

Pro Tem's Autonomy: Why was it Necessary?

Pro tem

le journal bilingue de Glendon • Glendon's bilingual newspaper February 16, 2004



Pro Tem has been the student newspaper at Glendon since its inception in 1962. For the first time ever it is now fully autonomous from the student union

Out in the cold and without money - Glendon student groups have had a tough year. See inside for the solution which promises to bring a free press to Glendon and changes to the GCSU

Ed. Note: we encourage you to respond to what you read in our pages and we're always looking to create a dialogue for current events at Glendon and beyond.

Dear Editor:

I write this letter not out of spite, anger, frustration or rage but rather of experience. As a four year alumnus of the Glendon College Students' Union (GCSU) I write this letter from a perspective few who will read this letter will share.

Almost a year ago to this day I wrote an article in Pro Tem entitled, "Here I stand" an article wherein I articulated my growing frustration with the lack of action that is the GCSU. Now, standing on the other side of Bayview Avenue I have the fortune of again providing my opinion on "What is the GCSU?"

Recently I learned that York University has honoured the Pro Tem's request to have their levy money provided directly through the York University Student Affairs office; as a former Business Manager of the GCSU I am elated by this news. No other issue provided more points of contention for the two bodies, GCSU and Pro Tem, than money. The idea that the GCSU will no longer be the keeper of the sacred key, and that Pro Tem would be liable only to YU, the students, and itself is a good one.

But my issue does not concern whether or not other group's levy money should be ran through the GCSU, although I never really thought it should, but rather what the GCSU's role should actually be.

Should the GCSU be financial administrators of student money? My long standing opinion has been no. Why? Let us revisit SMOG – Student Males of Glendon. I was chairMAN and founder of SMOG. SMOG had an explicit stated purpose to "support the interest of male students at Glendon College," with a secondary – stated – purpose of "drinking beer." This club successfully obtained \$400 in club funding. Other, academic, clubs received far less money yet put forward far better proposals. If one does not yet see the problem perhaps I should throw in the fact that not only was I president of this club, but also served as the Union's Business Manager and Director of External Affairs at the time – this embedded conflict of interest is a long standing problem at Glendon. Given the number of active students at Glendon overlap is almost inevitable. So what is the solution? Obviously one idea is to completely remove student oversight with respect to club allocations. An idea for which I have been arguing for years, and hoped SMOG would bring to the fore. By the way, I never actually cashed to cheque for SMOG. Pro Tem's recent victory is a step in the right direction, and it is my hope and belief that other clubs will soon follow suit.

But what then would that leave for the GCSU to do? If one were to read the minutes of the GCSU meetings the bulk of their motions deal with allocations of club funds. The GCSU is hardly a student advocacy body, and the embedded quagmires of York University and Glendon College are established so as to perpetually ensure that fact. Sociology majors would name "Structural –Functionalism" as a potential perpetrator. Given the size and organization of Glendon the GCSU will never be a strong advocacy group – the students who sit on it cannot and will not rise up against the administration; Glendon

is simply too small to do things that way.

Given that problem, which those of you who have tried to do something will concede, the students of Glendon settle in for four year of compliancy and apathy. But if compliancy and apathy are the menu du jour why the need for a *paid* body apparently formed for student advocacy?

The GCSU's only remaining function, as I can see it, would be to organize social events: Frosh Week, SnowBall, Winter Carnival, etc. Do Universities need such an institution? My response would be yes, especially Glendon, given its remote location in the metropolis of Toronto. I have no issue with the social events that Glendon puts on. I was twice a D-Frosher and even organized SnowBall damn near single handily last year. I attended Residence events and all that fun stuff and thoroughly enjoyed them. But do we really need an entire "Union" of students, who at one point collected over \$20,000 in salary, to organize this? No.

Glendon does need a group of students to organize social events. Glendon needs groups of students to organize all kinds of things. Far be it for me to advocate *more* administrative oversight. But, what Glendon does not need, at least not in its current form, is the GCSU. As I argued before, dissolve the GCSU. If those students of Glendon College with political aspirations really want to be effective let them join the York Federation of Students, the Canadian Federation of Students or do some co-op with any of Toronto's elected officials.

It is not my intention to insult the current members of the GCSU, I know and have served with most of them – they are all fine individuals. My problem is that the GCSU itself is an ineffective body, without a mandate or purpose. Unless the GCSU establishes, and more importantly acts on, a revised mandate I still support its dissolution in favour of a volunteer social committee. "GCSU" funds could still be tacked on to tuition, \$57 a full-time student for those of you who didn't know, (ed. note, this is changing because the Pro Tem, Theatre, and CKRG will receive their money directly from Student Affairs, reducing the GCSU's amount by \$17) now they could be directed strictly towards social events and other things to make good ol' Glendon a much more fun place to spend four years.

Just a thought... perhaps one more people should entertain.

Here I still stand,

Sean Bawden, BA Glendon '03

GCSU First Year Representative 1999-2000
GCSU Director of Communications 2000-2002
GCSU Business Manager 2002-2003
GCSU Director of External Affairs 2003

I would like to congratulate Pro Tem on its recent coup against the Student Union of Glendon College on the matter of funding. As I understand the current situation, funds will now be sent directly from Student Affairs to the established clubs of the college without the need for the middle man, in what was otherwise a boring and ridiculous tug-of-war with whatever nit was in charge of the Union at any one specific time. This is certainly a victory for all those who have lobbied for such a measure. I certainly applaud the efforts made by the newspaper's editors and staff on behalf of the Glendon community as a whole.

My experience with clubs and organizations has been one that could most easily be split into two groups: the ones that are financially responsible and the ones that are not. Placing student funds in the hands of those that are irresponsible in order for the money to be legally divided among the few reliable ones has been the main source of student-run embezzlement at Glendon. This issue is now thankfully resolved, to the detriment of every jock and hair-style queen that has ever taken the reigns of the GCSU. Jeeps, hockey clubs, pubs and other *bad ventures* or purchases have long been on the to-do list of most dodgy characters that have disgraced the Senate Chamber on behalf of the Union. Elected largely by default, and seasoning an IQ not much larger than that of the average Arsenal fan, these representatives have bled the GCSU dry of any respectability or common sense.

If Pro Tem and the student body would like to see that these changes remain, I would humbly suggest that the next step in the process would be to call for a serious financial review of all of the GCSU's purchases and expenses. The administration of Glendon should support such a measure as well. A further step would be to curtail the Union's mandate and funding to its strictest necessities. Frosh Week and Snow Ball are realistically the only activities the Student Union can claim to have organized or otherwise been of any use for. Funds for clubs should be set in stone and changed only after a committee comprised of club and GCSU representatives have suggested otherwise. Administrative expenses, such as the idiotic amount of money spent on office renovation every other year should be curtailed as well. Decisions for the Pepsi Fund should rest exclusively with the administration to an even greater extent than before. Payment for the officers of the Union should be halved (ed. Note: at least!). Finally, professors and administration members should be invited to sit in at the table every time a regular meeting is held as well as enjoy right of reply. Ultimately, my suggestion is that of a swift kick in the ass to the GCSU. It has been done before.

Despite my history of campaigning for student rights in my years there, I have recently come to the conclusion that a college found in the same unique situation as Glendon deserves stricter control from the administration. There is absolutely no other way to curb the little monsters created inside that place other than by gagging their extra curricular activities. By that I certainly don't mean beating the Model United Nations Club with a stick. Gagging the Glendon College Student Union, raising the academic expectations for its members, and generally hanging them by a thin thread should make them step in line with the program. Stricter control on stupid hairdo's should also be implemented. That is all.

Sincerely,
Mihnea Dumitru
Past President of the GCSU

pro tem

Pro Tem is the bi-weekly and autonomous newspaper of Glendon College. First published in 1962, it is the oldest student publication at York University. En plus d'être gratuit, Pro Tem est le seul journal bilingue en Ontario. As a full member of the Canadian University Press, we strive to act as an agent of social change and will not to print copy deemed racist, sexist, homophobic or otherwise oppressive.

