lot or haven for Gucci accessories.

"... the Canadian film business will evaporate in the space of a feature film"

the subject of a City of Toronto zoning debate.

After being shut out from a screening of first-time Director Mira Nair's straight-eyed, personality/epic about the Dickens-like waif on the streets of modern-day India: *Salaam Bombay!*, a corporate V.I.P. who refused to be identified grumbled, "The University Theatre is not the problem at all. The real problem here is that Famous Players has a lot of theatres in this (Bloor/Yonge) area that they won't make available to the Festival Of Festivals for obvious reasons. American crap like *Cocktail* brings in a helluva lot more money for Famous Players than something like this, (*Salaam Bombay!*), ever would. If Famous Players ever decided to co-operate with the Festival, I mean look at the way that they say different things (a Festival person gave one account of the situation inside the theatre which the Theatre Manager contradicted within a matter of a few minutes) it would be more of a Festival."

On one hand; such "sour grapes," conspiracy realities and whispered allegations are pretty much par-for-the-course in such a situation. New York, Venice and the Cannes film festivals each have similar skeletons in

the closet due to the fact that, like Toronto, they demand a degree of organization to fulfill their self-created mandates which is similar, in broad terms, to that of the requirements of a government in a small country which is under seige. These chatty tales from the island of the Festival Of Festivals do provide a sense of the context that one of the centre wheels of this annual Festival addresses.

Amidst the constant whirl of film being unspooled from reels in a projector, the annual Trade Forum conducted a series of workshops, lectures and seminars on the subject of the busi-

ness of making film in Canada.

Just as Canadians are beginning to recognize and celebrate the multiplicity of cultural voices which constitute the hole that buries and negates a jingoistic nationalism within and for Canadians; this government has begun to take legislative steps towards a conception of Canadian culture as of survival-of-the-fittest landscapes. The impact of such progressions by that oxymoron, the Progressive Conservatives on the Canadian film industry was one of the major focuses of this year's Trade Forum.

Traditionally, the nemesis of a thriving film industry in Canada has not been a lack of talented artists working within the medium of film. Indeed, the core of the false mythology is the void within the nation of an indigenous infrastructure for the distribution, exhibition and promotion (both in terms of advertising and film criticism) of films made by Canadians.

In his opening statement to the Industry, Trade Forum president Stephan Levitan characterized the decrease in capital cost allowances (tax write-offs) for investors in Canadian productions - in two years, this incentive plummeted from 100 to a meagre 30 per cent being "substantially different from expectations."

The looming shadow of that oxymoron described as Free Trade, prompted a number of economic advisors to the position of "without three or six film distribution/exhibition centres, what we know as the Canadian Film Business will evaporate in the space of a feature film." In the workshops, however, the tone was more celebratory than dirge-like.

In the "Independent Producers" workshop, a panel made from John Frizzel (*A Winter Tan*), David Daniels (*Palais Royale*), Alexandra Raffé (*I've*

Somebody had been selling counterfeit Festival passes

As it carved out a niche for itself in the face of other film festivals who devote themselves to a global cinema, Toronto's Festival Of Festivals acquired the albatross which dangles from the neck of any international event. The lack of sufficient space (10 theatres, excluding Roy Thompson Hall whose services were employed but once; for the splashy Closing Night Gala of John Schlesinger's intentionally, yet overly trashy *Madame Sousatza*) to exhibit the 279 films that made up this year's schedule for a wide public is a situation be-moaned by Festival patrons and recognized by Festival organizers.

During the course of this year's Festival, reports surfaced in Toronto's daily newspapers concerning the numbers of people turned away from Festival Of Festival screenings. An estimated one thousand-plus movie-goers were unable to get into such Festival hits as Mira Nair's *Salaam Bombay!*, Zhang Yimou's *Red Sorghum* and Glen Salzman's *Milk and Honey*. Both Martin Lavut's *Palais Royale* and Allan E. Goldstein's *The Outside Chance of Maximilian Glick* were inaccessible to the Festival Of Festivals' public as well.

