Durant la période estivale, une entente a été signée entre York et Restauronics, pour renouveler le contrat ce dernier pour une période de 5 ans. Plusieurs modifications ont été apportées à l'entente.

Le mécanisme de l'entente est le mécanisme pour limiter les augmentations de prix. Le système de fonctionnement de ce mécanisme est que toute augmentation de prix deviendra effective par la nouvelle entente, par le comité d'alimentation. Un nouveau comité d'alimentation sera mis sur pied pour voter l'élection. Ce comité a complètement été rénové cette année afin d'avoir une part des représentations, c'est-à-dire que l'on trouvera dans ce comité trois étudiants de York et trois de HEC. Ce comité peut donc prendre des décisions pour chaque résidence. De plus cette année, il y aura pour la première fois six étudiants hors-campus sur le comité. Les réunions du comité seront supervisées par le doyen aux affaires étudiantes, M. Dobie. L'élève universitaire qui représentant à l'entente pour Restauronics, s'en sort très bien et elle apporte des modifications aux services offerts par Restauronics.

Dans la nouvelle entente, Restauronics s'engage à offrir un repas complet (boisson et plat principal) pour moins de quatre dollars. Ce nouveau menu est offert pour la période de détente et du déjeuner. Ce menu changera complètement durant la période scolaire, mais tous les détails seront négociés par le comité d'alimentation sur une base permanente. Un nouveau comité d'alimentation sera mis sur pied pour voter l'élection. Ce comité a complètement été rénové cette année afin d'avoir une part des représentations, c'est-à-dire que l'on trouvera dans ce comité trois étudiants de York et trois de HEC. Ce comité peut donc prendre des décisions pour chaque résidence. De plus cette année, il y aura pour la première fois six étudiants hors-campus sur le comité. Les réunions du comité seront supervisées par le doyen aux affaires étudiantes, M. Dobie. L'élève universitaire qui représente l'entente pour Restauronics, s'en sort très bien et elle apporte des modifications aux services offerts par Restauronics, de même que les méthodes de services.

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EDITORIAL

Fear

The rippling effects of the AIDS virus have left scars on many lives. Acquired Immune Deficiency Syndrome, although a relatively new discovery, has already taken a huge toll on the spirit of humankind. Whether we believe the disease is God's way of purging us of sinners, or that it is a genetically engineered FBI plot to eradicate homosexuals, the victims have gone away, we will all agree that it has had a tremendous effect on our lives. From safer sex to blood tests to uncovering facts about a lover's previous sex life, adjustments have had to be made. There have been multitudes of articles written, TV shows produced and stories passed around about the ravages of the disease. We have all had to suffer the grief of losing a loved one because of AIDS really hits home. That's only because there are few who have managed to escape unscathed. What we should all keep sight of when the storm of emotional reactions overwhelm us is the repercussions our attitudes have on those diagnosed with HIV.

The closest I have come to AIDS was about a year ago when a family friend, Roberto Dallaforno, lost his life to the disease. Even though he had not been able to keep his family know he was gay and infected with AIDS, he didn't die alone. Roberto had a “helper” from the gay community. A man whom he had previously known took Roberto under his wing. This anonymous helper fed him, cared for him, made sure the nurse showed up on time, and watched him die. He was one of the lucky ones, and I still can’t begin to imagine what he endured in those last few months. At the end he wasn’t able to do anything except give signals with his eyes, one blink for yes, two for no.

Recently, AIDS has hit even closer to home. My aunt Karen in New Jersey tested positive. The whole family thinks she got it from a friend of her husband. There’s no way of knowing for certain because four years ago he committed suicide. I don’t know her very well but the repercussions of her illness on my entire family have been phenomenal. She has a son, Tommy, who’s seventeen. Everyone’s asking who will take care of him if Karen dies. When my mother’s elderly step-mother found out about her daughter’s illness, she became severely depressed, chained smoked, neglected her own health. Her husband sent her to a mental hospital and she felled and broke her hip. My mother also gets depressed sometimes, mostly when she thinks about her step-mother. My little brother and sister, 6 and 8, are being forced to comprehend the realities of death at a very young age. Since I’ve only met Karen once or twice, I catch myself mostly feeling scared. I’m scared about AIDS in general, and about the impact this disease has on people I love.

I find my reaction upsetting because I know that deep down Karen will be suffering from other people’s fear until the day she dies. The best thing we can do, as part of the HIV negative population, is keep that in mind. Our attitudes towards the growing number of people who have AIDS must always be carefully monitored and re-examined. It could be us one day. It would be horrible if our lack of information caused more pain to those who are already suffering.

Unfortunately there is just not enough information about the virus for us to feel secure about the little that has been told to us. After all, the medical community has been known to make mistakes, as have the rest of us. The problem is that when we’re talking about life and death it is easy to become irrational, no one wants to take chances. Most people know how the disease is transmitted and how it isn’t, as well as the fact that there is no real protection from the virus. Fortunately, not everyone succumbs to the fear that comes hand in hand with an incurable disease like AIDS. Think how much harder Roberto’s life would have been if he had been totally alone. Groups like People With AIDS and other supportive organizations are really helpful, as does AIDS Awareness Week. Educating ourselves and staying aware of how our actions affect others are things we can do to help, and should be each individual’s priority. LPM

Letters to the editor

This letter has also been taken up by the College of Physicians and Surgeons of Ontario which is promoting education not only on this operation, but also encouraging women who have undergone it to seek post-operative medical care to avoid further complications.

