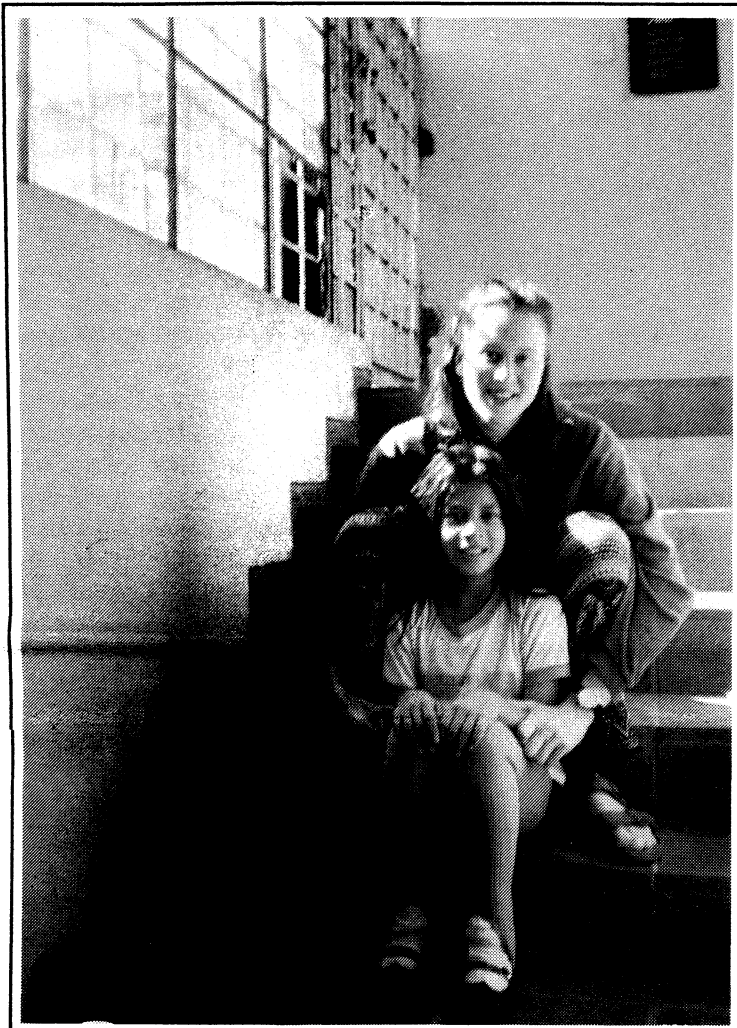


Rhodes Scholar in Our Midst

Tanya Marissen

What do Bill Clinton, Bob Rae and Loraine Ronchi, a fourth year Glendon Economics major and Don of E-House Hilliard, have in common? Each has a Rhodes Scholarship, the prestigious award given only to a few who have been selected for attaining a high level of scholastic achievement.



Lorraine in Ecuador, Summer 1995

High marks, though, aren't the only thing that determines the selection of a Rhodes Scholar. One must "exhibit moral character, leadership, and interest in their fellows", according to Cecil Rhodes, founder of the scholarship.

A Rhodes Scholarship is offered to unmarried men and women between the ages of 19 and 25. Rhodes Scholars receive two years education at Oxford University in the program of their choice they wish, and there is the possibility of a third year at the university if the scholar is deemed to have earned it.

In his will, Cecil Rhodes established 72 Rhodes scholarships in total, with 11 set aside for Canada. In Ontario, only two Rhodes Scholarships are awarded. And it is through a rigorous selection process that the two scholars are chosen.

For Loraine, the selection process was a nerve racking experience. All candidates must submit six letters of recommendation and a 1,000-word essay in which they have to describe themselves, their past achievements, what they want to do with their life, and

why they want to do it at Oxford.

This alone proved plenty difficult for Loraine as she had to compact her experiences of volunteering with *Carrefour International Canadien* in Senegal, working with *Bridgehead*, the *Alternative Trading Arms* of Oxfam, and helping street kids in Ecuador, into a couple sentences.

Fourteen people of the 400 who applied in Ontario were selected on the basis of their essay and letters of recommendation. A reception was then held, on December 1, at the University Club in Toronto for the 14 potential Rhodes Scholars. For Loraine, who is "not a genius at social situations", the reception was stressful at first, but the candidates were soon made to feel relaxed and comfortable.

The next day, each of the 14 candidates had a 45 minute interview with approximately 8 members of the selection committee. Candidates basically had to describe what they wrote in their essays. This part of the process went fine for Loraine as she stated her goal of "helping marginalized members of the community and seeing where they fit into the

present economic situation", except that her interview lasted only 25 minutes which left Loraine feeling a bit uneasy.

The fateful call that announced Loraine as a Rhodes Scholar came Sunday night from the chairperson of the selection committee. "Frankly, I was shocked to the one", recalls Loraine. "I didn't realize how big it is".

And not only is it big for Loraine, it is also a considerable achievement for Glendon College and York University. Loraine is the *first* Rhodes Scholar from York University, and to be from Glendon College is even more exciting. Hopefully, in spite of recent cuts, Loraine's Rhodes Scholarship will focus much-needed attention on Glendon. For it is at Glendon that Loraine feels she received the quality education and one-on-one instruction and support that helped her become a Rhodes Scholar.

Lorraine also credits her success to her parents who, "have always told me to work hard", as well as to her own hard work. And it has all paid off. Congratulations, Loraine!

"Happy Mark Lepine Day": Women's Centre posters defaced

I write this with a tremendous sense of urgency. The "I" who speaks is a woman, a woman who lives in an almost constant fear in a violent, racist, misogynist, society.

A few days ago it was December 6th, Women's Remembrance Day. This is one day when students, staff, faculty, and administration are asked to reflect upon all forms of violence committed against women, to consider the millions of women and

children who are victims and survivors of this same violence, and to envision Change. December 6th was specifically chosen as a day of commemoration because of the fact that the massacre took place six years ago that day at l'École Polytechnique de Montréal and is considered

to be one of the bloodiest and most blatantly misogynist acts of violence contemporary Canada has known. It amazes me that we continue to have to justify our recognition of this day. If you believe that women are free from violence and oppression, or from sexism, in their everyday contexts, consider this:

On the same day we commemorated all women who have suffered from

violence, we discovered that several of our posters, as well as a few issues of our December 6th edition of *The Furies*, had been defaced. At this point I am going to provide some examples for my readers, although I am still debating as to whether or not this is sound idea --I don't want other like-minded misogynists to smirk as they read the scribbles of their

pal(s). Anyway here it goes, not for your reading pleasure, but so that the Glendon public can be made aware of just how much ignorance and hate is about.