Regardless of the fact that

tre in question (a place where another line of equally determined souls stood waiting for the slim possibility of buying tickets to the screening during the minutes after the pass-holders filled the cinema and the film started) an Usher would appear with the sorry news that their waiting had been done in vain and would instruct the crowd to select another film from this; one of the most public oriented festivals of international films.

In the case of the screenings of *Palais Royale* and *The Outside Chance of Maximilian Glick*; the producers of either film either could or would not arrange an advance seating of their film for the press and industry contingent. As a result; when either film appeared on the screen, there were an equal number of people inside as there were outside the theatre trying to get in.

"American crap like *Cocktail* brings in a helluva lot more money..."

In addition to providing a showcase for a large body of films which demonstrate a widening range of styles and sensibilities, the Festival Of Festivals gives members from

have afforded out-of-town Festival patrons with something resembling a scenic tour of our self-described fair city, the distance between the Bloor Cinema (where the *Kino Eye: A Retro-*



Comic Book Confidential's giddy naughtiness

Audience Famine

Heard the Mermaids Singing), Stephen Foster (*The Outside Chance of Maximilian Glick*),

This year's selection of David Cronenberg's *Dead Ringers* has been termed the boldest open-

The looming shadow of that oxymoron free trade

In the "Independent Producers" workshop a panel made from John Frizzel (*A Winter Tan*), David Daniels (*Palais Royale*), Alexandra Raffe (*I've Heard the Mermaids Singing*), Stephen Foster (*The Outside Chance of Maximilian Glick*), and *Family Viewing* writer/director/producer Atom Egoyan held forth about the problems involved in bringing a personal vision to a mass-market audience. Egoyan described the needs for the budget of a film to reflect the amount of conviction for the images presented on the screen and, like his recent film, sparked off a lively debate about the vitality and energy that is coming forward from recent Canadian cinema. While it was filled with struggle, the tone throughout this conference was one of celebration for the completion and warm reception of the works in an international marketplace.

As the conference began, Telefilm Canada announced its decision to commit itself to the creation of works which reflect and comment on the cultural life of the nation. As such a commitment removes, albeit temporarily, the schizophrenia of this government organization in terms of its focus to the community and to the marketplace, there was a feeling of optimism in the discussions of the future of feature films in Canada.

At another Trade Forum, "Women in the Film Industry", Alexandra Raffe brought the talk into focus by stating that, "all we want is to see representations of ourselves that address our concerns and acknowledge our complexity, nothing more, nothing less." One of the more prominent themes within the films selected for the programmes at this year's festival was the cinematic representation by and of women.

In both Julien Temple's bubble-bath of art direction, *Earth Girls are Easy*, and Daniel Daniel's lyrical *Egg*, the response of men to women is a central concern. The two high-profile Canadian films at this year's Festival were equally concerned with the issue of the representation of women.

Traditionally, the Opening Night Gala has set the Festival Of Festivals in motion by presenting a film that balances the commercial and artistic interests of the over-all film feast.

ing for any festival.

In recent years, Canadian films have been selected to kick off the Festivals. In 1986, Denis Arcand's *The Decline of the American Empire* was the first to run through the Festival patron's consciousness. Last year, it was Patricia Rozema's *I've Heard the Mermaids Singing*. Both *Decline* and *Mermaids* came to Toronto fresh from the Cannes Film Festival where the critical praise poured over either film helped pave their way as bankable choices to open Toronto's Festival.

Unlike Rozema and Arcand, Toronto's David Cronenberg does not enjoy a reputation from which dreams are made of. Indeed, the subject matter of his films from *Shivers* to *The Fly* has been that which causes psychological nightmares and nervous breakdowns. One of the recurring problems throughout his works has been his desire to make his belief in biology impacting on destiny explicit in terms of images. Much of Cronenberg's popular reputation stems from the way in which these images resemble the sound bubbles in cartoons. In *Videodrome*, stomachs develop lips which hush WOW!! In *The Fly*, the main character