Rite of Genital mutilation

The entire discussion "Rites Vs. Rights: Female Genital Mutilation" will be broadcast on Host Vision TV’s "Skylight" on October 25, 26 and 27 at 7 pm.
Il était temps
Stéphane Cloutier
Lors de la dernière assemblée de l’AECG, le mercredi 28 septembre, Pro Tem a appris que l’association étudiante s’apprêtait à tenir un référendum dans un proche avenir. Ce référendum porterait sur trois questions qui affecteraient profondément le futur des étudiants de Glendon ainsi que le fonctionnement de leur association étudiante.

C’est dans une atmosphère soporifique que M. Bergbusch, président de l’AECG, a annoncé que les fonds octroyés à l’association n’étaient plus suffisants. En s’appuyant sur le fait que les sommes allouées à l’AECG avaient été établies au début des années 80, ces cotisations n’étaient donc plus adéquates pour soutenir une association étudiante efficace. C’est avec raison que M. Bergbusch s’est indigné du fait que ces montants n’aient jamais été indexés ou même révisés pourraient compte au jour de la vie.

Comment une association étudiante qui se respecte peut-elle faire toujours plus avec toujours moins? Il était temps que quelqu’un se leve et s’oppose à cet état de fait. C’est que M. Bergbusch propose, ce sont deux questions référendaires. La première porterait sur une plus grande cotisation de la part des étudiants, soit environ 10 $ par créditer étudiant. La seconde question porterait sur l’indication, selon le coût de la vie, du montant alloué à l’AECG. Ces deux mesures renforcent l’association étudiante les moyens d’intervenir efficacement dans la communauté étudiante.

Cette brillante idée de notre président se doit cependant d’être accompagnée de garanties selon lesquelles ces nouveaux revenus ne seront pas investis dans de nouveaux Viva Las Glendon, mais bien dans des projets qui augmenteront la qualité de vie des étudiants en général, comme de nouvelles photocopies par exemple.

La troisième question, qui pourrait éventuellement d’imprimer du papier, porterait sur l’avenir de notre célèbre plan de santé. Vue l’opposition croissante à ce plan, M. Simon Harry, vice-président de l’AECG, semble être décidé à soumettre cet éléphant blanc à l’approbation populaire une fois pour toute. Bravo M. Harry!

Lors de la dernière campagne électorale, M. Bergbusch ne nous promettait qu’une seule chose : la démocratie. Serait-il aussi en voie de soumettre à l’approbation populaire une fois pour toute ces deux mesures ?

A Force to be Reckoned With
Marlaine Lindsay
Straight out of hickville and into the big city, Emma Lewzey showed up on the Glendon campus 3 years ago, a refugee from Glen Williams (pop. 500). Now she says, “It’s still a mystery to me how I ended up doing what I’m doing.”

A side trip had come before the big jump to university and Toronto. Lewzey had fast-tracked through high school and finished early, leaving her four months to travel to England. This jaunt marked her first significant departure from home and rural Ontario attitudes and ideas.

While her first year in Hilliard Residence left a lot to be desired, Lewzey has found Glendon to be a great place for someone with her interests. One of the co-ordinators of the Women’s Center this year, Lewzey is probably best known for her publication: The Furies.

When Lewzey started off in Glendon’s Women’s Studies programme, the only feminist publication on campus was Siren. This was a small pamphlet which addressed only those students already enrolled and interested in Women’s Studies.

Last year, Lewzey got an idea, and she called it The Furies. Basically a photocopied ‘zine, The Furies is what Lewzey calls “education for non-feminists” and feminists alike. Originally a side project for the Women’s Center, this ‘zine is fast becoming a means of communicating new, feminist, ideas to the rest of the Glendon campus.

For Lewzey herself, The Furies has changed the direction she wants to go in after she graduates from Glendon this year. While she has always been interested in journalism, now Lewzey sees herself working in the production end of journalism, as opposed to the writing aspect. Ultimately she would like to establish a feminist publishing company, or possibly a magazine or newspaper with a feminist mandate.

For Lewzey, Glendon has provided the ideal environment for the promotion of her interests. Because the college is so small it is easier to access resources than at York Main, where small projects like The Furies could get lost in the shuffle. The added bonus of the bilingual atmosphere, the improvement of her French being the one reason why she came to Glendon, makes the campus even more attractive to someone of Lewzey’s interests.

A formidable personality on the Glendon campus, Emma Lewzey, the small-town girl from rural Ontario, continues to lead feminists at the college on to even greater accomplishments.
Once again the leaves and rain have started to fall, the weather is cooling off, and it’s that time of year. We students are Back at School, filling the sterile halls with posters, voices and scuff marks.

As we greet another year at the institution we will come to know as our home away from home, the responsibilities and stereotypes that come with it will influence our daily lives. Whether you’re the type of student who is thankful for the opportunity to be studying at all, one who agrees with the quotation I saw written on the Deserts Destins wall “Education is rape”, or even one who can’t quite decide how they look at formal education but just wants to party, we’re all in this together. As students we are members of a very interesting, and much hated, culture.

The first few weeks of school are the same for students all over the world. I could probably make the Test of Idiotic Things That A Student Does Every Year During The First Five Days Of University and almost everyone, even those who have been attending for several years, would be able to score 100%. Some of the categories would be: entering the wrong classroom during the middle of a strange Prof.’s lecture, forgetting your homework/text book when you need it the most, arriving after the class was over because you misread the incomplete, buying at least one unnecessary book, choosing a worst food item available in the cafeteria, and feeling sick because you actually ate it... Oh yes, we can’t forget the bonus question: entering the opposite gender’s washroom and using it before realizing your error. How were you doing on this one?