Editor-in-Chief
Chris Spraakman

Rédactrice-en-Chef
Julie Marion Sage

Layout/Design
Jadzia Karas
Chris Spraakman

Photo Editor
Peter Garver

Contributors
Loic Lahournat
Gina Létourneau
Graham Noble
Fred Ayih
Adam Riggio
David Bouquerel
Sean Bawden
Naomi Knight
Jacqui Simon
Julien Daviau
Julie Ellis
Cathia Badière
Louis-Etienne Vigneault
Erica Ball
Ashley Beaulac
Tim Gunderson
Mihnea Dumitru
Kelly Hynes
Raymond Kyte

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Please respond to what you read in the pages of Pro Tem. We can be reached at :

416-487-6736

prottem@glendon.yorku.ca

Pro Tem
Rm. 117 Glendon Hall, Glendon College. 2275 Bayview Ave. Toronto, M4N 3M6.

Venez nous voir tous les mardis après-midis dans notre bureau qui se trouve ENCORE au rez-de-chaussée du manoir.

Letters to the editor may be edited for content or clarity. **All copy appearing in Pro Tem is at the discretion of the editorial team.**

Pro Tem was close to bankruptcy and had to make drastic choices: including asking the administration to resolve the issue

Editorial: How Pro Tem survived without a single dollar from the GCSU

What you are reading is the first issue of Pro Tem to be printed since the newspaper became autonomous this past week. As such it is a modestly historical moment for the newspaper.

Indeed, this is no small achievement, and one which many people at the newspaper have been working towards during the past few years. That it comes as the newspaper was at a crisis point and not able to print for the past two months, and was in risk of losing the rest of this year due to the inaction of the Glendon College Student Union (GCSU), makes the announcement all the more timely.

It is a shame that we have arrived at this point. Pro Tem would have preferred to have worked with the GCSU (and we have to say that some of the GCSU members did make an honest effort to help the paper). The impossibility of "team work" in the Glendon community between the student union and the paper (the largest student group) leads us to question what exactly the representative role of the GCSU is and how coherent the leadership they provide for the campus actually is.

Background

So far this year Pro Tem has tried to stay away from stories about the student union. Unfortunately, given that newspapers are inherently political and that this paper is one of the only ways that students here at Glendon are able to find out a little bit of what is happening at their student union, this is obviously part of our function that we can no longer ignore.

Free speech and autonomy are what Pro Tem needs to be able to report truthfully to our readership. Simply put, the independence and autonomy of the student newspaper is the first essential requirement to have free speech. Pro Tem first published in February 1962, and there have been many good and bad years in between. There have also been many situations where Pro Tem has been muzzled because of its financial dependence on the GCSU. Furthermore, we are conscious that we are - unfortunately - not the only student group in the campus who has had to face this situation.

What happened?

During the fall months Pro Tem met in good faith with members of the GCSU. Unfortunately, for the most part, the GCSU did not return this good faith and chose to treat the newspaper like an unwanted and immature child. They also chose to not pass your

money to the newspaper as mandated in their own referendum (supposedly because of a large amount of debt). This threatened the newspaper's very existence. All the while, the GCSU spent large amounts of money, on unknown items, possibly renovations to the pub, which will now be undone as the Junior League re-renovates the entire manor. (They received \$57,000 in Oct. and have yet to prove to students how they spent this money).

Pro Tem was nevertheless not willing to sit back and be forced to shut down. The strategy was to prove that the referendum which happened in 1983 was still legally binding and that the money that students authorized the administration to collect from tuition fees to support the paper should be passed directly to the newspaper rather than through the GCSU as it had in the past.

The work that went into proving this referendum existed came to fruition this past Friday, February 13th as all groups involved received a letter from Principal McRoberts and Associate-Principal Louise Lewin clarifying the fact that the referendum is still binding and requesting that from now on the money come directly from student affairs rather than being passed through the GCSU (please see pg. 4 for the text of the letter and letters-to-the-editor on page 2).

What's next?

In your hands is the sixth issue of what was supposed to be a thirteen issue schedule. Obviously, because of the time lost, thirteen issues will never be printed this year.

The two groups have a very different functions, and this has been part of why there has historically been disagreements between them. Nevertheless, just because their roles are fundamentally different, this should never stop one of them from doing their job with the resources required. This is because these two groups are still working for the Glendon student community and not only for themselves.

This story is important, but it will not occupy the newspaper's space and push out more interesting stories. What we would like to do however, is run several articles dealing with the problems that Pro Tem - and other student groups - has faced with the administrations of the GCSU.

As the story develops the problems that are inherent with the student union will become more apparent to readers and more relevant to the student community in general. We encourage you to respond to what you read in these pages so that any possible changes can benefit all Glendon

students.

As well, we feel that the two most efficient ways for you to express your opinion are : 1) to vote in the GCSU election (which means you should know what and who you are voting for), 2) to defend your opinion by writing an article and get it published in your student newspaper. We need to hear what you think of these changes and how it will affect the entire community.

- Julie Sage and
Chris Spraakman

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The letter which promises to change Pro Tem

In last few the few years, Pro Tem has been held-up from producing the paper, and generally delayed from publishing by a never-ending series of arguments with the student union. This past week saw a ground-breaking development whereby the paper's money will now come directly from the the students through the main administration rather than being passed through the student union. Here below is the text of the letter which effectively makes the Pro Tem independent of the GCSU and now accountable only to the students of Glendon, members of the newspaper, and to the central administration through yearly audits:

February 13, 2004

Ron Fiedtkou, President
Hossein Samiian, Vice-President
Glendon College Student Union

Dear Mr. Fiedtkou and Mr. Samiian,

As you are aware, there has historically been disagreement between the GCSU and Pro Tem regarding the transfer of funds from the former to the latter. This conflict stems from a referendum held in 1983 to determine, among other things, the distribution of GCSU funds to various groups on campus. There have continually been arguments surrounding the amount of funding that the GCSU transfers to Pro Tem and the amount has fluctuated from one year to the next depending upon the GCSU's financial situation or the decision of that year's council. In 2003-2004, concern surrounding this matter has become particularly heightened for both student organizations.

As early as September 2003 it became apparent that a conflict was emerging between the two groups again this year. As you will recall, a number of meetings were held throughout the fall semester where representatives of the GCSU, Pro Tem and Glendon Student Services were present. On several of these occasions Debra Glass, AVP, Student Affairs also joined us. As you know, these meetings were sometimes very difficult and often ended unresolved. However, on a few occasions these meetings ended with a sense that an agreement had been reached. Unfortunately these agreements never materialized into actions. At the end of the first semester, it appeared that the two groups were at an impasse. As this funding is integral to the survival of our campus newspaper, we found it unacceptable that the future of Pro Tem be jeopardized and that the general student population suffer as a result of disagreements between these two organizations.

When it appeared that the matter would not be resolved through discussion or negotiation, representatives of Student Affairs decided to seek legal council regarding the legitimacy of the referendum itself and the possible role of the administration in the matter. We have recently received the results of this enquiry. York University's council has informed us that based on the enclosed document, the referendum was legitimate and binding. With this information in hand and after consulting with the Office of the Vice-President, Finance and Administration, we have decided to instruct Student Affairs at the Keele Campus to transfer the funds outlined in the referendum results directly to Pro Tem and Friends of Glendon. This year, the amount will therefore be deducted from the second installment of your levy. In future years, Student Affairs will continue to transfer the funds directly to the above-mentioned organizations rather than transferring the entire amount to the GCSU. Please note that we are aware that Radio Glendon and Theatre Glendon held referendums subsequent to the Referendum of 1983, effectively removing them from that agreement. Radio Glendon and Theatre Glendon have therefore not been included in this decision.

We are aware that this decision will come as a

surprise to the GCSU, however we strongly believe that it is the responsible action to take on our parts. In 1983, the students of Glendon expressed their desire that monies be transferred from the GCSU to the above-mentioned organizations. We feel it is our responsibility to uphold the integrity of that referendum. We further hope that this will eliminate conflict between these groups in the future and will foster better relations between student groups in the long run. We further anticipate that this will allow all groups involved, including the GCSU, to have accurate financial plans with a clear understanding of incoming funds.

We hope you will understand and respect this decision and that we will be able to continue working together to strengthen student life on campus.