The defaced posters were found in York Hall near Theatre Glendon where the Women's Remembrance Day events were held, i.e.:

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Have a Holly-Jolly Giftmas

You might as well know now the very last sentence in this editorial is true. DON'T SKIP DOWN YET! It's the Christmas season now, for anybody who lives in this society, Christian and non-Christian alike. And I haven't heard of anybody talking about Christmas at all this year. All anybody can seem to find the energy to talk about is the Harris government's sneaky and underhanded behaviour. First the mini-budget tabled by finance minister Ernie Eves, now the foot-thick omnibus bill that they're trying to sneak past the media. It's like people feel like their Christmas has been stolen away from them.

They're not happy.

How can anybody afford to buy presents this year, what with all the excrement that is now, seemingly constantly, colliding with the figurative rotary oscillating air mover? What is my family going to think, says the average person to themselves, when Christmas morning comes and there are no presents from me under the tree? And it doesn't look like we're gonna get snow this year, to boot.

With the Royal Bank reporting, for a third successive year, record profits last week, it just doesn't seem fair, and it certainly doesn't feel very Christmasy this year, does it?

But wait. Let's take a look at the so called "true meaning of Christmas", for a moment, shall we? It's about two thousand years now, a prophet was born into a relatively minor socioeconomic tribal unit. He preached only two things: You should love you neighbour as much as you love yourself, and you should love God more than anything and everything else. That's all. All the hullabaloo for the last two thousand years, crusades, proscribing people who "live in sin" with each other, a whole socioeconomic system based, ostensibly, on these two commandments.

But this Christmas, these two commandments have little to do with anything. This Christmas is all about buying people presents, and getting a Christmas tree, and "a little snow for Christmas, and it can all melt right after and I'll be happy". It's about people who don't even follow the teachings of this obscure holy man, and certainly don't acknowledge him as their saviour, which is what Christmas was all about, at one time. And it's about Chanauka bushes, and egg nog, and candy canes and Old (Saint) Nick coming down the chimney.

Does anybody at all remember what it's really all about? Anybody?

I sincerely believe that a society gets the kind of government it deserves. I also believe that there are more ways for God to punish a society, than a plague of locusts, and Mike Harris and the boys might be our society just desserts.

Anyway, Merry Giftmas, everybody, Christian, Jewish, Muslim, Hindu, or "Other". I hope Santa's good to you this year. Remember not to drink and drive, and that there's no place like home for the holidays. And don't worry. God'll probably make it snow just for you to have a nice traditional Giftmas, just like you want. And, by the way, the first sentence in this editorial was patently false.

MFJ

RANTINGS AND RAVINGS

A SECRETARY BY ANY OTHER NAME...

Secretaries, receptionists, personal assistants—call them what you will. A staff member by any other name would be as endearingly efficient, compassionately competent and respectfully resourceful. Without them, our ramshackle university would simply fall apart. Who would answer the calls? Who would make the photocopies? Who would file things that needed filing? Who would empathize with us when we tell them our petty problems? Professors can never be

found. But secretaries' smiles, like a beacon light, vigilantly illuminate this dark, dreary building. Never have they let me leave with my problem unsolved. Never have they condescended down to me or patronized me. Never have they refused my request to borrow their stapler. And if they can't fulfill every one of our little needs, it's because they're human, or policies tie their hands. Aside from our custodial and culinary staff, they are probably the lowest, most underpaid staff. I

suggest that we eliminate certain positions. We need professors so they have to stay. We don't need upper management. Staff members whom we never see don't need to stay. We don't see them. Why do we have to pay them? But these phantom staff can rest assured, their salaries are going towards a worthy cause. And perhaps for the first time, we'll hear about tuition decreases. There's an oxymoron!

Tony Maa

What about women's Volleyball?

As a former member, captain, and coach of past Glendon basketball and volleyball teams, many women have recently approached me asking about the status of this year's teams. Unfortunately, I am unable to answer their questions, so I am passing them on to Paul Grewal and Andrea Kelly, Glendon SIRC representatives.

Every September, there are sign-up sheets outside the cafeteria so people can sign up for the sports they wish to participate in. These people leave their phone numbers, expecting to be called when their sport

comes into season.

At the moment, there are apparently two co-ed volleyball teams and a women's basketball team playing in York's intramural tournament. Meanwhile, there are many people to whom I have spoken that signed up for these teams but were never called. I would be interested in knowing how these teams were formed if not all of the people on the list were called.

Also, despite the fact that there were many women (at least 30) signed up for women's volleyball, a decision was made that it would be too expensive to enter a team

in the tournament. None of the women on the list were called and informed of this (including myself, who had offered to organize and coach the team).

So, "Reps", I ultimately have two questions: why is it that so many people from the sign-up lists have not been called regarding their sports? And could you please explain for my benefit and that of other would be players why the women's volleyball team was cancelled without notice? Hoping you will clear this up for everyone really soon.

Tracey McCormick

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Next Pro Tem meeting

Prochaine réunion de Pro Tem

Tuesday, December 12 at 6:00pm.

Mardi, 12 décembre à 18:00.

Deadline for submissions

Heure de Tombée

Thursday, January 11 at 5:00pm.

Jedi, 11 janvier à 17:00.

pro tem

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Pro Tem is the weekly bilingual and independent newspaper of Glendon College, founded in 1962 as the student publication of York University. En plus d'être gratuit, *Pro Tem* est le seul journal bilingue en Ontario. Les opinions et les faits émis par les signataires n'engagent qu'eux-mêmes, et non l'équipe éditoriale. Les articles sous-entendant des propos diffamatoires, racistes, antisémites, sexistes ou homophobes ne seront pas publiés. The deadline to submit ads and articles is Thursday at 5 pm. Meetings are on Tuesday at 6:30 pm. Nos bureaux sont situés dans le Manoir Glendon, local 117. Editorial and Advertising: 487-6736. Production: 487-6821. Fax: 487-6779. E-Mail: prottem@delphi.glendon.yorku.ca. Tirage: 3000 exemplaires.

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"Glendon publie... en français"

Julie Gauvin

Dans le cadre des soirées "Glendon publie... en français", Madame Dyane Adam, principale de notre Collège, a eu le plaisir d'inviter professeurs, étudiants ainsi que le public, à célébrer la sortie des nouvelles publications francophones de Glendon. Cette soirée s'est déroulée dans le salon de la principale, au Manoir Glendon, le 7 décembre dernier.

Professeur en études françaises et multidisciplinaires, également directeur des éditions du Groupe de Recherche en études francophones, M. Alain Baudot a ouvert la cérémonie en soulignant la présence des écrivains (à quelques exceptions près) ainsi que leur implication et succès; suivi de Mme Adam, qui a exprimé l'honneur de recevoir ainsi les auteurs membres de la faculté glendonienne. C'est dans une ambiance agréable que les invités ont pu s'entretenir avec les créateurs littéraires et ainsi se familiariser avec les sources de leurs écrits.