Don’t worry, there’s a silver lining on every cloud. Over the next year you will get to take advantage of all the wonderful things that you have associated with our privileged position in society. Early mornings, fluorescent lights, late night studying of subjects that won’t be relevant to real life, greasy cafeteria food and gossip are things we get to indulge ourselves in. Of course, there are the more monotonous routines that full-time workers slip into that, being students, can still avoid. Like dressing up and spending eight hours a day in the same office.

The Student is, of course, one of the most disgusting creatures on earth. This is the last time in our lives when we’ll be able to slip between the seams of social fabric. Most of us aren’t quite self-esteemed enough to have to pay taxes, drug plans, or phone bills, don’t really have the life experience that being in the workforce gives you, and resist the implication (especially from parents) that we’re not quite adults either. Well this is our chart to adulthood, no one who ever told us to grow up or be more responsible or stop arguing that we’re going to turn out just like our parents should feel too bad about the skills necessary to joint adulthood for the rest of our lives. Aagh!

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Parizeau’s Puzzle

Priscilla Oxendine

Parizeau’s remark that because the Canadian state is obsolete, Quebec can go alone without adverse economic consequences, is a faulty argument. It is a statement about two separate issues which Parizeau has chosen to present as one. The first argument (the Canadian state is obsolete) does not affect the second point or problem at hand: the possible economic consequences of separation. Quebec will have to deal with the issue of resulting economies regardless of Canada’s economic status and significance within a global context. Yet, if the arguments were one, Quebec would be in dire straits, and Parizeau would be facing a daunting task.

Although I am no economic wizard, I do believe that economic obstacles will exist and argue against the feasibility of such an act. Parizeau made reference to the economic success of the English Pound, proposed to keep the Canadian currency. Yet, he assumes that Canadians would vote in favor of his demand. Another assumption is that Canada would continue to buy milk from Quebec, because we need to sell them our cars. I propose that the dependent party in this is not Canada but Quebec: there are nine other provinces to pick from (nor to mention the United States, which can buy “Canadian” cars and produce their own milk and create dairy industries. The country of Quebec may have to deal with a minimal community of provinces which may be completely unco-operative and Canadian government which would refuse to issue any loans to Quebec from its abundant resources and lack of control over, the skills necessary to joint adulthood for the rest of our lives. Aagh!
Mon Québec à moi

Julie Gauvin

J'ai envie de marcher seule la nuit
Sur tes rues pavées de pluie
D'où s'exaltaient toujours plus vieux
Le dérision de nos pas pluvieux

Je veux voir s'assoir sur tes trottoirs
Tes pleurs
Puis l'écho de tes cris
Que les autres n'ont pas compris

Je veux entendre ta langue
Caresser mes sornettes caford
Je veux respirer l'odeur de tes chants authentiques
Distincte vétus d'une tunique Bleue et blanche

Non, cela n'a rien de tragique de s'appeler
Québec
Toi si différente et unique
Ton drapeau, j'en ai fait le rideau de mon âme

J'ignore pourquoi, mais chacun des mots que je sors échus sur cette feuille de papier, m'ont fait frémir. Ce ne sont ni les lettres qui les ont formées ni même l'entité qui s'en est échappée. Je dirais que c'est plutôt la façon dont ils se sont évadés de moi-même. J'allais admettre à vous tous qui alliez les lire, la profondeur de ce que je n'arrive techniquement pas à décrire; c'est le silence, les raccords, en d'autres mots, ce qui m'échappe et me ronge à la fois: ce sentiment nationaliste que je éprouve pour ma patrie. J'ai toujours su et cru en elle, je n'ai cependant refoulé. Non pas par peur de l'exprimer mais par absence de mots qui auraient pu traduire sa réalité raison d'être, ces mots qui ne cacheraient le silence, mais qui leur auraient donné une voix... Pierre Elliot Trudeau a lontemps reproché aux Québécois de suivre la voix de leurs émotions plutôt que celle de la raison ou du rationalisme si vous préférez. Cet article lui donne en effet peut-être raison puisque je n'appuie certes pas ces écrits sur des revindications constitutionnelles, historiques ou économiques. Je vous fais ici part de l'importance que j'accorde à mes sentiments. Mais de disposer de la possibilité de juger ces derniers d'intimations?

Ceux qui ont lu mon dernier article concernant les élections provinciales du Québec y auront peut-être discerné une certaine impartialité et ils auront eu raison. Je n'ai volontairement pas voulu prendre position simplement parce que je n'ai jamais véritablement analysé des résultats de nos élections. De plus je désirais exposer les deux alternatives qui offraient le prochain référendum sur la souveraineté du Québec. Le poids et la vulnérabilité des mots utilisés dans un tel contexte sont d'une complexité qui parfois effraie.

Bref ma prise de position vous importe peu. Que je sois fédéraliste, séparatiste ou quelque chose entre les deux, cela ne réduit en rien ma profonde préoccupation envers l'avenir de 'mon Québec à moi'.

Que les autres n'ont pas compris...
Je me retouve assise au bar avec une danseuse talentueuse, musicienne de choc. Ça va de soi, bravo! ça aide et présente une petite pénisse imbue de son talent. Nous sommes sur un même terrain d'entente. Professionnellement du moins.

La compagnie était en visite ici il y a de cela trois ans, pour la présentation de Stelza, une pièce interdisciplinaire, puissante et inspirée. Rosas est reconnue pour ses chorégraphies très physiques, violentes même, au sens lyrique du terme. Cette fois-ci, c'est différent. Très différent.