Jeremy Irons plays twin gynecologists in *Dead Ringers*

his cinematic self. "In the film, a lot of visual ideas in *The Fly* have become verbal" said the Director. When *Dead Ringers* opens in early October, Cronenberg's tale of two brilliant gynecologists who happen to be identical twins, twins who happen to live in a hermetically enclosed emotional state, who happen to both fall in love with an actress whose grip on reality is as delicate as is that of the Mantle brothers, is certain to be the Fatal Attraction of the literary set. Without special effects or gore, Cronenberg's tale of distortion within a real-

Book Confidential is an exploration of a medium with its own specific audience that reflects an attitude to its subject that stems from a strong emotional sense of why a devoted audience devotes itself to the activities within that medium. Comprised of interviews with such comic book luminaries as Lynda Barry, Robert Crumb, Stan Lee, Will Eisner, William M. Gaines, Harvey Pekar and Art Spiegelman, the film allows its subjects and their work to adapt to a kinetic medium with an innovative approach to form. When Mann pans across the surface of the printed page of a comic book, it is the action within the image as opposed to the movement of his camera that brings the comic to life. The music; by *Shadowy Men on a Shadowy Planet* and Keith Elliot, Dr. John and Gerald

Lecky and Nicolas Stirling of *Strange Nursery*, operates in a similar way. While it helps to bring the comics to life, it does not disrupt the quirky naughtiness of a small child reading a comic book late at night which is the dominant tone throughout the film.

Like their previous films *P4W: Prison for Women and Hookers... on Davie*, the latest film from Janis Cole and Holly Dale, *Calling the Shots*, is a documentary concerned with people in a situation. Unlike their previous work, *Calling the Shots* is not so much concerned with the situations of those alienated by and from the larger society as it is with the accomplishments of a group of people who have battled certain forces intent on sending them to the margins of history

• See Calling p.8

...their waiting had been done in vain.

disintegrates piece by steady piece: RRRIP!! One of the consequences of this method is the easiness with which the thematic elements of Cronenberg's films can be ignored. It looks like a house of horrors and, thus, it should be treated as nothing but a week-end at the mid-way.

Critically, Cronenberg has been equally received and ignored. Marshall Delaney, a.k.a. *Saturday Night Magazine's* editor Robert Fulford, deemed Cronenberg's early *Shivers*, a.k.a. *The Parasite Murders*, blasphemous for all the right reasons. Robin Wood, one of the founding editors of the radical quarterly *Cine Action*, has termed the body of Cronenberg's work "socially regressive" for all the left reasons.

The choice of such a critical and public wild card as David Cronenberg was a risky, but not foolhardy, decision. With *Dead Ringers*, David Cronenberg has finally caught up with

istic setting is, again, raise the question of his status as one of Canada's more prominent surrealists (surrealism by way of *Blue Velvet*, not Luis Bunuel).

While the documentary form has been the calling card of Canadian cinema from the time that John Grierson founded the National Film Board to the present, documentaries tend to be lumped in with experimental cinema as marginal forms since the feature film is often seen as the criteria of an individual country's cinematic worth. Two Canadian documentaries at this year's Festival Of Festivals; Ron Mann's *Comic Book Confidential* and Janis Cole and Holly Dale's *Calling the Shots*, testify to the process and innovation in the documentary which has led to the recent resurrection of the form as part of our commercial cinema (both films open this Friday at the Carlton Cinema).

Like his earlier film *Poetry in Motion*, Ron Mann's *Comic*

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Cashing in at the Diamond...

by Sara-jane Milne

When Andrew Cash takes to the stage, you can't help but to like him. The former L'Etranger band member must be doing something right, for this past week he played a sold-out show at the Diamond, and has been nominated in three 1988 CASBY Award categories: Most Promising Artist, Best Male Vocalist and Single of the Year for "Time and Place."

Andrew Cash offered his annual "Bonehead" award to Scarborough's Mayor Gus Harris for two outrageous comments he has recently made. Firstly his proposal to dump

our garbage up in Northern Ontario, and secondly his report that there are not enough houses to accommodate the rich. Cash then suggested that if Harris did not accept his award, then it should go to the media for taking comments such as these seriously.

As well as his obvious sense of humour, Andrew Cash's musical honesty spoke for itself during Tuesday night's performance. He was not afraid to admit that during one song, he was slightly off-key. Cash took the opportunity to try some new songs out on the audience and they were very well-

received.