Sincerely,
(signed)

Kenneth McRoberts
Principal, Glendon College

Louise Lewin
Associate Principal, Student Services, Glendon
College

CC:
Bonnie Neuman, Vice-President, Students
Office of the Vice-President, Finance & Administration
Office of the Counsel
Debra Glass, Acting Assistant Vice-President, Student Affairs
Gilles Fortin, Executive Officer, Office of the Principal, Glendon College
Shannon Kampf, Manager, Student Affairs, Glendon
GCSU Council
Chris Spraakman, Editor-in-Chief, Pro Tem
Julie Sage, Rédactrice-en-Chef, Pro Tem
Fiona Kay, Manager, Student Financial Services, Glendon

Reactions

J'étais a Glendon lorsque ce referendum a été voté en 1983. Il est nécessaire que le choix des étudiants soit respecté et ce n'était plus le cas cette année. Pour changer les décisions prises dans ce referendum, il faudrait de nouveau consulter les étudiants. »

Gilles Fortin, Business Manager, Glendon College

It's unfortunate that the student groups were unable to come to a compromise. At least now now however Pro Tem will be solely contingent on the resolve of their future audits and no longer at the mercy of a group of students who are often the subject of the paper journalism."

Jonathan Swayze, former Station Manager, CKRG

Hopefully this will allow the newspaper to run more like a business because they are not having to deal with a bunch of ass-holes. Also, problems with continuity of the paper can be addressed because Pro Tem once again will have stable funding."

Robert Shaw, Pro Tem Co-Editor, 2000-2001

I believe that the decisions made by the administration are well intended and will solve many problems in the future; I also believe that the decision had to be done. However I am in great disagreement with the way this decision was carried out and the timing of its effect.

It is evidential that a decision of this magnitude will have an overwhelming effect on the GCSU's budget for 2003/2004 and possibly 2004/2005. I consider that decisions of this importance cannot and should not be implemented near the end of an academic year; this last minute decisions of new allocation of the levy has left many students, student organizations and companies that are both directly and indirectly involved with the GCSU greatly affected. Secretaries salaries, outstanding debts and many other economical matters of the GCSU are being threatened by such a decision.

It is not to say that Pro Tem should have been left in an economic imbalance for the academic year 2003/2004. Nevertheless what has not been mentioned in the letter is that the amount of the money allocated will leave the much needed and valuable Pro Tem in a very favorable economic situation but will greatly jeopardize the GCSU. If the intentions of the administration were to serve all students, I believe it has failed; in the end it has solved one problem but created another. What I am arguing is that this allocation could have been done in a way in which both organizations (GCSU and Pro Tem) would have been left at an economical equilibrium and not a disadvantage as the case is. I still hope and believe that the parties involved can come to a better agreement for the resolution of this problem in the remainder of this academic year.

Daniel Aristizabal, Director of External Affairs, 2003-2004 GCSU Council

Ed. note: It is possible that the GCSU has financial problems this year, however this does not mean that they can spend the money that was allocated for Pro Tem by Glendon students as they see fit... end of story!

If a secretary does not get their money, we are not responsible, as this is because of their debts and is something that we obviously cannot control.



Conférence internationale: « L'Inde : les défis d'une puissance émergente »

Le samedi 28 février prochain au Collège Glendon, ce sera la 9^e Conférence internationale annuelle. Le thème choisi cette année est « L'Inde : les défis d'une puissance émergente ». Depuis 1996, c'est certes une des plus belles traditions que perpétuent les étudiants en Études internationales.

This one-day conference will cover the main topics of politics, economy, development and culture. India today is at the crossroads. Its internal ethnic and religious divisions combined with the ongoing conflicts with

its neighbours are challenges that India faces. Its position as a world superpower in the twenty first century is yet to be seen.

Several academics, politicians and members of the community will gather and exchange over the day on many aspects of this fascinating country. The cost of tickets is \$15 for students. It includes the admission to all the different panels, the breakfast, the lunch and a wine and cheese to conclude the day.

Vous pouvez acheter vos billets

à l'avance en visitant le site web au www.glendon.yorku.ca/india-conference. Vous pouvez télécharger le formulaire d'inscription et le remettre dûment rempli au secrétariat des Études internationales avec votre paiement.

« L'Inde : les défis d'une puissance émergente » promet d'être une journée fort enrichissante qui saura élargir vos horizons.

— Louis-Etienne
Vigneault-Dubois

Who is to Blame for Freezing Residence Rooms?

Ashley Beaulac is one cold residence student who has had enough

According to Environment Canada, the calculated norms for Toronto in January range from an extreme minimum of -32.8 degrees Celsius, to a comfortable maximum of 16.1 degrees Celsius. With such a dramatic change in temperature occurring just how well protected are Glendon resident students from the frigid cold of winter?

Drip, drip...drip. Is it a familiar sound? To many students living in residence the answer would be yes. Plenty of students have reported waking to this sound on numerous occasions. One would only have to push aside the plastic blinds to see the ice sleet that had formed on the inside of their window overnight. The morning sun would then begin to melt away at the sleet causing the all too familiar dripping sound.

"Both of my windows in my room are closed but it still feels like they're open," replied Christine Nam, a second year resident of Hilliard. In fact this complaint is so widespread that it seems to be a well-accepted fact among students

moving back into these residences. Complaints are often centered on the sensation of a cold draft coming in through their "closed" windows.

"I would turn my hairdryer on and let it blow the hot air it produced around my cold room"

— Lydia Bowser

These windows do not seem to be providing proper insulation against the cold. They are not equipped to fully prevent drafts from entering from the outside. That is because they are not "storm windows" which are double paned. The proper windows would be able to provide extra protection from both the cold air coming in, as well as keep the room temperature from seeping out.

"I would turn my hairdryer on and let it blow the hot air it produced around my cold room" complained Lydia Bowser, a second year resident of Wood Residence,

regarding the lack of heat in her room. Lydia, also displayed a sign on her residency door saying "Welcome to Ant-f*****g-Arctica". Another resident of Wood, Amy Desrochers said "it was so cold in my room that more often then not I would wake up to see frost on the insides of my windows." Some students have even tried lining the bottoms of their windows with blankets and other heavy materials in an attempt to try and block the frigid drafts from coming in.

Both Hilliard and Wood residences are heated by three boiler systems. In simplest terms water is boiled to a certain degree and the end result is steam, which then passes through a heat exchanger and into the residences. The set temperatures of the residence buildings are usually 72 degrees Fahrenheit. According to the law, the heating system must be turned on in all residencies by September 15. So who is in charge of turning the heat up or down? A man named Vinesh Saxena, Manager of Housing and Hospitality, is in charge of the heating distribution, hot water supply, and the general maintenance of Hilliard and Wood Residences.

However one cannot complain about the heating system itself being old, malfunctioning, or even in regards to it not being maintained properly. Elias G. Hawa, P.Eng, Assistant Director of Physical Plant for Glendon College clarifies that "in the past five years the steam lines between the boiler room and the residence buildings have been replaced entirely". In fact Mr. Hawa went on to say that "humidifiers were even put in just two years ago," to aid against the many discomforts and nuisances brought on by winter heating.



So what has Student Affairs & Housing Services done to help beat the winter chills blowing into both Hilliard and Wood Residences? A notice to residents was put up around the buildings asking the students to please check the following (quite obvious) list: "1. Are your windows properly closed? 2. Is the radiator blocked with your bed or some piece of furniture preventing free circulation of heat? 3. Is there heat coming from your radiator?" If students were to find their room still cold after checking over this list they were to notify Student Housing Services or call the repair line and the problem would be "rectified".

Since numerous complaints have flooded in towards all types of resident care takers (Student Affairs and Housing Services, the Physical Plant, Dons and even Night Porters) there has been a well-noted change in temperature within Hilliard and Wood. Yes, the room temperatures have increased

and heat is being distributed accordingly - the student voice has been heard once again. Solving the drafty window problem may take a little longer, but if the heat is coming in faster then the cold drafts coming from the windows, the students are satisfied.

— Ashley Beaulac

"Welcome to Ant-f***g-Arctica".**

— Wood Resident

"It was so cold in my room that more often then not I would wake up to see frost on the insides of my windows."

— Amy Desrochers



FONDU AU NOIR

Pro Tem est fier de publier le premier texte « en couleurs » par **Gina Létourneau**. Cette semaine, l'écriture est toute revêtue de NOIR et l'auteure nous invite à une descente aux enfers dans les méandres du lyrisme.