Au édition du Nordir, on retrouvait *La francophonie ontarienne: bilan et perspective de recherche*, sous la direction de Agnès Whitfield (dir. du département de traduction), Yves Frenette

(professeur d'histoire) et Jacques Cotnam (professeur en études françaises). Il s'agit d'un bilan d'études auquel se sont consacré un dizaine de chercheurs issus de différentes disciplines: ethnologie, éducation, linguistique, sociologie, politique, histoire, et littérature. Ces textes réunis sont le résultat de multiples conférences visant à encourager la recherche franco-ontarienne: une

grande première au sein de la francophonie ontarienne! Chez la même maison d'édition, on retrouvait le recueil de poèmes *Où dansent les nénuphars* de Agnès Whitfield, également auteure du livre *Cher Émile*.

Aux éditions du Gref, on y découvre poésie, littérature et guide linguistique. Le bureau d'édition est d'ailleurs situé à la résidence Hilliard et est dirigé par le professeur Baudot. Professeur Philip Garigue, qui a quitté le Collège l'an dernier, mêle à sa profession des grandes

théories stratégiques ses talent littéraires par la production d'un recueil poétique intitulé: *De la condition humaine*. Hédi Bouraoui publie également un recueil de poèmes: *Normadaine*. On y retrouve également Françoise Mougeon, dont les écrits ont voyagé jusqu'au Japon: *Quel français parler: au Canada et en France*. Toujours aux éditions du Gref, on retrouve le livre *Voyage au bout de l'écrit: de l'exploitaton à la production de textes*, de Sylvie Deje-Blakeley et Sylvie Rosienski-Pellerin. Cette dernière est également l'auteure de *PEREC grination ludique: étude de quelques mécanismes du jeu dans dans l'oeuvre romanesque de Geoges Perec*. De plus, Jacques Chevrier, auteur de nationalité française et

spécialiste de la littérature africaine s'est penché sur les écrits de: *William Sassine, écrivain de la marginalité*. Et enfin, chez le même éditeur, *Pour une pédagogie de la séduction*, un livre de Jean-Jacques Van Vlasselaer.

Pierre Karch, professeur au département des études françaises, présentait son livre publié par les éditions XYZ, *Les ateliers du pouvoir*. Finalement, aux éditions de D.C. Haert Canada: *La francophonie dans le monde*, écrit par le professeur Nicole Keating, elle aussi membre du département d'études françaises.

Ces publications sont disponibles dans la plupart des librairies françaises. Il est également possible de vous procurer les livres édités par le Gref à la résidence Hilliard au local D-114.



FUNDING CUTS HURT SMALL UNIVERSITIES THE MOST

Stacey Young

TORONTO (CUP) — Ontario's cuts to post-secondary education will restrict students' academic mobility according to one university president.

"A big concern is that fewer student will be academically mobile. They will be unable to go to the place of their choice. Their decisions will be based on financial concerns rather than on academic decisions," said Trent University president Leonard Connelly.

"Students will be unable to go to the university of their choice" due to the rising cost of post-secondary education, he

said. "Decisions regarding what university a student will choose will be based on financial considerations rather than on academic ones."

And Mikes Burns, executive director of the Ontario Undergraduate Student Association, agrees. He says students will likely decide to go to a university in the vicinity due to the rising costs of tuition.

And smaller universities

in northern Ontario will be hardest hit, finding themselves unable to compete with the urban universities.

"The big schools such as Queen's, Toronto and Western are able to maximize the discretionary increase, and maximize their revenue. But the Trents, the Carletons and the Lakeheads of the province [will ask themselves], 'can we afford to increase our fees and

remain competitive with the bigger schools?'"

"It's a no-win situation," said Burns.

University of Toronto President Rob Prichard says he expects the U of T will be okay, and does not expect a drop in enrolment.

"I think the future of U of T, despite the radical decrease in revenue... will continue to be the nation's pre-eminent research institution. However tonight, it is crystal clear that the status quo, that is, [reliance on] full public funding of [post-secondary] education, is not there."

-News- in Brief

Les ordinateurs glendonniens = maux de tête

À chaque année, c'est la même histoire! Ceux qui n'ont ni la chance ni les moyens de posséder un ordinateur, sont contraints d'utiliser la salle d'ordinateurs. En plus de devoir gérer leur horaire en fonction des heures d'ouverture, les étudiants doivent tous passer par le stage ultime de frustrations indigestes: les ordinateurs, ou ceux qui les programment, semblent prendre un malin plaisir à "bouffer" les textes. Imaginez que vous passez trois, quatre, six heures à créer votre dissertation et que POUF plus rien: on a englouti, quelque part parmi les mémoires de l'ordinateur, le fruit de plusieurs heures de labeur acharné. Ou encore, imaginez que vous êtes prêt à imprimer votre texte et que vous devez attendre une heure, parce que les responsables sont allés diner en oubliant de laisser des feuilles dans l'imprimante. Quel bordel! Est-ce qu'un jour, il nous sera enfin possible de produire nos essais sans avoir à nous battre avec les ordinateurs glendonniens!! À qui de droit, faites quelque chose, notre temps c'est de l'argent!

Honneur

À chaque année, une étudiante ou étudiant se voit décerné la bourse de traducteurs et traductrice en éducation. Pour répondre aux critères de sélection, l'étudiante ou l'étudiant doit avoir accumulé la plus haute moyenne depuis le début de ses études. Cette année, la bourse a été décernée à Arlete Cevada. Trois bourses de la sorte sont remises à chaque année pour les étudiants en traduction dans les universités Laurentienne, Ottawa et, bien sûr, Glendon. Félicitations à la récipiendaire glendonienne!

JG

Shots in the Dark

In this festive season, most people have turned their attentions towards the spirit of giving. Their thoughts centre around what to get for their loved ones in order to properly express how much they really care. Shots in the Dark, never afraid to go against the grain, has decided to focus its attention this week, on those who have recently been in the spirit of taking, rather than giving.

A Night to Remember

As reported last week, Glendon held its annual Snowball. This year, instead of the grandiose location of the cafeteria, organizers held the event at the Primrose hotel downtown. On the whole, it seemed as if everyone had a good time. Apparently, some people had such a good time that they decided to take something to remember the occasion. In fact, it would seem that they took enough to recreate the whole event at home. The list includes several place settings, a few plates, the candle from the table and a few napkins. It's a good thing that the waiters were quick or they might have been next on the list.