Andrew spoke of his concern for the lack of housing for the poor and about the ongoing dilemma up in North Bay between the lumberjacks and Indians. If the lumberjacks continue to cut down wood, then the Indians lose their culture/heritage and if they stop, the lumberjacks lose their livelihood.

Now that's what I call refreshing: a relatively new artist with as much talent, vitality and social concern as Andrew Cash. Catch him if you can; he's well worth the money.



Andrew Cash at the Diamond, an enriching show

Mirca Delanoë à Glendon

par Nathalie Tousignant

La Maison de la Culture présente jusqu'au 30 septembre 1988 une exposition des oeuvres récentes de Mirca Delanoë.

Madame Delanoë, d'origine javanaise, a reçu une formation artistique à l'Académie des Beaux Arts de La Haye, aux Pays-Bas. Elle a participé à quelques expositions d'ordre

international en Europe, surtout dans le domaine du portrait. C'est cependant à Ottawa, où elle habite, qu'on a la chance d'admirer ses oeuvres exposées en permanence à la Galerie Dolorès Leblanc-Patenaude.

Depuis son arrivée au Canada, Madame Delanoë s'est surtout consacrée à l'illustration de magazines pour enfants. Toutefois ses derniers ouvrages sont surtout inspirés par la nature, les souches d'arbres, les cephs de vignes. Elle emploie surtout comme médium l'encre et le dessin.

Cette exposition intitulée la réalité et l'irréalité, où la réalité est la signifiante et l'irréalité, la subjectivité humaine, l'artiste nous fait partager son amour pour un univers nouveau où le mythique s'enchanté avec le conte de fée.

Soirée de poésie

par Nathalie Tousignant

Mercredi le 28 septembre 1988, la Maison de la Culture vous invite à passer une soirée de poésie en compagnie de l'auteure Madame Rosann Runte.

Madame Runte est l'auteure du recueil de poésie FAUX-SOLEILS, publié en 1984 chez les éditions Naaman, pour lequel elle fut récipiendaire du prix François Coppée ainsi qu'une médaille de bronze décernés par l'Académie Française.

Poésie, musique et présentation de diapositives animeront cette réception. Soyez-y!

Pour de plus amples renseignements, veuillez contacter Madame Jocelyne Benedek, Directrice artistique de la Maison de la Culture, au 487-6730.



THE CAT'S NIGHT OUT

Theatre

FREE THEATRE: (26 Berkely St.)

Opening Sept. 28, *Odd Jobs*, directed by John Hirsch. Until Oct. 30

HART HOUSE THEATRE:

Opening Sept. 23, Kate Reid in *Arsenic and Old Lace*

TORONTO CINEMA: (667 Bloor St. W.)

Opening Sept. 21, live on stage, *Lola Starr Builds Her Dream Home*. Until Oct. 16

Special

CABANA ROOM, The Spadina Hotel (460 King St. W.)

Sept. 19-20, Reg Hartt presents *A Giant History of Warner Bros: Looney Tunes and Merrie Melodies*, Cartoon Festival

Concerts

BAM B00 (312 Queen St. West)

Sept. 22-24 - The Sattalites

DIAMOND (410 Sherbourne St.)

Sept. 19 - cfny FM Great Ontario Talent Search Showcase

THE HORSESHOE (269 Queen St. W.)

Sept. 21-22 - Vancouver's After All

LEE'S PALACE (529 Bloor St. West)

Sept. 22 - Bob's Your Uncle
Sept. 23 - Pursuit of Happiness
Sept. 24 - Shuffle Demons

R.P.M. (132 Queen's Quay E.)

Sept. 22 - The Fleshtones

SIBONEY CLUB (169 Augusta Ave.)

Sept. 24 - The Razorbacks

THE SILVER DOLLAR (484 Spadina Ave.)

Sept. 22-23 - Sherry Kean

Gretzky's deal won't effect Oilers

by Charles Donskoy

To borrow a very popular idea from the David Letterman show — The Top Ten Category — I have one of my own. Today's category from the home office of Moose Jaw, Saskatchewan: Top Ten Reasons Why Wayne Gretzky was Traded from Edmonton to Los Angeles.