"Toccata est une pièce beaucoup plus pure, utilisant une gestuelle classique, douce. C'est tout à fait nouveau pour Rosas. TRS intime, quatre danseurs seulement, doux, comme ça, ça bouge, c'est agréable. Ces nouvelles qualités sont non seulement reliées à la musique de Bach mais aussi à la disposition psychique de la directrice, plus positive peut-être parce qu'elle portait la vie en elle." Anna Maria Teresa, danseuse et créatrice. Elle a commencé sa carrière avec Rosas en 1965. Rose est la musique... "C'est une affection exceptionnelle avec la musique. La musique n'est pas une vocation. Anna Maria Teresa savait, d'ailleurs, depuis bien longtemps qu'elle ne serait jamais qu'une innocence. C'est un retour de la musique naturelle. Rosas est de retour en scène pour la première fois depuis 1986. C'est son propre vocabulaire qui anime la scène. Elle ne danse pas cette fois. Dommage.


Je suis avec Rosas depuis '86. "La compagnie, c'est mon propre univers. C'est la danse..." La danse devient la musique. Son travail avec la compagnie lui permet de s'infliger au chant, au théâtre, à la vidéo et même au cinéma (ROSAS de Peter Greenway). "Rosas offre une qualité bien particulière. Anna Maria Teresa a du talent, du génie, mais cette qualité chorégraphique exceptionnelle vient des centaines d'heures de travail acharné. C'est une perfectionnisme. Un bourreau de travail exigeant de ses danseurs autant que d'elle-même." Ses sœurs ont un nouvel et une qualité rare et résultent d'une affinité exceptionnelle avec la musique. "Pour Anna Maria Teresa, c'est la musique d'abord. La danse vient ensuite. Son profond respect pour la musique et sa connaissance approfondie de celle-ci se réflétent dans toutes ses chorégraphies. Elle nous ouvre l'oreille, les yeux, nous fait voir la musique." Le processus de création en témoigne. A n n a construit la chorégraphie sur des structures musicales précises et complexes. Les danseurs se retournent ensuite et explorent le mouvement: le spectacle devient en réalité le fruit de leurs recherches internes.


"Singing the Bacassie avec la Bottine"
You’ll Never Be Slayer

Todd McDaniel

Divine Intervention... the ninth and latest release from speed metal pioneers Slayer proves to be one of their heaviest and most intriguing albums to date. Slayer fans will not fail to find that the four year wait for new material was well worth it. The new album was produced, once again, by long-time favourite Rick Rubin, who has worked with the band since their 1986 release, Reign in Blood. Both the performance and production on Divine Intervention are flawless. The band has also replaced former drummer extraordinary Dave Lombardo with ex-Forbidden skinsman Paul Bostaph who will no doubt find a place in the hearts of Slayer fans for his first-rate performance.

Slayer set the industry standard for speed metal and remaining in a sacred league of their own. It’s refreshing to see a hard music act that still has some guts (literally too, since the sleeve insert contains actual photos of murder scenes coupled with newspaper articles about the connection between music and violence). Since their debut on the scene in 1983 Banzai Records with Haunting the Chapel, the band has progressed steadily in terms of musicianship and song structure, yet never have they compromised their aggression. Admittedly, Slayer has not ventured too far out on this album, as with most of their albums... and we Slayer fans are actually thankful for that. There must be some constants in life and I think Slayer fans will agree that there is solace in the fact that Slayer has not commercialized their music too far from their trademark approach. They have, however, played tastefully with some subtle new experiments in vocal and guitar effects, as well as a playing down on guitar leads. Lyrically the band has taken on a somewhat more obviously political slant, with songs like “Fictional Reality” and “Diothead”. Apparently, vocalist Tom Araya (who was formerly a surgeon specializing in burn victims) can only sing about Hell for so long. Divine Intervention still has its share of fascination with the dark side, mind you, with songs such as “Sex. Murder. Art.” and “Killing Fields”.

One of the reasons that the album took so long to complete, Slayer admits, was that they were slacking, each member assuming another would write more material. It’s quite amazing that a band noted for their laziness is at the forefront of a music industry based on aggression, speed and complexity. Believe it, though. And while guitarists Kerry King and Jeff Hanneman claim they are the world’s best guitar players, they are next to impossible to emulate. In the words of protest band M.A.S.S. (Metalheads Against Senseless Sampling), “You can try but you’ll never be Slayer!”

Picasso, Cézanne and Christopher Plummer: Art or Hype at the AGO?

Sarah Shaughnessy

There is an angry painting hanging in the Barnes Exhibit at the AGO right now; a distorted portrait of eight female nudes, bathing in a river. Some of the bathers have no faces, others wild red hair, and the starkness of their white bodies is a vivid contrast against a dark foreboding forest that looms behind them. As with much of Cézanne’s work, the painting demonstrates simplicity and order. “But!” warns Christopher Plummer, “Cézanne’s voice is heard on the taped audio tour that one can rent for $4.00 with admission to the Barnes.” “This painting has a mystery behind it.” This suggestion is haunting: the voice of Plummer is dramatic and spooky. He suggests that viewers create when they find their own voice. Many of the Renoir paintings, although loyal to the conventions of impressionism, seem similar, maybe even derivative of Degas. The presence of Monet amounts to one or two paintings. This is also the case with Manet. It is interesting that despite obvious problems with the exhibit, one can still hear the voice of Plummer singing its praises. Toronto Life Magazine, for instance, in an article entitled, “Barnes or Bust!” (September, 1994), describes the exhibit as “self-indulgent, slightly boring detail the extent to which the AGO and the provincial government had to work to get the phenomenal exhibit. In addition, the Matisse painting, “The Joy of Life”, is the dramatic final work of the exhibit, a piece worthy of a repetitive soliloquy by Plummer about how “earthly and joyous” energy is communicated. One is left feeling dissatisfied.