Orpheus, Gustave Moreau (1865).

J'ai ouvert les yeux et, après plusieurs secondes de confusion, j'ai compris que quelque chose ne tournait pas rond. J'avais beau battre des paupières jusqu'à m'en fatiguer les muscles, rien n'y faisait. Partout autour, le noir. En tournant la tête, j'aurais dû voir la personne qui s'affairait à la droite de mon lit, près de ma tête. Mais je ne la voyais pas. Je ne pouvais qu'entendre ses petits pas rapides et le cliquetis d'objets en métal qu'on manipulait délicatement. Que le noir autour de moi, une obscurité profonde qui me blessait jusque dans ma chair. Comme lors d'une panne de courant, quand on ne trouve plus les chandelles. Comme lorsqu'on referme la porte d'une pièce sans fenêtre avant d'avoir allumé la lumière. La panique vous serre le coeur pendant ces secondes, ces minutes où tous les repères se sont évanouis. Cette panique s'installait maintenant en moi, démesurée. Il n'y avait pas d'allumette à craquer, pas d'ampoule à remplacer. Mon noir à moi persistait sans que je sache pourquoi, sans qu'une main bienveillante ne vienne actionner le commutateur oublié.

Je me suis tournée vers la droite, en quête de la lampe de chevet que je savais se trouver là, sur la table de nuit, seul remède à ma détresse. Il n'y avait pas de lampe. Des objets métalliques sont tombés avec grand fracas et une voix inconnue m'a ordonné de me calmer. Comment pourrais-je être calme alors que le monde n'existe plus, que j'étouffe, que j'ai l'impression d'être à demi-morte ! La voix s'est rapprochée de moi (comment osait-elle dire que tout ira bien !) et je me suis mise à crier quand j'ai senti qu'on m'empoignait les bras pour me clouer au lit. Ce n'est pas mon lit, ce n'est pas ma chambre, je ne vois plus rien, je ne comprends pas, qui êtes-vous, au secours, AU SECOURS !!!...

Lorsque j'ai ouvert les yeux de nouveau, l'esprit confus après un sommeil artificiel, il n'y avait toujours que ténèbres autour de moi, un noir total, silencieux et effrayant. Puis j'ai commencé à me souvenir. Des bribes d'images se formaient dans mon esprit, des portraits fugaces, comme des taches de lumière sur un fond de velours sombre. Peu à peu, j'ai reconnu ma mère, mes amis, mes collègues de travail, les lieux que je fréquente régulièrement. Les gestes du quotidien, les objets familiers. J'ai même revu la plage et le soleil de mes dernières vacances. Puis mon

esprit s'est fixé sur certaines images, une succession d'événements se déroulant au ralenti : une foule, un soleil radieux, des jeux d'adresse, des odeurs de sucre et de viande grillée. Une fête de quartier où les enfants pataugent dans les fontaines et s'éclaboussent en éclatant de rire. Une après-midi sans tracas, un de ces moments simples et joyeux où on est simplement heureux d'être en vie. Soudainement, un bruit très fort retentit. La foule tout à coup se tait et on sent monter l'inquiétude. Au deuxième coup, un vent de panique s'installe ; des gens se précipitent dans tous les sens. Mes souvenirs s'arrêtent au troisième coup, car aussitôt après l'avoir entendu, j'ai sombré dans l'inconscience et je ne me suis réveillée que ce matin. Tout cela aurait pu se passer hier ou le mois dernier, je n'en ai aucune idée.

Une semaine s'est écoulée depuis mon réveil et, à ce que l'on m'a dit, je suis restée deux jours dans le coma. Ma famille, mes amis, mes collègues sont venus me rendre visite et c'est par eux que j'ai appris ce qui s'était passé.

Une de ces tristes histoires d'homme désespéré qui a voulu crier sa colère et sa haine à la face du monde, qui a utilisé une arme pour faire mal comme on lui avait fait mal. Moi, pourtant, je n'étais pas désespérée. Mes colères étaient rares et mes joies suffisamment nombreuses pour pouvoir me dire heureuse. Mauvais endroit, mauvais moment, ma peur se teinte maintenant de rage. J'aurais pu être ailleurs, il aurait pu prendre peur et renoncer au dernier moment. Il n'aurait fallu qu'un instant pour que mon corps devienne une prison et que ma vie se brise comme du verre.

Les voix tour à tour gênées, sanglotantes, choquées, compatissantes de ceux que j'aime et leurs gestes de réconfort maladroits me permettent de rester en contact avec une réalité, une vie qui m'est devenue invisible.

Alors que je caresse la chevelure de ma mère assise à mon chevet, je souhaite plus que tout au monde ne jamais oublier le sourire qui les accompagne et que je ne verrai plus jamais.

- Gina Létourneau



Peter Ritchie shared his powerful story with a group of students at the Salon Garigue on January 30

Glendon Christian Fellowship puts on a Successful Christ Awareness Week

Why bother with a Christ Awareness Week?

Why would a group of students on a secular liberal arts college campus put in a great deal of effort to hold a Christ Awareness Week? The question is no doubt on the minds of a number of people at Glendon. Well, as the name suggests, the week revolved around the person of Jesus Christ. It can be convincingly argued that of all historical figures he has had one of the largest impacts on humanity. Christianity finds its origins in him. In turn, Christianity has left its mark on human society, both positively and negatively ever since.

The point of Christ Awareness Week is Jesus. It is not about Christianity or religion. It's about a person, who really lived, and whose impact we still feel today. Now why would a group of students choose to highlight the life of Jesus? Certainly there are other historical figures who have left their impact. I think part of the response to that question is that there are a number of students on campus who really believe that Jesus is relevant to us today; to the university student.

If anyone were to come and offer something that they believed is relevant to us, we ought to listen. At the very least we ought to listen because it could potentially benefit us. Christ Awareness Week was brought to you by a group of students who believe

that Jesus is indeed relevant, and that he can benefit us. It took a lot of work to bring in the four speakers, and the musicians, to organize and promote the week. Was it all worth the effort? A number of students certainly believe it was. There must be something to this Jesus to have lived on earth more than two thousand years ago, and still cause people to organize events about him.

So what about him? Jesus made all sorts of claims. His claims should be tested. In order to test the claims of Jesus we have to know what they are. In fact they're very accessible. They're contained mostly in the first four books of the New Testament, Mathew, Mark, Luke and John. They give an account of the life of Jesus and many of his stories and claims. As Joe Boot suggested in his talk, we ought to test reality through the lens of scripture. The four speakers all see Jesus as central to their understanding of this world. For many students on campus, reality makes sense because of Jesus. It is for this reason that Christ Awareness Week was held.

— Graham Noble

From January 26-29th, Glendon Christian Fellowship organized Christ Awareness Week. Glendon Christian Fellowship (GCF) is a group on campus that has been around for many years. GCF meets on Wednesday evenings in the Salon Garigue at 6:30pm. GCF is open to anyone anytime.

This is the first year that Glendon has had a Christ Awareness Week. For those who missed the posters or did not hear about it, four speakers from a variety of different backgrounds, came and spoke on different issues relating to Jesus.

Pierre N'Sanda a partage un peu de son parcours en Christ, et comment il est important pour lui de mettre Dieu au centre de sa vie. Pierre a tout d'abord démontré que si sa vie n'était pas centre sur Christ, elle se résumerait «au manger, au boire et au divertissement». Non pas que ces choses sont mauvaises en elles même, mais que l'absence de Dieu dans la vie de toutes humains, nous emmène à en abuser, afin d'essayer de combler ce vide qui est du à l'absence de Christ dans notre vie. Ainsi, le fait qu'il a une relation personnelle avec Dieu, et qu'il dépend de lui a permit a Pierre d'atteindre le bonheur, et un certain équilibre dans sa vie sans avoir a dépendre de ses ressources physiques.

On Wednesday, Buff Cox came. Her talk was called "Is Jesus a Feminist?". By using some stories from her own life and some examples from scripture she suggested that Jesus is most definitely for women. She further suggested that there are roles to be played by women in ministry within the church. Buff is an ordained minister with the Baptist Convention and for the last fourteen years has been co-pastoring a church in Hamilton with her husband.