Money for Nothing

Also the same night as Snowball, some students discovered the golden cash machine. This particular CIBC cash machine, would dispense an extra \$20 with every withdrawal that you made. One industrious Glendon student decided that this was an opportunity that could not be missed. Our creative entrepreneur decided to continuously withdraw \$20 from the machine, receive the extra \$20 and thereby make a \$20 profit. Our fellow Glendonite was quite lucky not to have melted his poor bank card as he withdrew money 19 times from the machine and reaped a \$380 profit. Of course given that CIBC is reporting record profits for the year, how bad is it really that our student defrauded the bank? Not exactly an exploit along the lines of Bonnie and Clyde or the Ma Barker Gang, but what do we really expect in this electronic age?

Suzanne Hinks

What's up with Radio Glendon

Ed Beres

With the academic year now half over, you may be asking what has happened to the enthusiastic CKRG crew since September. Promises were made of outdoor speakers, better DJs, and improved reception in residence. Currently we have no reception in residence at all, no outdoor speakers and much of the time, nobody in the DJ booth. This is not the 'RG I was expecting, and I'm sure you weren't either. So I guess that, as the station manager, I should explain a few things.

When we took over from last year's crew in April, things were a mess and the situation was worsened by a robbery in which we lost approximately \$9000 worth of equipment. Because we do not have independent insurance, we were victimized not only by the robbery, but also by York's blanket insurance policy with a \$5000 deductible. This meant that we immediately realized a \$4000 loss.

Being that we did not have the financial means of replacing all of the equipment immediately, we purchased all that was necessary for broadcasting on terms over two years. This left us without much money, and without the equipment needed to get a news department under way. When the rest of our money comes in, these two things which are looking at improving so that Radio Glendon can offer services of a "real" radio station.

This brings me to the single biggest problem we have been having this year: our transmitters. Those of you who lived in residence in previous years may remember the extreme low quality reception of CKRG. Over the summer,

we took steps to improve our signal to residence. This involved having new wires installed to carry our feed, and the acquisition of a second transmitter, so that one can be placed in each residence. These steps should remove the interference of previous years. However, the problem lies in getting our transmitters. In August, we sent our old transmitter in for tuning, along with two more transmitters graciously donated to us by CHRY Radio York. The old transmitter is ready to go, however the other ones needed major revamping and required parts not readily available. Remember, Radio Glendon is licensed only to transmit by carrier current, an outdated method of broadcasting. It's reasonable to expect difficulties in finding parts. At any rate, without a second transmitter, we are able to broadcast only to one residence. Since we don't feel it would be fair to choose one residence over the other, we have opted to remain without transmitters for the time being. However, we have been informed that they are almost ready and should be in place by the new year.

Finally, to the problem of dead air. It's been a problem in the past (but even more so this year) that DJs have not been appearing for their shows. Programme Director Mike Glustein has hopefully solved this problem at the same time as having reformatted us, to better provide music that Glendon wants to hear. The new format means fewer but longer radio shows. Those DJs who appeared for the mandatory DJ meeting have already chosen which slots they will fill. Those who did not appear had obviously not seen the meeting announced on a poster in the booth and therefore had not done their last two shows. We do however realize that some DJs have not been appearing due to events being scheduled in the pub. The pub is the only place on campus where 'RG can be heard after 8pm, and on event nights it is fruitless to do a show. This will change when we get our transmitters, because you will all of course be listening in res. So if you are already a DJ, but didn't make the meeting and are serious, contact Programme Director Mike Glustein.

Regarding the format change, Mike has made it so that your morning shows will be mellow music such as jazz, classical, and folk. Your early afternoons will be spent listening to soft rock/alternative and talk shows covering various topics from politics to SEX (they say SEX sells) to sexual politics. Late afternoons provide a

variety of modern musical tastes from classic and modern rock to hip-hop, house, and dance. Evenings continue with more of the same, and Thursday night's pre-pub show including the CKRG Top 15 countdown. Late night (or the Radio Glendon equivalent) will be for those with a slightly more refined taste for music. They include an all industrial show, three hours of hard core techno and all sorts of neat stuff. Also be on the lookout for the new music show. And if you show you want to participate in Radio Glendon, contests and give-aways will become much more frequent. Radio Glendon cannot work without you.

Along those lines, we are still looking for an administrative assistant and a sales director. Both will earn you money. The Sales Director will earn a small commission on ads sold. Be advised that you will get pocket change for lots of work, but its an executive position and the rest of us don't make a dime. The administrative assistant job is a work study position, therefore you must qualify. Bring your resumés to Ed at Radio Glendon (here's a hint: look for him in the pub).

Anyways, before this becomes a cheap attempt at a free ad, let me just say don't lose faith in Radio Glendon. We are still alive. We too have debts to pay, so please bear with us. Sooner or later, you will be impressed.

There's Nothing that Can't Wait Until Tomorrow

Stephanie Sleightholm

I am a procrastinator. There, I said it. Maybe admitting the fact is the first step towards curing myself. Nope. I doubt it.

It has been going on my whole life, this nasty procrastination habit of mine. I remember, quite vividly in fact, that day back in grade two when I fell asleep on the piano bench following parental instructions that I was to stay there until my practicing was complete. Or rubbing the sleep out of my eyes at five o'clock in the morning to complete a grade four project on cats due that day. But it doesn't end there. How can I forget the butterflies going wild in my stomach the Sunday in junior high when I read *Watership Down* and wrote the required book report within about twelve hours? And of course, there was the OAC English independent study that waited, untouched, until the

night before it was due. Which brings me to university. Ah, university - my chance to regain control of my life; to liberate myself from the talons of that evil enemy called procrastination. Opportunity knocked, but I failed to answer the door (I was probably putting it off for one reason or another). I have, sadly, become worse than ever before. I've even been foolish enough as to begin a twelve page research paper at nine o'clock the evening before it was due. Needless to say, sleep was a luxury I had to sacrifice that night.

But I completed the assignment on time - and every one before that (except maybe the cats project, but hey, it's a

more difficult topic than it seems). Which forces me to ask the logical question of why. Why do I wait and wait and put myself through such emotional trauma every 'night before it's due'? I would like to say it's because I have more important things than schoolwork to be doing and sometimes I really do. What worries me though, is the time I spend watching an episode of *The Simpsons* that I've already seen twice before; or reading an Eaton's flyer, cover to cover. Instead of reading and writing about Chaucer and Euripides, I fill my mind with trivial information about Homer and Marge or those 200-count cotton bed sheets on sale for only one week.

There really is no sensible explanation for my behavior. I suppose

I just function well under pressure. Either that, or I'm extremely lazy. Call me crazy, but I prefer the sound of option number one.

Now, if you found anything I've written to be frighteningly representative of your own lifestyle, rest assured, you are not alone. And I'm sure there is assistance available. In fact, I believe Glendon's own Counseling Centre offers a course in combating procrastination. But you won't find me there anytime soon. I have grown comfortable with my way of life and I have no desire to change it.