The Barnes is not altogether a troublesome exhibit. There is an impressive collection of Matisse and many of the paintings are interesting to look at strictly from a compositional standpoint. Henri Rousseau for instance, Modigliani, Picasso, and Van Gogh are also featured. Given the romantic nature of the exhibit’s background as an international and unmissable event, the Barnes does impress visitors who have never seen the paintings. Many of the Renoir paintings, although loyal to the conventions of impressionism, seem similar, maybe even derivative of Degas. The presence of Monet amounts to one or two paintings. This is also the case with Manet. It is interesting that despite obvious problems with the exhibit, one can still hear the voice of Plummer singing its praises. Toronto Life Magazine, for instance, in an article entitled, “Barnes or Bust!” (September, 1994), describes the exhibit as “self-indulgent, slightly boring detail the extent to which the AGO and the provincial government had to work to get the phenomenal exhibit. In addition, the Matisse painting, “The Joy of Life”, is the dramatic final work of the exhibit, a piece worthy of a repetitive soliloquy by Plummer about how “earthly and joyous” energy is communicated. One is left feeling dissatisfied.

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The Barnes Exhibit is at The Art Gallery of Ontario from September 17 - December 3. Tickets are $15.00 for adults and $12.00 for full-time students with I.D.
Okay kids. Enough is enough. It's time to take a stand. No longer shall we line the pockets of monopolizing exploitative corporate beer moguls who pump out oceans of tasteless, over-carbonated, chemically enriched cat piss. It's time to say no to the ironclad fists that crush micro-breweries still concerned with quality over quantity. We're Canadians, dammit. We deserve better.

We've seen it recently in the music industry. Bands are tired of playing by the rules of corporate greed and they're doing things for themselves. I urge you my friends, stand for this corruption no longer. The human race has been brewing beer for about 8,000 years (just think of all the parties we've missed). Why should we, as intelligent Canadians, leave such an integral cultural aspect unexplored in the hands of a few? It's time we made our own beer!

Brewing is a perfect blend of art and science... but that's another impassioned dissertation. The important point here is it's easier than you probably think, and cheap too. Virtually every type of beer is available in a malt extract for home brew: lagers, pilseners, pale ales, dark ales, stouts, bocks and bitters in Canadian, American, English, Australian and German styles, to name a few. There are lots of brewing supply stores in Toronto, and getting started may at first seem a little intimidating, but it's a snap, and pretty much goof-proof; besides the hotline staff are always helpful. Wine Art, for example, offers a starter kit which includes everything you need to brew your first batch including primary fermentor, a carboy, supply tubes, hydrometer, stir ladle, rubber stoppers, clarifiers, sterilizer, corn sugar, your choice of malt extract and an easy-to-follow instruction booklet. The price? A neatly $69.95. Split it with a friend! You'll want to shop around of course. Now for bottles. You can purchase 500ml plastic bottles for around 30¢ each (you'll need 38 bottles to produce 19L.). You can also use that stack of empties in the corner; besides, it's easier than taking them back. If you decide to use standard glass beer bottles (341mL), you'll need 55 units, as well as a capping device and caps. A capper runs around $37 and caps about a penny each. However, there is nothing wrong with picking up some used equipment like I did. Some stores feature a bulletin board specifically for used equipment.

Let's look at the cost, my friends. After your initial purchase (under $90), it will cost you about $13-16 for the malt extract and under $2 for corn sugar. Thus, fellow beer lovers, you'll soon be producing 2-3 cases of beer for under $20 a shot, without paying all those government taxes. GST is not even charged on malt extract because it's not ready for consumption (although in my impatience I've tried). The Beer Store will charge you $62 for the same amount of domestic beer and $73.49 for premium. Now do you see the beauty in it? But the taste, you say. Some of the best beer I've tasted was made by yours truly in the comfort of my own home. I'm not just bragging, I'm serious.

I know, I know. You don't have the time. Rubbish! The brewing process, which takes a month, will take up less than two hours of your precious time. In a nutshell, all you need to do is add some boiled water, the malt extract, corn sugar and a package of brewer's yeast to your primary fermentor, cover it with a sheet of plastic and wait four days while the fermenting process begins. On day 5, transfer the "wort" to the carboy with the siphon hose, attach the fermentation lock and sit back again for a couple of weeks. On day 20 you bottle, store warm for five days, store chilled for another five days and then crack one open! Ah, the work/reward principle. Simple, no?

By the time you read this, I'll be enjoying a cold one from my latest batch of Real Ale. Isn't it time you stood up for something in life? Cheers!

**MYTHOLOGY QUIZ**

1. The Goddess of Beauty, Fertility and Sexual Love, who was born of sea foam:
2. God of the Underworld:
3. The Corn Goddess who controlled when the crops grew:
4. Daughter of #3, who was tricked into spending six months every year in the Underworld with #2:
5. What #4 broke down and ate six of, breaking a bargain between her mother and Hades, sealing her fate eternally, and bringing six months (winter) to the earth:
6. The Messenger God, also associated with music, archery and prophecy:
7. His sister the Huntress and Nature Goddess:
8. The powerful God of Lightning:
9. The wise Goddess , who sprang fully armed from 8's head:
10. The Queen of Heaven and marriage Goddess:
11. The War God, son of #7 and #9:
12. The Mountain residence of all the Goddesses and Gods:
13. The strongest demi-god ever known to humankind:
14. The beautiful youth who fell in love with his own reflection and was turned to foam:
15. The Goddess of the Moon:

**Answers to Greek Mythology Quiz**

<table>
<thead>
<tr>
<th>Question</th>
<th>Answer</th>
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<tbody>
<tr>
<td>1.</td>
<td>Artemis</td>
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<td>2.</td>
<td>Hades</td>
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<td>3.</td>
<td>Demeter</td>
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<td>4.</td>
<td>Persephone</td>
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<td>5.</td>
<td>Heracles</td>
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<tr>
<td>6.</td>
<td>Apollo</td>
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<td>7.</td>
<td>Athena</td>
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<td>8.</td>
<td>Zeus</td>
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<td>9.</td>
<td>Athena</td>
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<tr>
<td>10.</td>
<td>Hera</td>
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<td>11.</td>
<td>Ares</td>
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<td>12.</td>
<td>Mount Olympus</td>
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<td>13.</td>
<td>Hercules</td>
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<td>14.</td>
<td>Narcissus</td>
</tr>
<tr>
<td>15.</td>
<td>Selene</td>
</tr>
</tbody>
</table>

**WRITTEN AND PERFORMED BY NORMAN NAWROCKI**

A one-man show for studs, wimps, bitches, jocks, dweebs, hunks, boyfriends, nerds, bachelors, jocks, sissies, macho men, brothers, Playboys, dukes, duchesses, manizers, SNAGs, husbands, sex machines, dorks, lover-boys, bullies, heartbreakers & women.

"I DON’T UNDERSTAND WOMEN" CONCU ET INTERPRÉTÉ PAR NORMAN NAWROCKI, OCTOBRE 9, 1994 - À 8 P.M. - IN THEATRE GLENDON - FREE ADMISSION.
The What Football League?

Suzanne Hinkley
Chicken From Latvia? Challenging French Language? How about the Canadian Football League... I know what you're thinking, CANADIAN Football League? We have one of those? Yes, we have one of those, we've had one since 1958. Given the cancellation of baseball and the imminent demise of this year's NHL season, the CFL may have the only Canadian playoffs this year.

That's not to say that the CFL isn't experiencing its own problems. Presently the Argonauts are having a hard time coming even close to 15,000 fans in the stands. And although the Hamilton Tiger Cats will finish out the season, its beginning to look doubtful that we'll see them next year. The outlook for the CFL is much better than it was a few years ago though. In the mid-eighties the CFL could barely acquire TV coverage and the days of big US football stars opting to play in Canada seemed to be at an end. Given the haunting sounds of the death knoll at the time, I'm amazed that the CFL made a comeback.

That comeback is partly due to progressive owners such as Larry Ryckman of the Stampeders. Ryckman along with Head Coach and General Manager, Wally Buono, managed to turn around the flailing Stampeders and lead them to a '92 Grey Cup victory. Calgary also bought the rights for the '93 Grey cup game and had a capacity crowd for the game. In fact the Calgary Stampeders are doing so well that they are currently the League leaders and are hoping to revenge their western semi-finals loss to the Edmonton Eskimos last year.

But enough with all the technical stuff, here's the real question: Why do so few people watch the CFL? Last Sunday, I came face to face with CFL apathy as I attempted to get the score from the Calgary-Sacramento game. Of the numerous people I asked the response was either, "The NFL didn't play yesterday," or "I never watch football." What gives? The Toronto Star attempted to figure out what gives and came up with a list of the top five reasons people don't watch the CFL:

- Numbers four and five respectively were the NFL and media coverage of the CFL which go hand in hand. I mean it's hard to get into the CFL when you can't find any information about the League. Even the Toronto Star who sponsored the survey has more NFL than CFL coverage. To those who say that the NFL is more exciting my only response is "WRONG!" Thanks for coming out." How can a game with superstars like Flute, Dungannon, and Clemmons be boring? How can a game where the Eskimos can come back from a 19 point deficit at the half to win against the Argonauts be boring? Maybe I'm just not seeing the same thing as everyone else. The second and third most popular complaints with the CFL are lack of continuity of players and coaches and an bad atmosphere at the SkyDome. Well, atmosphere is what you make of it. Sure the SkyDome is a tadster ilic if you're with your good friends at a great game (as any CFL game is), you can't help but have a good time. As for players continuity: if you can't keep track of the players, buy a program, end of story.

The number one complaint is of course high ticket prices. Well, that just doesn't apply to us anymore. In an effort to boost attendance, the Argonauts have introduced a new student price. Just show your student ID at gate 7 ticket window and you can get an $18 seat for only $5! You can't even see a movie for $5! So, what are you waiting for? Go see a game and get in to a great league! (For Argo ticket information call 595-1131).

WE CAN DO WITHOUT THE SCOUT
(A SPECIAL SPORTS MOVIE PREVIEW)

Paul Grewal

As a sports writer, I've never been called upon to give a review for a new movie. However, the ending of the Major League baseball season leaves baseball-starved fans looking for any form of cure for the withdrawal they're suffering from even in the form of a movie. So, here's what I have to say about the new baseball comedy, THE SCOUT.

THE SCOUT stars Albert Brooks as Al Percolo, a scout for the New York Yankees who discovers Steve Nebraska (co-star Brendan Fraser), an amazing young ball player with some "Major League peculiarities". The movie includes numerous cameo appearances by baseball celebrities such as Keith Hernandez, Brett Saberhagen and Ozzie Smith as well as cameos by sports casts Bob Costas and singer Tony Bennett. Even the Yankees owner George Steinbrenner does some acting. All this should make for some great laughs and good baseball entertainment, or so I thought it would.