On the Wednesday evening, there was a coffee house in the pub, where a number of talented Christian artists performed throughout the evening. There was gospel, hip hop, rock, and traditional spirituals. The evening showcased talent as artists sung about both the profound and the not so profound. Song titles ranged from "Birkenstock Jesus", to

"Super Girl", to "Bridge Over Troubled Water". If you missed the evening then you certainly missed a lot. But stay tuned there may be more in the future.

Thursday was the last day of Christ Awareness Week. Joe Boot spoke early on in the afternoon on "Searching for Truth". Using Psalm 146 as a guide he talked about humans' need to worship. People worship everything from art, to sports to celebrities. The trouble is none of these things last. Joe argued that only by worshiping God can humans experience full joy. Joe's book "Searching for Truth" is available for sale to students through the Glendon Christian Fellowship.

At 3:00 on Wednesday, Peter Ritchie came and shared his story. He has spent most of his adult life in prison, or on the way there. He has more than 160 convictions. Last April he got out of prison after serving a nine year sentence for manslaughter. Sleeping under a bridge, extremely depressed he felt called to go to People's Church. Peter went to the morning service, dirty, smelly and wearing two left shoes. On his way out a man approached him, asking him out to Wendy's for lunch. Peter agreed and joined the man with his family. It was the first time in twenty five years that he had eaten with a family. Peter called this action 'practical Christianity'. Since that Sunday last April, Peter has not missed a service at People's Church. Peter pointed to Jesus as being his soul hope. He urged that we need to be 'spiritually healthy'. At points he had to pause as he got a little emotional. Peter now works forty hours a week at the busiest Tim Horton's in Toronto baking donuts. He speaks at various different men's groups and Alcoholics Anonymous groups on a regular basis.

Christ Awareness Week was brought together by Glendon Christian Fellowship. If you would like more information, please contact GCF at gcfbg@hotmail.com.

—Graham Noble
and Fred Ayih

NEWS IN BRIEF

York Federation of Students Removes Samiian and Fiedtkou from their Council

On January 22, 2004, a motion was passed at the YFS general council to remove Samiian and Fiedtkou. Both Glendon councillors were not at the meeting for the vote, however Fiedtkou walked in just as the vote was being tallied up.

When he asked where council was in the agenda, they informed him that he had just been removed.

The reasoning was that the YFS has been approached by a number of students from Glendon who would like to fill the seats and thus they felt that there should be a process to properly fill the seats (Samiian and Fiedtkou had appointed themselves to fill the seats back in September).

The YFS is now holding interview sessions to fill the empty seats. Interested candidates are asked to get their resumes and a cover letter explaining their interest in as soon as possible. They will also be asked to make a presentation in front of council as to why they would like the job and what their plans are.

However, it should be noted that as a college council President, Fiedtkou still has a position on YFS as an ex-officio member (but no voting privileges at board meetings). Samiian now longer has any voting privileges.

The wording of the motion was:

In accordance with Bylaw 6, Article 7, Section 4.7 (g) and,

Whereas the two Glendon Councillors, Ron Fiedtkou and Hossien Samiian have missed at least three regular council meetings without valid reason;

Be It Resolved That: the Glendon seats be declared immediately vacant.

A WORLD FIT FOR CHILDREN

30,000 children under the age of 5 die each day from prevent able malnutrition!

And now a new group at York University is working towards a solution to this huge problem.

They are inviting students to take action and become a children's advocate through their organization.

World Fit For Children (WFFC) in an international, non-profit, children's rights organization. They are federally incorporated in Canada and were just registered as a student organizations at York University.

We now need members more than ever!

We are holding meetings every Wednesday at 7:00pm in the Student Centre, room 321 (second floor).

Also, you can check their website at: www.worldfitforchildren.com

Glendon Idol!

On February 11, 2004 CKRG, Radio Glendon 89.9fm, held its very own Idol competition. It was a tough decision on the judge's part, as all competitors in the Idol were more than qualified for the competition. In the end, CKRG DJ's and staff members congratulated Faith Amour with the title of Glendon Idol 2004, who sang a cappella version of "Without You," originally sung by Mariah Carey. A big hand of applause goes out to all Idol participants! You all have spirit!

Also, on February 13, 2004, CKRG in collaboration with Café De La Terrace and Molson began reading week off with a Pub Concert. The concert began at 8pm with a pre-show, including performances by Glendon Idol competitors as well as *Ice Phoenix*. Four great acts played throughout the evening beginning with *Nicole Jasik*, *Cornerstone*, *Deadcelebrity* and lastly *Tranquil*. A huge thank you goes out to the bands who took the time to be a part of the event as well as everyone who came out to support Canadian talent!

— Melissa Fockler

John Ralston Saul to Speak at Glendon

His Excellency John Ralston Saul, C.C., essayist and novelist, will give a public lecture at the 2004 John Holmes Lecture on Wednesday, February 25th at 7:30 p.m. The topic of his presentation will be announced shortly.

The conference will take place in Auditorium 2004 of Glendon For further information, please contact the Glendon Advancement Office, tel: 416-487-6824, e-mail: compr@glendon.yorku.ca

Entrance Exam for the Glendon School of Translation

Le concours d'entrée de l'École de traduction du Collège Glendon aura lieu le samedi 6 mars, de 13 h à 17 au Collège universitaire Glendon, salle 143, pavillon York.

Inscrivez-vous au concours en composant le 416.487.6742 ou envoyez-nous un courrier électronique à : translation@glendon.yorku.ca

Principal McRoberts Reappointed

On Friday, January 30th, President Marsden of York University came to the Glendon Faculty Council to officially announce that the mandate of Principal McRoberts would be renewed. He will remain as Principal until he reaches mandatory retirement age in 2007.

Principal McRoberts will be on administrative leave between July 1 and December 30, 2004. During that time, Professor Boudreau, who has already accepted a second three-year term as Associate Principal, will be the Acting Principal. Professor Mougion, who is currently acting as Associate Principal, will remain in office for the rest of this year.

The Principal sent a message to all faculty and staff thanking them for their support over the past years and he mentioned that he looks forward to continuing to work closely with them to develop Glendon's unique mission.

Glendon Gallery to Move to Space Beside Theatre

Despite earlier assurances that they would stay in a newly renovated Glendon Manor (expected to be completed by September 2004), it does not seem that the gallery will stay in what would be the "multi-function" room.

This is despite the fact that the gallery was in that very space during the 1970's and found that it was not a suitable space. At the time, this was precisely the reasoning used for moving it into the manor.

Coincidentally, the University of Toronto at Scarborough has recently been making good progress towards secure funding for a \$1.3 million dollar art gallery to be named after Canadian painter Doris McCarthy, a renowned painter and alumnus. The art gallery is in addition to a new student center (a \$14 million dollar project) which is scheduled to open in September 2004 and provide what is sorely missing at Glendon: Genuine student space.



The Snowball: Glendonites out on the town



David Bouquerel, chef d'orchestre électronique



Here's Dan from Belgium



Brett, Joel, and Greg laughing it up

The Glendon snowball : a good reason to leave the campus and to get classy downtown!

The Snow ball - traditionally organized by the student union – was once again a great event to spend time with friends and to party with Glendonites outside the campus.

Thanks to the efforts of the Director of Cultural Affairs, Loïc Lahournat, and the GCSU team, the students had the opportunity to enjoy a delicious diner (of chicken and rice) at the Marriot Hotel. Associate Principal Lewin and Director of Student Affairs,

Shannon Kampf, were also there and enjoying themselves

The dinner was followed by the electric “ball”, animated by three DJ’s (David, Frank, and Ron F) who took us on the journey from electronic music all the way to R&B... it was very chic! Everyone had a blast... what else could we ask? Just look at the pictures and wish you had been there!



DJ Frank looks for the purr-fect record



Les Jeunes Filles de Glendon



Les trois Grâces

Maybe not in my time: Cathia Badière explains that the gains made by our mothers are only now beginning to be realized



In the dead stillness of the Algonquin forest, my car door slammed and the sound echoed eerily though there were no mountains nearby. Once it had finished bouncing off the tall pines and sugar maples, the sound was swallowed by the chirping of chickadees, the chattering of small squirrels and by the immense silence that formed the audio background. Both mother and daughter were ready to embark on a nature walk that would seal their reunion after two years of being apart.