Besides, *The Simpsons* (you know, the one with Ralph and the Star Wars figure diorama) is calling to me. Ah... a procrastinator's work is never done.

MPP'S Pull All-Nighter

Anthony Burnett

Since coming to power in June, the Progressive Conservative government of Mike Harris has become very much used to protesters at Queen's Park. Many oppose the implementation of his Common Sense Revolution program in Ontario. Last week a new tactic of confrontation emerged. As I stayed up all night completing essays, I felt a kind of emotional support from several MPP's who were also awake and staging a sit-in inside of the Legislative Assembly.

To protest the government's omnibus bill, Liberal MPP Alvin Curling refused to vote last Wednesday. The Speaker ordered that he be removed from the House and in response - and according to plan - about 30 other opposition MPP's surrounded Curling and linked arms, preventing the Sergeant at Arms from ejecting him.

The Harris government says it must pass omnibus Bill 26 to implement the 6 billion dollar spending cuts announced in the mini-budget. The opposition counters that the bill gives the government sweeping powers, including the right to redraw municipal boundaries, and to close hospitals. One of the most disputed measures of the bill allows the Minister of Health to review private medical files. The opposition said that it would end

the sit-in if the government agreed to break the omnibus bill into smaller pieces of legislation and submit them to public hearings.

The Conservatives seem to be bringing in the most unpopular legislation at the beginning of their mandate. Controversial bills quietly introduced before Christmas in the first year are less likely to be remembered four years later at election time. This is why the Liberals and NDP want to hold public hearings; they do not want these changes to be swept under the rug unnoticed by the general public. The opposition parties believe that if public hearings are held, then Ontarians will react negatively to the proposed changes.

In the realm of politics, it seems that

hardly anything exciting ever happens in Ontario. There haven't been any rebellions or "revolutions" here in over 150 years. Why should France get all the fun of general strikes, marches and demonstrations? Even the Americans get to have gladiator style battles over the budget and shut down their government once in a while. Unfortunately, we never get such excitement in our province.

After 18 hours of MPP's occupying the chamber, the Speaker adjourned the House until Monday, and Mr. Curling went home to sleep. It looks like there will be public hearings and spirited debates after all. I must admit, I never thought that Mike Harris' Common Sense Revolution would actually improve the political system of Ontario, but that just may be the case. The opposition is now infused with renewed life and vigour and has become willing to scrap it out with the government. Perhaps there is hope for us, maybe politics here will become more interesting and we too can be called quirky instead of the usual adjective: dull. If not, then we will always have the French to baffle and amuse us.

Suzanne Hinks

Cynic At Large Artificial Attitude

If you tune in to any techno program, you'll be sure to see a bit on the advances of computers and artificial intelligence. They all await with baited breath the time when computers will not only possess intelligence, but artificial personality. Well, I personally think that all these techno babblers have totally missed the boat. Ask absolutely anyone who owns a home computer and they will tell you that not only does their computer have a personality, but its got a real mean streak.

Take my computer for example, his name is Renzo. In case you're wondering why I've named my computer, over the years I have found it a lot easier to swear at a computer that has a name. It makes it a lot more personal and effective. Anyways, Renzo is a wonderful computer. In fact he works miracles. He's only a 286 but he still manages to run Windows 3.1 and give me access to the internet. Renzo, does however have a vicious streak. You see Renzo seems to know when I'm stressed and in a hurry. The more stressed I get, the less inclined he is to do what I want him to.

When my friend's word processor committed hari kari, I offered her the use of Renzo. It would seem that her computer could no longer handle the pressure of having to store all the information that was being entered into it. When she asked it to print, she inadvertently sent it over the edge. The last act of her computer though, was to infect my friend with some sort of computer unfriendly vibes. When she came over to use my computer and printer, Renzo sensed the vibes and guessed of the death of his colleague, and in a fit of grief refused to function. Well, that's not completely true. Renzo did still let us type in the information and save it, and almost print it. It would seem that printing reminded him of what sent the other computer over the edge and so he refused to print any

more than the first paragraph.

Now, you may think that this story is completely preposterous, unless of course you own a computer. If you have one yourself, you know that it will only crash in the middle of your thesis paper, refusing to invoke the backup function that you so carefully installed. It never crashes while you're playing Tetris or writing a letter to your Aunt Martha. It also has an amazing sense of timing. The closer that you are to the deadline for whatever it is that you're working on, the bigger the malfunction your computer will suffer. It's as if somehow the computer can sense your stress and amplifies it or something. If the due date is still a week away, your computer will refuse to save the last page that you wrote right before going to bed. If the due date is three days away, the spell checker will freak out and tell you that every word you've written is misspelled. And, heaven forbid, if it's 3am the morning that the paper is due, the printer will lose it. No matter how nicely you toggle the dip-switches or rearrange the paper tray, it will refuse to print more than two lines on a page. Isn't it wonderful living in a society that's so technologically advanced? Kind of makes you want to go back to your old manual typewriter doesn't it? (Sorry Renzo.)

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Nous remercions tous les candidats à l'avance et entrerons en contact avec ceux qui seront sélectionnés uniquement. Seul les c.v. reçus par la poste seront acceptés.

Anti-Homophobia: A Negative Response

Recently members of GLABA and the Women's Centre launched an anti-homophobia campaign in residence. Leaflets were distributed in everyone's mailbox which asked students to take responsibility for how they talk and think about gays, lesbians, and bisexuals who also happen to live in residence and study on campus. Unfortunately the campaign illicited some hateful responses from students.

For those of you who responded negatively, some of us believe you may have missed the point. We are not trying to "convert" you. We are not trying to "promote" homosexuality as better than heterosexuality, nor are we "bashing" heterosexuality. All we are asking is for you to consider that differences exist - all around you!

On the leaflets we asked "If you identify yourself as a heterosexual, consider this!!" and proceeded to dispel some of the myths about homosexuality by

reversing some of the questions that are often asked of homosexuality. Here are a few examples: How many people have you told about your heterosexuality? When did you first realize you were heterosexual? Do heterosexuals hold hands in public just to anger gay people, or to make a political statement? These questions were designed to make you think about what it would be like to walk a mile in someone else's shoes - someone gay, lesbian, or bisexual who is faced with these types of questions daily.

For those of you who responded negatively to pictures placed on the leaflets which depicted same-sex couples expressing affection, we'd like you to consider that heterosexual displays of affection are everywhere. Think of what it would be like to be in love or involved in a relationship where you fear for your life everytime you hold hands, kiss, or even hug her or him.

All we are asking you to do

is to **think** before you **open your mouth** or decide to write hateful graffiti. What we demand is that you respect us, not just tolerate us by saying, "I'm not homophobic but..." Question your homophobic and heterosexist attitudes. If you say you're not homophobic then show it!! No one can hear you if you don't speak out!!! If you're not a part of the solution then you're a part of the problem.