THE SCOUT is both entertaining and seldom funny enough to make anyone laugh out loud. The few funny parts involve the guest appearances by the real life personalites, especially the scenes involving Tony Bennett. Surprisingly, George Steinbrenner does decent comedy acting job. Otherwise, both Brooks' and Fraser's characters aren't particularly funny or interesting, and the plot drags. The film's build up is tiresome and the ending leaves one feeling more like they've watched the finale of The Karate Kid rather than another baseball movie. In short, this one's a renter. Don't expect THE SCOUT to cure your baseball blues. I'd take Blue Jays tickets over a ticket to THE SCOUT any day.
If you missed the first meeting of the bilingual club/club bilingue in the Salon Gargique last Monday, don't worry there will be another one very shortly. Mais, Glendon a un club bilingue? Bien sûr.

Formany, the choice to come to Glendon was swayed by the fact that Glendon boasts a campus that is bilingual. With a bilingual campus, it would seem easy to learn and practice a second language and become one of the many Canadians with the advantage of speaking both official languages, right? But how many of us, especially Anglophones, really do attempt to talk to our peers in our second language? I would guess not as many as expected. That is where Glendon’s Bilingual Club fits in.

C’est un club ou l’on peut pratiquer sa langue seconde et rencontrer beaucoup d’autres personnes qui veulent la même chose. L’objectif de ce club est de promouvoir et d’améliorer sa langue seconde dans un atmosphère amusante et relaxante. Atmeetings, members are encouraged to speak in their second language and help come up with some ideas that will improve the awareness of bilingualism. During the year, the club holds events such as movie nights, ski trips, and the infamous Bilingual Week (this year 1th & 2nd in January). Bien que, le club bilingue est n’en que à sa deuxième année, il a c’est un beaucoup grand succès avec plus que 100 membres. That’s right folks, on the sign-up list Club Day there were 123 names and telephone numbers.

So if you want to practice your second language, meet friendly people and get involved in one of Glendon’s largest clubs, come on out to the next meeting of the Bilingual Club. La prochaine réunion s’annoncera cette semaine. Aussi, il y aura une Nuit au Films le 3 octobre (that’s Monday!!) dans la Cafe de la Terrasse à 19h00. Soyez-la-vien voir les films “Slapshot” et “La Florida”. So, regardless of your first language, or how well you communicate in your second, come on out and join a club that is getting bigger and better each day.

Alex Stevens
Director of Clubs and Services
contact: M. Barjai (416) 863-0389

Amnesty International
contact: Isabelle Rutinjo 656-5887

African Caribbean Club
contact: pres. Charmayne Patterson 287-1721

Bilingual Club
contact: Serge Boulianne 484-1905

Club de théâtre
contact: Sheila Moody 223-6396

Debating Society
contact: Joanne Lindsey (905)389-5676

Economics Club
contact: Teddy Suny 440-9573

Environmental Club
contact: Cathy Cade(905)277-1537

Glendon Christian Fellowship
contact: pres. Tim Bonnar 491-1343

Glendon College Choir
contact: pres. Sarah Moore 482-2643

Glendon Women’s Education and Reference Centre
contact: Nicole Tremblay 736-2100 ext. 88197

Hockey Club
contact: Steve Rache 487-6808

History Club
contact: pres. Sara Butler 581-1077

Muslim Student Association
contact: pres. Jackie Harper 440-9230

Photography Club
contact: Anne Bergeron 488-7543

Soccer Club (already in progress) contact: Bassam

Sociology Club
contact: Alexis Botango 538-6465

Student Christian Movement
contact: Josie Morgan 745-1586

South Asian Club
contact: Asif Kannal 487-0766

Spanish Club
contact: Paula Saimex 755-3662

UN Club
contact: pres. Suzanne Hinks 440-9531 GeoF MacDougall 487-1732

existing clubs as of September 28th meeting.

Other clubs which wish to receive first installment of funding from the CSSU (and will be asked for applications) are: the College of Social Sciences Students’ Association; the Environmental Club; the Social Science Club; the English Club; the French Club; the Italian Club; the Political Science Club; the Russian Club; the Spanish Club; and the Women’s Club.

The previous clubs were clubs which were in existence last year but have not yet shown signs of life this year (ie. not present at club meetings on the 28th September). Club information will be posted on the bulletin board in the Salon Gargique. My office hours at GCCU are TUES. 1h30-13h30, THURS. 11h30-2h30.

Every club must get a list of members with their student numbers to be ASAP as well as a constitution if the club doesn’t already have one.
Help us give you what you want by filling out our splendid...

Aidez-nous à vous donner ce que vous voulez en remplissant notre splendide ...

Music survey / questionnaire on the music

Please print clearly! S.V.P. écrire en lettres modernes!

1. What kind of music do you listen to? (check off all that apply). / Quel genre de musique préférez-vous? (cochez tous qui s’appliquent).

<table>
<thead>
<tr>
<th>Genre</th>
<th>Alternative</th>
<th>Techno Rave</th>
<th>Trance</th>
<th>Polka</th>
<th>Jazz</th>
<th>Classiques français</th>
<th>Classical</th>
<th>Soft Rock</th>
<th>Pop</th>
<th>New Age</th>
<th>Hard Rock</th>
<th>Dance</th>
<th>Classic Rock</th>
<th>Ska</th>
<th>Industrial</th>
<th>Folk</th>
<th>Rockabilly</th>
<th>Hip Hop</th>
<th>Punk</th>
<th>Soul</th>
<th>Other</th>
</tr>
</thead>
</table>

What?/Quoi?

2. What are your five favorite groups?

Quels sont vos cinq groupes favoris?

1. 
2. 
3. 
4. 
5. 

Please drop off your completed survey forms at the ProTem office in the old Manor House.

S.V.P. rapporter vos questionnaires complets au bureau de ProTem dans le Manoir Glendon.

3. Where do you go to see the bands play?

Où est-ce que vous allez voir les groupes jouer?