And walk we did, by the frozen waters of Two Rivers Lake, crunching over white snow. On the drive up we had seen plenty of hawks by the road and once, we even spotted an eagle. I am always the one who notices them first; my daughter often lost in her thoughts, misses the display of feathered grandeur in the trees bordering the highway. And now, we come upon a grouse parading around the forest floor like a peacock and my daughter wants to get a better look and approaches without making enough space for the wild bird to feel safe. It starts backing off and I tell her to back up so as not to scare it.

Our walk along the shores of the frozen lake gives us a concert fit for the ears of any seasoned musician. To our

left, the water below the frozen surface slaps against the ice at regular intervals. The noise is unrecognizable at first, but finally, is undeniably one of the many orchestrations of nature that gives at once a quiet feeling and an overwhelming sense of loneliness and smallness next to a vast, vast world. To our right, from the forest, the echo of that loneliness: silence, louder than any Toronto streetcar or construction work on the 401 in the summer.

And my daughter, again goes into a shell of her own silence and plods along at a pace that my sixty-something-year-old legs do not care for.

She will graduate this year. She is studying Economics.

I remember when I used to want to be an accountant. Back in the day, I was made to understand that *if* I wanted to prepare for a career, I had the following options: teaching or nursing. Perhaps if I had been born just a little later, I would have joined the feminist ranks and burned my bra but I pre-date the baby boomers. My memories go further back, all the way to the return of World War II soldiers to the American Midwest and the whispered horrors that accompanied them.

I come from that other Bible belt, not the southern Baptist one but the staunch, strict, rural, Midwestern one and in my experience it would have made little difference had I been born a few years later; it took an eternity for feminism – and for any kind of liberal thinking for that matter – to reach the average American Midwestern girl.

I was born into a very strict and very religious home, but it wasn't all bad. To this day, I remain a Christian woman; I read the Bible every day, I pray for my family every day and I try to do my best with what I've got. I was handed the bare and blunt rules of any no-nonsense, Christian family of my generation, in my part of the world: the Ten Commandments, plus a few add-ons as a matter of practical survival. The values I grew to hold dear searched for the inner worth in things – and being poor was never a source of shame, though going into debt was unforgivable by fate, by life or by God himself, I'm not sure which.

Radio programs other than the evening news were deemed evil and were banned from my home. As for television, we didn't have one and it wasn't because they didn't exist by the time I was 10 years old, but because of the "threat" they posed to the virtue of any young woman. I grew up fairly ignorant of Elvis Presley and later I knew very little of the Beatles, but I was permitted Yasha Heifetz.

I found a violin in my attic when I was very young and given that music for us was one of the few pleasures of life that was not deemed "evil", I was permitted lessons and was even encouraged to play. When my schoolwork bored me, I finished it in half a day and was permitted to go home and practice the rest of the afternoon. You can imagine that after years of practicing six hours a day, I was pretty good. I played with the Iowa State University Orchestra when I was twelve. I played the solo. It is always funny to me when I hear the term

child prodigy. Children will be good at what they spend their time doing whether there is any genius involved or not.

I remember when a teacher or talent



scout of some kind came to my small town from the Juilliard School of Music in New York City. He listened to me play and told me to audition; auditions would be held shortly in the neighboring town.

Juilliard! Imagine: me a famous musician!

Perhaps though, it was just as well that Juilliard, being a secular school was deemed evil and therefore forbidden to me – I don't know that the skinny, "sheltered" Midwestern girl that I was would have fared well in New York City, anyway.

And besides, had I been granted Juilliard, I would never have met the Father of my children and I would never have had the children I have.

I went to Europe after graduating with a Bachelor's degree in Music Education.

While I was gone, Martin Luther King Jr. declared that he had a dream. John F. Kennedy was shot while I was away and when I finally re-crossed the Atlantic – married now to a Frenchman – I had seen a lot more than just the gently rolling cornfields of Iowa.

I'd seen the growing civil unrest of European youth. I had seen a continent still scarred from World War II, but busting at the seams from re-construction. The French had welcomed me with open arms. They particularly delighted in





my birth date: June 19th, 1940. They said I had answered Charles de Gaulle's call.

Back then, anything American was A-OK, and I was as freckle-faced and American as they came.

Europe opened my eyes quite a bit. But there's only so much awakening one can do after being "sheltered" for so long. At the time that I married, I still believed it to be a woman's duty to obey her husband. And today, I am neither the accountant nor the world-famous violinist I dreamed of being but while I was teaching English in Germany and France and while I was getting used to married life, that civil unrest that was happening in both Europe and America was causing a revolution in the way that society functions. It has been such a revolution in fact that today it is not at all surprising that my *daughter* should be studying Economics. No one bats an eyelash.

These are my thoughts as I try not to trip over fallen branches on the snow-covered path by the lake in Algonquin



"Europe opened my eyes quite a bit. But there's only so much awakening one can do after being 'sheltered' for so long."

Park. My daughter fills me in on some of the details of a trip she took to visit a friend in Africa who was working in a small village in rural Senegal. Her friend was working for a development organization. While she was there, my daughter slept in a hut and lived among people for whom polygamy is the norm, a place where Fathers sell their daughters to the fiancé who offers the highest bride price. (Please understand; this was *rural Africa*).

"Mom," she says, "I don't know what *economic development* does. If people choose not to value birth control and planning for small families, how do they expect not to be poor, regardless of the best efforts of those who offer assistance?"

And I think to myself, I know the answer. The answer is that those who burned their bras didn't do so early enough for me to be an accountant, but they did it in time for my daughter to do whatever she pleases.

So maybe in this little village in Senegal where my daughter's friend talked to village women about family planning, life choices, sexually transmitted diseases and mosquito netting to prevent malaria, there will be little effect or little evidence to show that this information is being conveyed to the people of the small, out-of-



the-way villages of the third world... but seeds are being planted.

I have been thinking about these Senegalese that my daughter describes to me and I have thought more and more that I come from the same backward village they do.

Who would train a child to be a professional musician only to deny them permission and the financial means to attending the nation's top performance school?

Who would have child after child without thinking of what kind of future awaits them in a very large, but very poor family when living in such a harsh climate as that around the Tambacounda region of Senegal?

I can't help but note that I feel a great deal of gratitude toward this "evil", secular society of ours from which I was "sheltered" for the better

part of my life. But for the evils of the first women who broke social codes over here, my daughter's lot would be no different from mine.

So perhaps, a generation from now, a rural Senegalese woman will be writing that her daughter is graduating this year. Perhaps she will be walking with her daughter along the dusty roads where villagers send a cherry greeting to passers-by. It may take a generation, but if it happens, that will be something.

So I tell my daughter that I don't think that Economic Development is useless and that what her friend did for two years in rural Senegal is worth something.

But she is already a good 30 meters ahead on the path and for answer, all I hear is the eerie sound of the water of Two Rivers Lake slapping against the shore.

- Cathia Badière

"I can't help but note that I feel a great deal of gratitude toward this 'evil', secular society of ours from which I was 'sheltered' for the better part of my life."



Le vert dans tous ses éclats.

«Un petit bistrot paumé, au diable vauvert, un troquet perdu aux confins de la verte Érin. Une clientèle versatile s'agglutine au comptoir et joue vertement du clapot. Wilfried tend résolument son verre vide à la plantureuse serveuse, qu'elle y verse un peu de cette mousse verte et baveuse qui consacre la Sympa-Triqué».

Couleur sacrée qui serait l'apanage des Irlandais? Loin s'en faut. Qu'il soit guatémaltèque (Vert-Tical), japonais (Vert-Mi-Fuji), Gaulois (Vert-Cingétorix), ou encore vaticannais (Vert-Missel), le vert est foncièrement international.

Il inspire les peintres (Vert-Mer), soutient les musiciens (Vert-Dit), tient compagnie aux ermites (Vert-Solitaire) et réchauffe l'âme des poètes (Vert-Laine). Il est fondamentalement universel.