Reason #10. To give all the other forwards in Edmonton more ice time.

Reason #9. So that he could live happily ever after with Janet Jones Gretzky.

Reason #8. To earn the right to have a star of his own in Hollywood's walk of fame.

Reason #7. So that he could play baseball with Tommy Lasorda and the boys.

Reason #6. So that he could make guest appearances on

L.A. Law.

Reason #5. To get a good tan for the start of spring training.

Reason #4. So that he could sit by Jack Nicholson at the Laker games.

Reason #3. So that he would be able to write, produce and direct "The Wayne Gretzky Story," starring Michael J. Fox as the Great One, Madonna as Janet Jones, Craig T. Nelson as Glen Sather and the Surgeon General of the U.S. as Peter Pocklington.

Reason #2. To replace Johnny Carson on the Tonight Show when Gretzky's playing days are over.

Drum roll please Harry...

Reason #1. So that he could come over to Alan Thicke's house, during the off days

within the hockey season, and improve his tennis game.

All kidding and satire aside, the trade will not hurt either the L.A. Kings or the Edmonton Oilers.

The L.A. Kings received not one but three quality players from Edmonton who all bring a winning attitude with them to L.A.. I believe that Wayne Gretzky, Mike Krushelnyski, and Marty McSorley about nine Stanley Cup rings worth of experience. And the mere presence of someone like Wayne Gretzky on the ice or in the dressing room will only produce better play from teammates and linemates.

Off the ice, the Kings and the N.H.L. will benefit. The Kings will surely see an increase in home attendance by an aver-

age of 3000-4000 patrons, which will result in bigger gate receipts. On the road, the Kings will probably sell out every building. This will no doubt benefit the other 20 teams in being able to increase their own home attendance.

Since Gretzky has recently renegotiated his contract for eight years, this should ensure that L.A. will be a competitive team for at least that amount of time. The only question marks that the Kings have are about defence and goaltending. If L.A. can improve itself in these two areas, look for them to be in the top ten consistently from year to year.

Turning to the Oilers, look for them to be very competitive once again. There can be no question that Wayne Gretzky

was an integral part of their team in the past, when the Oilers won four Stanley Cups. And what he meant to the team, coaches, his linemates on and off the ice can never be measured in any sense. However, Wayne Gretzky only comprised one twentieth of the Oilers. He was not God, although one certainly would have trouble convincing the Oiler fans. The majority of the nucleus of players who played in Edmonton the last two years, for instance, are still in Edmonton. This year, players such as Messier, Anderson, Lowe, and soft-spoken Jari Kurri will have to provide the bulk of the leadership. And I think that they will do this as the season progresses. Oh sure, they will miss Gretzky at the beginning of the season. The Oilers might even play poorly and sulk a little but after two or three months the team will get down to the business of playing good winning hockey. The Oilers still possess the potential of having an explosive offensive team. The additions of Jimmy Carson, and Craig Simpson last year, will ensure that the Oilers will be at least a strong offensive team in years to come. In addition, the draft choices that the Oilers received as part of the trade from the Kings can only help to benefit the Oilers in the long run. Moreover, the Oilers' defence appears to be solid once again this year, as it was last year.

The most important reason as to why the Oilers will be competitive, and one that has been overlooked in the media, is the play of Grant Fuhr. People seem to forget that in the last couple of playoff years, the Oilers have played many close playoff games, winning the majority of them, including low scoring games. Grant Fuhr has been in net for almost every playoff game that the Oilers have played over the past two seasons. In my opinion, Grant Fuhr had just as much to do with the Oilers winning, not only the last two years but the last four out of five hockey seasons, as Wayne Gretzky did. When the playoffs roll around again in April, who else but Fuhr will be in net? No one else! The Oilers will never be the same without Wayne Gretzky. But this does not necessarily correlate with the notion that they will never again compete for the Stanley Cup. As long as the nucleus remains more or less the same with Grant Fuhr in net, look for the Oilers to be picked as one of the top three or four teams to win the cup again in April.