Keep your eyes peeled for anti-homophobia seminars that will be offered in the new year! If you have any questions or comments, don't remain anonymous, and give us a call at the Women's Centre at 736-2100, ext. 88197. Si vous avez des commentaires ou des questions, téléphonez-nous au Centre des Femmes, 736-2100, ext. 88197. **CHALLENGE HOMOPHOBIA AND HETEROSEXISM! COMBATTEZ L'HOMOPHOBIE ET L'HETEROSEXISME!**

arts

Jessica
Gavin

EXPLORE THE ALTERNATIVE: OPERA

What would it take for you to go to the opera? That was the question put to a class at York University recently and the response was not surprising. Most students said they believed the opera to be too inaccessible; in other words too expensive, too formal, not even remotely interesting or understandable. The Canadian Opera Company (COC) has set out to change all of that and they have done a pretty thorough job. Last week I went to see my first opera, the world debut of *Red Emma*, staged by the COC. I was sceptical at best, although I can enjoy classical music, listening to an opera over the radio has always been a profoundly irritating experience, one that I never had any intention of repeating in person. Upon arrival at the theatre, I noticed first of all that not only were most of the opera goers not from a geriatrics group, but that some of them were even wearing jeans. After the lights went down and I got over my initial impulse to giggle at the fact that the actors were singing their line instead of saying them, I began to be taken in by the power of the music and the story line. I completely forgot that I was supposed to dislike the experience.

The Canadian Opera Company has made a series of remarkable changes in the past few years. In 1983, the Company invented surtitles, the translation of foreign language operas into English, displayed on a screen during performances to facilitate comprehension. The idea and implementation of surtitles has been described world-wide as a "barrier-breaker" which has enabled opera to move not only into the twenty-first century but also across the great divide of age and culture. This year the COC has put into effect a massive campaign to get people to the opera to see what they are missing. Most importantly for us, the campaign is aimed at 18 to 29 year olds and the offerings are smart, accessible and an excellent opportunity to discover a new passion. The deal

that the COC is offering is called "Explore the Alternative" and all it costs is \$35. For that ridiculous price you get a membership to the COC, one ticket to any opera, a reduced fare of \$20 for all other operas for yourself and friends, a free CD of opera highlights from the 95-96 season, a copy of the newsletter, discounts on merchandise as well as a 10% discount on anything you buy at regular price from HMV. Damn. And those are just the tangible benefits. The other amazing opportunity is the discovery of a whole new world of art, one that you might possibly even like.

Red Emma, the opera I saw, was an example of the new direction the opera has taken. The libretto is in English and the story is contemporary. Based on a period in the life of the famous

anarchist Emma Goldman, the story deals with her formative years and her passion for her work and her comrades. Goldman was a unique and controversial figure, deemed by J. Edgar Hoover to be "the most dangerous woman in America." The opera demonstrates Emma's power

and passion as it chronicles her part in an attempted assassination, the lovers she lived with and learned from, and her dynamism and energy for a cause that fueled her entire life.



and passion as it chronicles her part in an attempted assassination, the lovers she lived with and learned from, and her dynamism and energy for a cause that fueled her entire life.

After getting used to the singing, I found that bringing a theatrical piece of work into the forum of opera not only lends it a new quality but actually transforms the entire concept. The singing serves to underline and accentuate the intensities of emotion and the music adds its own element of persuasion and beauty. First time librettist Carol Bolt, who originally wrote *Red Emma* as a play in 1974, was inspired to write the

libretto by a man who wrote the opera, Gary Kulesha, who read and saw the power of the work as early as 1986. And indeed, much can be said of the lead singer Sonya Gosse (who alternates with Anita Krause). I never understood that to be an operatic singer, one must also be an actor of quality as well. Where Gosse's singing leaves off, her gestures, her facial expressions, the very stance of her body take over to lead the audience into the next bit of music. *Red Emma* is an interesting look at one of the world's most famous anarchists. It is also perhaps a great way to acquaint oneself with opera in general.

Although the production of *Red Emma* has come to an end, the Canadian Opera Company has a very interesting line-up of productions forthcoming, all which seem as entirely accessible and just as entertaining. The opportunity to explore opera has come full-circle from its heyday as an elitist institution. The COC has let it be known in so many ways that opera it is worthwhile to "explore the alternative." After all, while I am getting older, opera, it would seem, is getting younger by the day.

For additional info on the 18-29 year old deal, call: (416) 363-8231. Coming up at the COC: *The Flying Dutchman*: Jan. 26, 28, 31; Feb. 2, 6, 8, 10. *Pagliachi* (with Gianni Schicchi): Jan. 27, 30; Feb. 1, 3, 7, 9, 11.

Marie-Eve Blais

Les Fantastiques au TfT

Les FANTASTIQUES, une comédie musicale bien connue, est actuellement présentée au Théâtre français de Toronto, dans la salle "upstairs" du Canadian Stage Theatre, 26 rue Berkeley. Cette pièce, jouée pour la première fois en version française est à l'affiche jusqu'au 16 décembre.

Les FANTASTIQUES est traduite de la version anglaise THE FANTASTICKS, écrite par Harvey Schmidt et Tom Jones. Antonine Maillet a affectué la traduction de cette comédie musicale avec brio. On se souviendra de cette dernière, célèbre pour son personnage de la Sagouine. La mise en scène est assurée par Diana Leblanc. Cette pièce de théâtre est basée sur *Les Romanesques* d'Edmond Rostand, écrite à la fin du XIXe siècle. La version originale anglaise bat présentement des records de longévité, étant présentée depuis près de quarante ans "off-Broadway". Le thème principal de FANTASTIQUES est l'amour. Ce sentiment est représenté par la relation tumultueuse entre un garçon et une fille. Ces derniers, fous d'amour l'un envers l'autre ont reçu l'interdiction formelle de se côtoyer. Les pères respectifs de ces jeunes ont la conviction que c'est en les empêchant de se

fréquenter et en élevant un mur entre leurs deux propriétés qu'un mariage pourra se produire, unissant ainsi les deux familles. C'est donc en simulant une haine mutuelle que les pères géniteurs tentent de parvenir à leurs fins. El Gallo, à la fois narrateur et acteur, contrôle ce que vit les deux jeunes avec la collaboration de deux acteurs itinérants et d'un mime.