Chacun possède son vert à soit : Boris Vian affectionnait le Vert-Coquin, Edouard Glissant lui préfère le Vert-Libre, Ernest Hemingway aimait le Vert-Glas tandis que Lustucru ne jure que par le Vert-Mi-Sel. Le vert est synonyme de variété.

Couleur aux facettes multiples, aux tons diverses, le vert se décline à l'infini. Il exprime tantôt la chaleur (Vert-d'Âtre), tantôt la colère (Vert-d'Ire). Le vert veut, le vert suse, le vert jute, le vert nie, mais surtout le vert tue ; le vert c'est satanique.

Couleur ambivalente, le vert est donc tout autant synonyme de renaissance, de régénération et de vie. Véritable incarnation de cette nature primesautière qui balaye l'hiver d'un re-vert, le vert c'est la longévité; rien ne meurt, tout renaît.

C'est le recommencement, l'espoir, il va la paix semant. Les joueurs croient en lui (Vert-Veine), il protège les fumeurs (Vert-Tige), rassure les feignasses (Vert-Lent) ranime les soirées (Vert-Beuh) et rappelle aux vauriens que « malachite » ne profite jamais. Pas toujours tendre, mais si rassurante, c'est une couleur généreuse (Vert-Don).

C'est la couleur porte bonheur des mineurs (Vert-Houille) et des dragueurs (Vert-à-Cruse). C'est la couleur de l'équilibre : si la mère est rouge, le père est vert. A mi-chemin entre ciel et terre, le vert dicte notre conduite : c'est vert, on peut y aller.

Il motive les randonneurs (Vert-à-Pied) guide le pas des flâneurs (Vert-Houx) et illumine les prunelles éteintes d'une lueur d'espoir (Vert-A). C'est l'expression de la progression, de la vie en marche.

Pour ma part je le révère, car le vert c'est le rêve. Entre deux cours, aux abois, je me réfugie derrière l'université; envers et contre tous, je pars me mettre au vert. L'année du singe pour les chinois, ce sera l'an vert pour moi.

— Julien Daviau



PM Paul picks CASA for face-to-face frolic

The Canadian Federation of Students does not feel slighted

By Adam Grachnik, Ottawa Bureau

OTTAWA (CUP) — Prime Minister Paul Martin has been in office less than two months, but he's already done something Jean Chrétien never did—met with the Canadian

Alliance of Student Associations.

In a hastily called rendezvous last Friday, CASA, not the Canadian Federation of Students—Canada's largest student lobby group—sipped tea with the prime minister for over an hour, in what

CASA leaders are calling a brainstorming session in response to the Throne Speech.

“We're pleased that they called us,” said James Kusie, CASA's national director. “We value our relationship with Paul Martin and we hope to continue that.”

CASA was slightly more pleased with the initiatives announced in the Throne Speech. They welcomed the changes to the Canada Student Loan Program, to include a new grant for low-income students and easier access for loan recipients.

The CFS was upset with the announcement, saying that students can look forward to more debt, and that the government didn't address under-funding to post-secondary education.

For their part, the CFS didn't feel slighted by the apparent shunning.

“It's more effective to meet with

the people who are engaged on the issues of post-secondary education,” said CFS National Chairperson Ian Boyko.

Boyko added that it hasn't been a top priority of the CFS to meet with the prime minister and critics shouldn't see this as a slap in their face.

CFS Ontario Representative Rick Telfer explained that the CFS has met with former prime ministers since its inception in 1981, but it's a better strategy to meet with policy makers.

In Friday's meeting, among many items, Kusie said his team of four people “quite bluntly” asked the prime minister if a dedicated transfer fund for post-secondary education was in the plans.

A dedicated fund is the common front student leaders from most education lobby groups have been calling for, which, to their dismay, the Throne Speech didn't address.

“The Readers Digest version is that [the prime minister] told us we have to convince the provinces,” Kusie said.

He added that he was upset with the response because, he believes, a dedicated fund for post-secondary education must have leadership from the federal government. “His concern was that any dedicated money would still find its way into health,” Kusie added.

The Prime Minister's Office said the meeting with CASA was simply the continuation of a relationship Paul Martin has with the organization. The PMO says Martin is open and willing to meet with student groups from across the country, including the CFS.

Kusie said he wants the government to improve the grant announced for low-income Canadians to include more grants after first year. He also said that offering students more loans isn't the solution to rising post-secondary education costs.



La littérature franco-ontarienne se fait entendre avec le Prix des lecteurs de Radio-Canada

Devenez membre du jury du prix littéraire de l'Ontario français en soumettant votre candidature avant le 18 février 2004.

Cette belle histoire de lecture a commencé dans le nord de la province à l'automne 2000 : la première chaîne de Radio-Canada du Nord de l'Ontario lançait son tout premier Prix des lecteurs CBON.

Avec la création de ce prix, la radio avait pour objectif d'élargir la communauté de lecteurs autour de la littérature franco-ontarienne alors peu connue. L'idée était alors très simple : soumettre une sélection d'ouvrages publiés la même année en Ontario à un jury composé de 10 auditeurs. Ce jury regroupe des personnes de toute profession, de tout âge et des quatre coins de la région qui partagent, cela va de soi, la passion de la lecture.

Ces 10 jurés ont pour principale tâche — « plaisir » dirions-nous plutôt — de choisir l'auteur franco-ontarien de l'année qui se verra remettre le Prix des lecteurs de radio-canada. Le jury se réunit ensuite à Sudbury pour délibérer et choisir par consensus le lauréat.

Depuis maintenant quatre ans, le prix des lecteurs est devenu — avec le Salon du Livre de Toronto qui, rappelons-le, vient de fêter ses dix ans — un des événements littéraires incontournables dans la région de l'Ontario.

En 2001, devant l'enthousiasme soulevé auprès des lecteurs, des auteurs, des éditeurs et des médias, le Prix des lecteurs CBON s'étendit à l'ensemble de l'Ontario et devint le Prix des lecteurs Radio-Canada pour toute la région. Depuis, le prix n'a cessé de prendre de l'ampleur et de se « faire entendre ». Événement littéraire unique, il permet la création d'une communauté de lecteurs pour célébrer les livres franco-ontariens.

Pour ceux qui sont « à la page » de Glendon, rappelons que Claude Tatilon — auteur de *Les portugaises ensablées* (Editions du GREF) — était finaliste du Prix des lecteurs de Radio-Canada l'an passé.

Cette année, le jury fera place à dix nouveaux auditeurs. Jean Fugère, critique littéraire, présidera la quatrième édition du Prix des lecteurs Radio-Canada qui se conclura le 18 mai 2004, dans le cadre

du premier Salon du livre du Grand Sudbury. Que vous soyez étudiant, professeur ou tout simplement passionné de livres, vous êtes donc invités à présenter votre candidature pour faire partie du jury. Vous aurez alors dix semaines pour lire une sélection de romans, nouvelles et récits et pour tenir un journal de lecture. De plus, chaque juré aura la chance de commenter une des oeuvres à la radio !

Entre lecture, discussions littéraires et délibérations, le Prix des lecteurs Radio-Canada vous offre l'opportunité de participer au rayonnement de la littérature franco-ontarienne et de prêter votre voix aux livres que vous aimez.

Le journal Pro Tem et la librairie du collège Glendon se proposent de mettre à votre disposition les ouvrages en nomination à la quatrième édition du Prix des lecteurs Radio-Canada. Si vous souhaitez obtenir plus de renseignements, vous pouvez consulter le site internet : www.radio-canada.ca/prixdeslecteurs.