4. What would you like to see in the paper?

Qu’est-ce que vous aimeriez voir dans ProTem?

Reviews/Critiques If yes which subjects?

Si oui, quels sujets?

Preview of Events/Prévue des événements

Other/Autre

What?/Quoi?

---

Students Needed!
Earn up to $2,000+ per month working for Cruise Ships or Land-Tour Companies. World Travel (Hawaii, Mexico, the Caribbean, etc.). Seasonal and Full-Time employment available. No experience necessary. For more information call: (206) 634-0468 ext. C40571

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GLENDEON DRAMA CLUB
The newly formed Glendonald Drama Club, headed by Sheila Moody, has much to offer those interested in the various aspects of theatre. Membership at a modest $5.00 gives you access to monthly readings, improvisation events, technical workshops and social activities. No previous experience is necessary and enthusiastic amateurs are encouraged to take part. For more information, contact Sheila Moody by leaving an inaudible signal on her voice mailbox. The first technical workshop - "Stage Management" - will be held on November 10th.

---

À la recherche d’un(e) Tuteur (trice)

Les programmes éducatifs de l’École Giles sont basés sur ceux de la France du Japon, de L’Angleterre, de la Chine, et de l’Ontario. Nous sommes à la recherche de professeurs bénévoles pour enseigner dans les langues suivantes:

français, anglais, japonais, mandarin, hébreu, arabe, espagnol, et anglais langue-seconde.

Ces enseignants devront être capables d’enseigner les disciplines suivantes en français, et en anglais, chinois physique, géologie, ainsi que l’histoire, la technologie, la géographie, l’éducation physique, les sports, informatique, la cuisine, l’art dramatique, la musique, le karaté, le judo, la photographie, et de la danse. L’école est basée sur un système d’éducation que la majorité des canadiens considèrent comme étant enrichi et intensif.

Mous voudrions être un modèle pour la réforme du système scolaire canadien.

Toutes les demandes doivent être adressées au directeur à l’adresse suivante:

L’École Giles
33 Overland Drive
Don Mills, Ontario
M3C 2C3
Tel (416) 497-1145
Fax (416) 425-2573

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REMEMBER
This is AIDS awareness week.
FREE condoms are available (as always) at the Womens centre
There was one of two things that I had a RIGHT to, liberty or death; if I could not have
one, I would have the other; for should take me alive.

Harriet Tumban

---

**Black on America**

*Old Marse John*  
(American Black folksong dating from the days of slavery)

"Old Marse John came ridin' by,
"Say, Marse John, that mule's gonna die,"
"If he do, I'll tan his skin,
And if he don't, I'll ride him again."

---

**Black on South Africa**

*Old Marse John*  
(African born from Greenvile, Natal. Vilakazi, jointly produced the standard Zulu-English Dictionary and was made an advocate of African Studies, where he taught at Witwatersrand.)

---

**How did African American sailors and indentured workers adapt to their new environments?**

---

"Lundi le 3 octobre 1994"

---

**‘Life is either a daring adventure or nothing. To keep our faces toward change and behave like free spirits in the presence of fate is strength—undefeatable.’**  
—Helen Keller

---

**Poetry & Fiction**

---

**'There was one of two things that I had a RIGHT to, liberty or death; if I could not have
one, I would have the other; for should take me alive.'**

Harriet Tumban

---

**The Angel’s Ascent**

by SB Wiseman

— the angel ascends to meet God.

— this white heavens where words are shimmering infog.

— where monsters are kept in a pot and leprechauns are lost.

— poetry in chains

— pass from god’s hands to this angel in lies.

— the angel descends with blood on her wings, her hair inflames:

— such a bitter talk with God,

— she says, would kill you who are frightened,

— she grasps at stars.

— the angel’s ascent cherished.

— descending to show monsters real freedom and

— leprechauns their magic.

— god’s reflection

— cracking, shaking the death and chains

— from her wings and surrounding herself with them, she calls.

— the angel ascends to meet herself.

---

**Missing You**

You are away
So I call your answering machine
Just once
To be soothed by your voice.
Reluctantly
I hang up.
For I long
At the sound of the tone
To pour out all my thoughts.
I store them for you.
All that I think, hear, feel, am
Is passed through
A conversation with you
In my mind.
I miss you.
You think I don’t know you
But somehow I do.
Not the details of your life
But inklings of your essence.
You make me smile
And you listen to me
Listen to me.
— Linda Christensen

---

**Black on France**

(9817–97). He received the Prix Bordin in 1852 and the Légion d’honneur membership in 1860. Lacassade was born off the African coast on île de la Reunion but spent the majority of his life living in France.

— My lips from this day forgot how to smile.

— At the age when one blesses, I began to curse

— this country whose arrogance destroyed the pride

— of a heart made for glory and for liberty!

— They circumscribed my road, they limited my career.

— To my thirst for knowledge they forbade the spring

— from which science and art flow in wide torrents.

— They invited my youth to an insulting repose.

— Old Marse John  
— came ridin’ by.  
— "Say, Marse John, that mule’s gonna die."
— "If he do, I’ll tan his skin,
— And if he don’t, I’ll ride him again."

---

**Old Marse John**

— Say, Marse John, that mule’s gonna die.
— "If he do, I’ll tan his skin,
— And if he don’t, I’ll ride him again."

---

**How did African American sailors and indentured workers adapt to their new environments?**

---

**God to a Groundhog**

(by Christian Vratis)

How did African American sailors and indentured workers adapt to their new environments?  

---

**La section de Littérature et Poésie est à la recherche d’écrivains francophones (profes, poètes et nouvelles littéraires).**