Charles Donskoy

Mom,
send ^{lets} money!



Greyhound
Canada 

If you're a college or university student, we would like to offer you **20% off** our regular fare the next time you travel with Greyhound. It's our way of helping you beat the rising costs of higher education.

And helping Mom too.

Divertissements Calling the Shots

• From p.5
and won. *Calling the Shots* is about women who make feature films.

Dale describes their method of film-making as "direct cinema." "It deals directly with the camera either through capturing events as they happen, or, by capturing the interview situation. We made that conscious effort so that people could get to know people that they wouldn't normally get to know by sitting down with them and speaking with them and having conversations. So that they weren't just peering at people, they were getting to know them one on one."

Calling the Shots combines the story of Ida Lapin, the first woman director to hold a D.G.A. card and an interview with Katherine Hepburn where she describes her working relationship with director Dorothy Arzner in the Hollywood of the 30s and 40's with interviews with women directors at work in contemporary cinema. The range of personalities and styles covered in the interviews is confined only to the fact that each director is at work in the production of feature films. Lizzie Borden (*Working Girls*), Agnes Varda (*Vagabond*), Sandy Wilson (*My American Cousin*), Susan Seideman (*Desperately Seeking Susan*), Lea Pool (*La Femme d'Hôtel*), Penelope Spheeris (*The Decline of Western Civilization*), Margarette Von Trotta (*Marianne and Julienne*) and Martha

Coolidge (*Fast Times at Ridgemont High*) - a collection of directors whose work provides both ends of the feature film-making pendulum.

While this group demonstrates certain shared characteristics - a commitment to making personal films which, in itself, establishes them as artists working outside the studio system despite the fact that many of the directors depicted work in connection with large studios - the film rejects attempts to pigeon hole these directors as constituting a genre. While the celebration that occurs within the film can be seen as relating to a political reality, *Calling the Shots* relates it's political position to the personalities depicted.

"I don't think the women in our film are angry at all, I don't think it's a film that whines" said Janis Cole. "I think that it's a film where women show a strong perseverance and tenacity in everything they say. There's also a lot of humour. There's even optimism in the blackest of moments. For example, when Martha Coolidge is talking about ten years ago and how much things have changed but there's still a long way to go."

In a sense, *Calling the Shots* as a whole also says that things have changed but there's a long way to go. Through the contact with a number of personalities who have brought about many of these changes, there is a sense of recognizing the suc-



Calling the Shots panoramic personalities

cesses of women in penetrating the political labyrinth of the film industry on the level of an engaging conversation with an engaging personality.

For this same reason, *Calling the Shots* generates a sense of anger from the way it often moves towards providing a more specific, analytical view of the problem and then years back into another anecdote to Maintain its' celebratory tone. This short-coming echoes, to a lesser degree the examination of the organization of television journalism in *Broadcast News*. While there is a sense of

being involved in an extensive dialogue about an important social issue, one is left with the feeling that all one has experienced is the trials and tribulations of a series of characters. This short-coming of *Calling the Shots* works towards the over-all intention of the film. The personalities that one is left with are engaging and the talk is straight. The question that is asked is not about the machinery of women in film, but an invitation to see the presence of women in the film industry not in terms of an anomaly, but, as a reality.

In its description of the historical pattern of the headway made by women in the film business, *Calling the Shots* outlines the way in which gains made by one director help a few others while failures are used as fodder for the studio systems' reluctance for all things personal and/or new. *Calling the Shots* is an innovative work in terms of the size of its undertaking and the directness of its formal method. It is the first film to take a non-patronizing and apolitical look at the shifts in the studio system's conception of itself that are necessary to accommodate the shifts that are happening within the films of recent cinema. It, as well as *Comic Book Confidential*, is opening this

Friday at the Carlton Cinemas.