La pièce de théâtre LES FANTASTIQUES comprend une excellente distribution de comédiens connus; certains d'entre eux ont même fait plusieurs apparitions au petit écran. La mise en scène exploite l'espace théâtral et le talent des comédiens au maximum. Cette oeuvre, une version modifiée de *Roméo et Juliette*, est rafraîchissante et pleine d'action. Les personnages, attachants, jouent avec un complicité et une aisance étonnantes. Dans le premier acte, où le rythme est plus

rapide, l'humour et le bonheur que peut provoquer l'amour sont omniprésents. Le second acte, pour sa part, nous présente l'amour sous un côté plus obscur et de façon plus sobre. Ces deux facettes permettent une unité dans la compréhension du sentiment de l'amour. Le seul point un peu plus faible de la

pièce se retrouve dans le deuxième acte, où quelques longueurs se font ressentir. Le piano et la harpe qui accompagnent les chansons des comédiens tout au long ajoutent une touche de magie à l'univers loufoque de la pièce.

Bref, LES FANTASTIQUES est un oeuvre théâtral et

musicale qui vaut vraiment la peine d'être vue. Elle constitue une agréable activité pour se changer les idées et se détendre en cette période stressante de fin de session! Pour de plus amples informations ou pour réserver des billets, composez le (416) 534-6604.

Photo: Greg Tjepkema



Nathalie-Roze Fischer

Flaming Lips Interview with Wayne Coyne

"Ask me something that'll make me use my long term memory", asks a semi-comatose Wayne Coyne just prior to the Flaming Lips sound check in Toronto. "All right", I say, "Why don't we talk about what you were doing before you became a Lip?" "Perfect", replies Coyne. "That's just the kind of question that'll get the noodle going. Plus, this will be pretty exclusive since nobody asks me about my life before music. It wasn't, like, painfully exciting or anything, but I did have one." And, so began a reasonably quick but entertaining Q&A sequence with the nucleus of one of America's most charmingly warped alternative bands.

What exactly were you doing pre-Flaming Lips?

"Well, I wasn't exactly an academic. I essentially just worked to support my social life. I worked at Long John Silver's, your basic American family restaurant. Everyone thinks those menial gigs are so horrible, but I actually liked being there. The brainlessness of it appealed to me, because I didn't have to take it home with me and there was no pressure - ever. I guess, that's why I stayed for almost ten years. I was actually quite a stellar employee."

So, how did you make the segue from your service industry career into one in music?

"I'm still working in the service industry, but now I'm working in my own metaphorical restaurant. I'm self-employed now, but I'm still employed. Of course, though, I'm well aware of the fact that I'm lucky as shit. And, I think all those years working for minimum wage for someone else's benefit definitely made me appropriate where I'm at now, how insanely great things are going. To answer the question, it wasn't a big stretch to get into a band full-time. I was always a major music junkie, we all were, and I was kind of fooling around with different little projects. It wasn't like one day, after a decade of slinging hash everyday, I just took off my apron

and started a band. It wasn't exactly a catharsis or anything like that."

How would you describe the musical climate in Oklahoma when you first started out with The Flaming Lips (circa 1985)?

"Things were pretty wild back then, because that was sort of the advent of the hard core movement in the North West. You know, all that skate music that exploded out of the States around then. It was a pretty cool scene, at the time, pretty casual. This is going to sound a little nostalgic, but it was really all just for fun then. Nobody was taking themselves all serious and doing that angst thing - you could smile without being written off as lightweight. I think we've been able to maintain that laid back attitude. As far as the 'climate' (smirks), everyone was just running around to concerts. People were just doing shows in their backyards and stuff. We were like the only guys with a decent PA system, so we used to lend out our gear for a lot of marathon, half-assed shows. And, in exchange we'd make them let us play, but we were all just goofing around."

Did you ever goof around with anyone who ended up getting the kind of large-scale response the Lips have earned?

"Oh yeah. Some of them got way bigger than us actually. I remember seeing neo-legends like Husker Dü and Black Flag play, and there'd only be around thirty kids watching. It's like Woodstock, though, down here - everyone claims to have been

there at the cusp of all that ground breaking, underground shit."

For a long time The Flaming Lips were definitely underground and seemingly happy functioning independently. What was the catalyst to you signing with a monster label like Warner?

"First of all, we weren't ever

can remember selling our blood, so we could eat not so long ago, we're happy to have a little security and we haven't ever had to compromise creatively to get that."

What does the term alternative mean to you?

"Well, it doesn't mean Michael Bolton, but in a lot of ways alternative music had been 'mainstreamed'.



Photo: J. Michelle Martin

fiercely independent. We just wanted to do our thing and there weren't any other options, so we did everything ourselves for quite a while. A lot of people thought we sold out, when we got signed, but we don't see it like that. Besides, you can't impose your moral agenda on a band, but anyway... I guess, we were pretty relieved that a capable organization wanted to take us on and deal with all the business stuff that we hated and weren't good at. Plus, it wasn't like we had a meeting and they said 'You know, if you guys could just get these kind of haircuts...' They seemed to really appreciate what we were doing and we haven't been muzzled in any way. Besides, let's face it, in many ways, you're only as free as how much money you have. As a bunch of guys who

You know, when kids in sixth grade are wearing Nirvana t-shirts, it's hard to know what the term actually represents. At the same time, at least in theory, I'd like to think that it suggests something a little cooler than Mariah Carey, that there's bit more grit to it."

Some people might think that the Flaming Lips appearing as the house band at the Peach Pit on Beverly Hills 90210 served to underline the mainstreaming of alternative you describe. What do you think?

"I don't think that we could be held responsible for that, but I can sort of see people perceiving it that way. Actually, we just thought it was funny, ironic. Like, it was so ridiculous that we knew we had to do it. If anything, it was more of a statement of how incongruous the

combination was. I don't know, but it was pretty funny. We would draw the line at Baywatch, though. We just decided to do it impulsively, and we didn't think of the societal implications. In the end, it brought "She Don't Use Jelly" to more people, which was a cool thing."

How seriously do you take yourselves within the context of the band?

"We're committed to what we're doing, but we don't mythologize our role in this universe. I mean, it's what we do and it's important to us, but it's just music. I think that generally rock'n'roll is so overblown. Like, how can someone treat another person like shit just because they're in a band?! Seriously, I just see it as my job, which I love, but it doesn't make me better than anyone else. This might sound kind of contrived or like forced humbleness, but we all really feel like that. We're just like you, but we just happen, by circumstance, to be in a band."

Is there anything that you want people to know about the new Flaming Lips album Clouds Taste Metallic?

"Just that it's really good. No. I don't really want to talk about it, because to me music isn't something you can intellectualize. People respond to music on an emotional level, so it's very instinctive. I don't like to manipulate or unveil anything either. Like, people like it or they don't like it and it's totally subjective. You can't control it, once it's out there, because it means something different to everyone. We don't like to disturb individual interpretation, because it's usually so much more interesting than the original blob of an idea."

...Happy Mark Lepine (cont'd from page 1)

-Happy Mark Lepine Day (notice the anglophone spelling of the assassin's name)

-Free Violence Against Men -Enjoy yourself-Happy Mark Lepine Day.