The celebration and promotion of new directors and approaches to cinema is a secondary mandate for any international film festival. At the risk of presenting a ghetto in the world cinema section, this year the Festival Of Festivals established a section titled "New Voices/New Visions" to showcase films which represent one or both directions of this title. Such films as Terence Davies' *Distant Voices/Still Lives* and Krystztof Kieslowski's *A Short Film About Killing* exemplify the intentions of such a showcase. The critical and public response to these films - Davies won the international film critics award - is an example of the Festival's understanding of its audience's interests in the face of the odds which run contrary to that audience's needs.

There was less pageantry, while an equal number of parties and press junkets, at this year's Festival Of Festivals than there have been over the past few years. As with the problems with local theatres, this stream-lined quality is quickly becoming a distinguishing feature of Toronto's annual film fest - a ritual equally concerned with celebrating the harvest as it is with the state of those crops still growing in the field.

Classifieds

To the Girl wearing a pink sweater last pub night, I'm deeply sorry for what I said. Please forgive me. Yours forever H.H.

To all those who signed up at Pro Tem's clubs day table, please drop by and see us. Due to a bureaucratic foul-up, the information was destroyed. Thank you, Ed.

Looking for shelter. Three quiet students looking to either share or rent themselves a place close to Glendon. Inquiries care of Pro Tem

Debbe does R.G.

Wednesday 6 - 8.
D'Arcy just looks good.
Tune in.

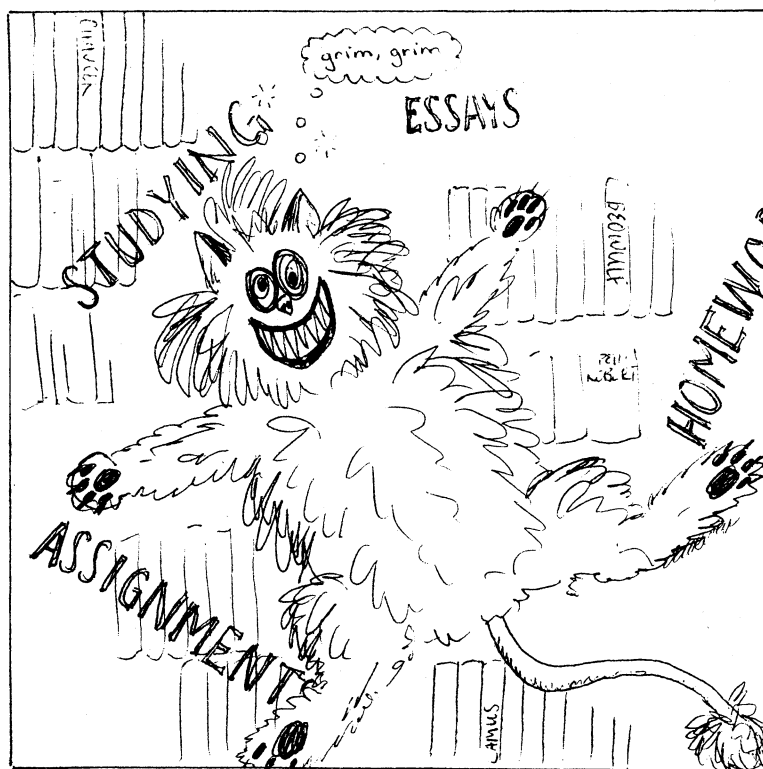
Jamaican Hurricane Relief

From Monday the 19th to Friday the 23rd, faculty, staff and students can bring:

1. clothing - adults and children
2. shoes - adults and children
3. blankets
4. money

to the Hearth Room, York Hall
For more info call 532-7571 (evenings).

We also need volunteer drivers.
Coordinated by the Glendon Women's Action Network.



- THE CAT HITS THE BOOKS (finally) -

J.R. Bean's

(at O'Connor/Donlands)

Needs doorpeople.

Thursday, Friday, Saturday nights.

6:00 pm - 2:00 am

421-3938

Avis à tous les membres de Pro Tem, les élections sont ouvertes pour les postes suivantes :

Représantant(e) de C.U.P.
Rédacteur(trices) du Back Page
Rédacteur(trices) de la page Forum
Rédacteur(trices) du reportage

La réunion aura lieu le 21 septembre à 19h00 au bureau de Pro Tem salle 117, Manoir Glendon