-Free Violence Against Men: Tie me up, beat me, it's O.K.

It must be made known that some of the women from the Women's Centre briefly considered not publicly reacting for two reasons: Firstly we do not want to allow any more energy to be sucked from our

feminist spirits (this is disempowering and creates more work for us); secondly we thought that the perpetrator(s) of these immature woman-hating acts might get off on it.

Well, get off on this!!!

Defacing our posters and newsletters in the manner you did is not only inappropriate and unacceptable, it also shows clear signs of your ignorance and your insensitivity. You are so caught up in your male privilege that you are completely blinded. It is obvious that your bipolar brain cannot

appreciate the concept that if for one day or one issue (of *Excalibur* or *the Furies* for instance) we focus on violence against women as **problematic**, we are NOT being anti-male, nor are we promoting violence against men. What we are doing is saying NO! We're saying NO to all violence against women; we're saying no to patriarchy; we're saying NO to all forms of oppression, all forms of hate. This does not and CANNOT promote violence against men.

Perhaps you find that I am exaggerating, that maybe defacing

posters is trivial and besides, the idiot(s) probably only meant it as a joke... Allow me to clarify a few things for you: racism is oftentimes presented under the pathetic guise of a 'joke'. That something comes across as a "joke" does not mean that it does not carry hate with it. It does not mean that it doesn't reinforce oppression and domination. It does not mean that it doesn't foster a cold climate for those who are the subjects of racist "jokes" (or their allies). In other words, the comments written on the posters

are not being taken lightly. They are just as perverse and just as hateful as propaganda promoting the celebration of Hitler's birthday or "Rights for Whites". Enough is enough! This is a direct assault against women of this campus, but we will NOT be silenced by it. Moreover, we will continue to resist male violence against women; revolt against all oppression; and reclaim our FREEDOM!

The author of this article wishes to remain anonymous for reasons of personal safety.

poésie

BZACKRAGE

Quicumque fecerit voluntatem Patris mei, qui in caelis est:
ipse meus frater, et soror, et mater est, dicit Dominus
(Matt. xii, 1)

AMALFI

Streets of bright stone and sand
burning walls shadowed
terraces lemon trees
twisting uphill
lost in verdant contours.
And over everything, at every hour,
the dry clank of the bell.

I, passing stranger,
fortunate to be resting
in the quietness
steep above the village,
here in the hermitage
with these dark Sisters.
I am watching them straining
their eyes in the sunlight
through glassless windows.

Out over the crimson roofs of the town
out onto the sea goes their contemplation.
I see them resting
out on the sea,
its denial of time or favour.

Old Mother Superior, her fingers
gnarled together on the table
abruptly speaks into the humid silence:
"Heavenly Father, Tremendous Mystery,

Thou who art all things and yet no thing:
Blessed is this bread and water.
Those who eat from Thy mouth are Thou,
Lord, and Thou art them.
In this knowledge is true happiness,

"Father...we give thanks on this day at this time,
that Thou hast received unto Thee Thy graceful child
and servant, Sister Giaconda.
Receive also those countless souls
our suffering brothers and sisters of Bosnia
whom she sought selflessly to help,

"Heavenly Father, in the sadness of our loss,
in our confusion and despair, we yet know this to be true:
Even war is Thy will, for it is the profound sleep that Virtue needs
in order to awaken more refreshed.
For this too we thank Thee. Amen."

Eric Mcconnachie

Tuition's Goin' Up

Tuition's goin' up and I ain't got no bread
Tuition's goin' up, goin' outta my head

Tuition's goin' up and that can't be too cool
Tuition's goin' up and I gotta leave school

Now education's important in society, they say
But this only counts for those who can pay

There's winners and losers and beggars and choosers
But what's all that mean, now Tuition's goin' up

A two-tiered system condemns those who have not
An exclusive education that can only be bought

A mind may be a terrible thing to waste
But I don't care,
Cuz Tuition's goin' up.

BOB

La Côte d'Ivoire

la personne dont je parle ne m'aime plus et
avec le temps j'hésite de la voir, mais
j'ai maigris
en perdant l'espoire a celle qui fait la chasse
en tourant autour
du monde entiers;
Peut-on faire face?

Ce que les gens me disent

(un exemple de comment mon
intelligence s'est réfléchi dans une poésie)

les gens me disent
que ma poésie
sert d'une valise
inconstante qui
touche l'âme et
la honte

ce que les gens me
disent des fois
me touche dans la nuit
avec les rayons
de "surrendipity"
qui me fais penser
aux temps oublié

Kirsten Colmar Kindt
1995

The researches of many commentators
have already thrown much darkness on the
subject, and it is probable that if they
continue, we shall soon know absolutely
nothing at all about it.

Samuel Clemens, commenting on the
nature of scholarship in general

three
lines
free
(or more...)

trois
p'tites
vites
(ou plus...)

The External Affairs
Committee of the GCSU will
be having a meeting Thursday
December 14 at 10:30am in
C202YH. Everyone is invited
to participate!

Le comité des affaires
externes de l'AECG aura une
réunion jeudi le 14 décembre
à 10h30. Tous sont invités à
y participer!

CONGRATULATIONS L.R.
for being Y's first R.S.. I love
ya and I'm proud ta know ya!
M.J.

Lost: Opal Necklace
Thursday night at Glendon
Campus. Sentimental value
only. If you find it, please,
please, return it to security.
No questions will be asked.

Wanted: A live-out maid.
Job description: laundry,
ironing, hot-pot cookery.
Typing and researching skills
a must, essay-writing abilities
and the patience and
ingenuity to outwit my
roommate's evil computer a
real asset. Accounting skills
a definite bonus. Heavy
smoker preferred, anyone
beneath a 3-figure I.Q. need
not apply. Salary 20 bucks a
month, insults and put-downs
included. Contact Yannick at
the Pub where she can usually
be found working her ass off
to afford steadily rising
tuition costs.

I saw you in the pub
one day sitting under Ed the
Sandbag, wearing a red and

black lumberjack vest. You
have dark mysterious eyes,
dark hair and were reading
Nietzsche. I WANT TO MEET
YOU.

**Blond and Busty
Existentialist Babe**

Reward! For the safe return
of my sanity, believed to have
been misplaced somewhere
in the bowels of the Frost
Library's Periodical Section.
Anyone spotting my mental
stability is advised to treat it
delicately as it is notoriously
volatile. Do not startle it or
approach it from behind. If
found, please contact L.R. in
the dungeons of C-House
Wood or better yet call the
Humane Society's wild animal
recovery team.

Au Théâtre Glendon
le 15 janvier 1996, un
Colloque Intitulé le
Théâtre Francophone
à Toronto: action/re-
action aura l'honneur
de présenter des per-
sonnages prestigieux
dans le domaine du
théâtre.