— Julie Marion Sage

Les dix titres en nomination à la quatrième édition du Prix des lecteurs Radio-Canada sont :

- *Cavoure tapi* d'Alain Cavenne (L'Instant même)
- *Défenses légitimes* de Doric Germain (Le Nordir)
- *Mémoire vive* de Maurice Henrie (L'Instant même)
- *Un Train pour l'Est* d'Aristote Kavungu (L'Interligne)
- *Ce Pays qui est le mien* de Didier Leclair (Vermillon)
- *Café crème et Whisky* de Michèle Matteau (L'Interligne)
- *Le Dernier roi faiseur de pluie* de Melchior Mbonimpa (Prise de parole)
- *Retour à l'île* de Pierre Raphaël Pelletier (Le Nordir)
- *La petite vieille aux poupées* de Nancy Vickers (Éditions David)
- *Chocs légers* de Rachelle Renaud (Le Nordir)



Prix des lecteurs Radio-Canada

Le prix littéraire du public en Ontario français

 Alain Cavenne L'Instant même	 Doric Germain Le Nordir	 Maurice Henrie L'Instant même	 Aristote Kavungu L'Interligne	 Didier Leclair Vermillon
 Michèle Matteau L'Interligne	 Melchior Mbonimpa Prise de parole	 Pierre Raphaël Pelletier Le Nordir	 Rachelle Renaud Le Nordir	 Nancy Vickers Éditions David

Renseignements : www.radio-canada.ca/prixdeslecteurs 1-800-461-1138

Les titres en nomination sont disponibles dans plusieurs librairies françaises et bibliothèques publiques de l'Ontario et à Livres, Disques, Etc. (1-888-320-8070)



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Information all around us

Media education

– helping us think about the message

By ADAM RIGGIO, *The Muse*
ST. JOHN'S, Nfld., (CUP)
First Published: Dec 8, 2003

We find ourselves surrounded by moving pictures and sounds on our televisions, computers, and cinema screens. They expose us to more information about the world than any other generation in human history. But there is often more to these seemingly simple images than may first appear. Media education is the art of teaching people to decode the video.

It all began in Massachusetts. In 1991, Sut Jhally, a professor of communications at the University of Massachusetts, sat down in front of MTV and noticed a large number of women in skimpy costumes, gyrating. But his reaction was not that of a stereotypical middle-aged man watching MTV. Jhally recorded clips of some of the music videos that stood out as especially exploitative, and compiled them into an educational video.

The hour-long documentary was called *Dreamworlds: Desire/Sex/Power in Music Video*. It examined the impact of the sexual way that women are portrayed in popular music videos. The documentary was also extremely critical of the ways the continual stream of these images could affect impressionable adolescent women. As Jhally showed it in his classes, his colleagues asked for copies to show in their own classes. Word of mouth quickly spread about the controversial documentary, and soon Jhally sent over 100 copies to media studies and women's studies departments at universities across America.

When word reached the MTV executives, Jhally was served with a lawsuit from the cable network for copyright infringement. The press quickly came to Jhally's aid, vilifying MTV for suing a professor who merely cut and pasted together material publicly available on television. MTV dropped its court action, but the widespread public outcry in his favour and the demand across the country for media-critical documentaries impressed the professor. In response, he founded the Media Education Foundation (MEF) to create, mar-

ket, and distribute just this kind of product.

Dreamworlds has since sold two million copies through MEF, and spawned a sequel documentary in 1995. Jhally is the executive director of MEF, which has since expanded to a regular production staff of 15, and has released over 50 documentaries about the various ways that visual media affect us. Its board of advisors contains such notable authors and intellectuals as Naomi Klein, author of *No Logo*, and famous dissident Noam Chomsky, author of *Manufacturing Consent*.

Graduate student Danielle Devereaux, from Memorial University, is one person who is hoping to influence other Canadian students with MEF. She first became intrigued with the Massachusetts production company a few years ago, when she saw *Advertising and the End of the World* in a class. It was an exploration into how advertising encourages us to consume beyond our needs and even our capacities, and she was amazed at the eloquence and ease with which

the program was supposed to last three months, and students would work for MEF a few hours a day, a few days a week. Needless to say, their Canadian visitor did not find herself in a normal situation.

Instead, Devereaux worked eight-hour days for four weeks at MEF, mostly writing study guides to accompany the documentaries in the classroom. One of the people she worked with was MEF's founder, Sut Jhally.

"I was kind of nervous to meet him," said Devereaux, "because the first time I had seen him was on a video. So it was something like meeting a movie star, but a movie star in a different sense. But he was really friendly."

Since she was unpaid for her efforts, Jhally and his colleagues at MEF gave Devereaux several videotapes of their more recognizable documentaries, including the inspiration that brought her to Massachusetts, *Advertising and the End of the World*. Last month, she returned to Memorial to continue her graduate studies, tapes in hand, to work with David Thompson of Memorial's philosophy department, and publicly screen these videos to offer an alternative view of modern media.

MEF makes documentaries to teach people about how the media manipulates the way we think about our physical, social, and cultural environment, without even realizing it. But even as we watch these critical videos, could they be trying to manipulate us into conforming to their own beliefs about the world and the media?

"Understanding yourself logically is the exact opposite of being manipulated by someone who hypnotizes you," said Thompson. "Whether it's a physiologist who manipulates your brain or a psychologist who manipulates you into doing something you didn't think through – I think advertising does that. And not only advertising, war propaganda does it too. . . . People manipulate by means of emotions, by false information, and often by just symbolic things, which influence people's beliefs without their really knowing they're being influenced."

"It seems to me that television, above all, but other mass-media as well – perhaps the Internet, per-

haps newspapers – try to influence people without making it rational," he continued.

Thompson noted two prominent theories about what modern media does. "[Marshall] McLuhan has a theory that goes like this: the notion of rationality, of sitting back as an individual and making up your mind on your own beliefs and standing for them on the basis of reason, is intimately tied to writing as a form of communication," he said. "Video does not have that facility. So from his point of view, visual media automatically undermines rationality no matter who uses it."

Therefore, the very documentaries he and Devereaux are showing undermine our rational thought and manipulate us.

"The alternative approach," Thompson said, "is that the main problem is not so much with the form of the media, as with the content and control of the media. If the corporations control it for profit, they will manipulate us. But it's possible to use exactly the same media and use it to increase people's rationality, if you do it for a different purpose."

Like any good philosopher, Thompson thinks neither theory to be completely right, and that the truth is more complex than either of these clear-cut descriptions make it out to be. Devereaux, however, is clear on where she stands.

"[The media] is only detrimental to thought when we're not allowed to think back," she said. "It's the difference in getting only one message all the time . . . than getting many different messages and being able to decide for yourself. I do think the audience can make up [their] own minds. But it's hard to make up our own minds if the messages we get are not from many different points of view. It's not even a matter of seeing both sides of the story. There are a huge number of sides to many different stories. The views that we're presenting here, yes, they are a point of view. But they certainly are not the point of view that we are being exposed to all the time in the mainstream media. I don't think it's manipulative in that way, because it is the alternative."

"There's a reason [why] we see things over and over again in the



media," said Devereaux. "And it's because of how it's controlled. It's controlled to make money, and if it doesn't make money, then you're not going to see it. The Media Education Foundation wants people to buy their videos, but it's certainly no Time Warner. They sell their videos so they can make more videos."

Devereaux and Thompson both believe that education is the most important part of their media studies. As Thompson said, "If people could think about how they are influenced, how the television and the media influence them, then their very thinking about it is becoming rational about the technique. It, in effect, saves them from it."

"If you know that someone is trying to manipulate you [in] a certain way, then you have an immediate buffer or a cushion that separates you from it. So the solution to the ideological problem seems to be not censorship in some way, but above all, public education. So I would love to see a society in which everyone was educated and made aware of what the manipulative forces around them were precisely, so they could overcome them. Now ideally, this would happen in schools. But for that, you need teachers who themselves were aware of the problem and could also make their students aware of it. Some people have tried to do that and the field is called media education."



the video dissected the daily images that surround her. She was so impressed that she kept returning to the video for use in writing papers and teaching classes.

Last winter, she discovered an internship program on the MEF website. The unpaid internship was geared towards students in their fourth year of undergraduate studies as a work experience pro-



Advertising and the End of the World

A lot of people don't take advertising very seriously because you never really pay attention to it. That's the point where you get up and get a drink or go to the bathroom during the television show. But the way Advertising and the End of the World talks about consumerism is really interesting in that it analyses consumerism. It analyses how advertising works to sustain consumer culture. What I think is really interesting, is that I think we know that we're destroying the world. I think we know that we consume too much, and we know it's not sustainable compared to other places in the world. And we can see that imbalance. We can see how much we have and how much the Third World has. But we continue on. Why do we do that? Advertising and the End of the World analyses that. It doesn't say that we do it because we're stupid or we're fooled or duped. It analyses how much money, how much time, how much creativity goes into advertising – just how advertising works. There is a reason why advertising works on us because it tries really hard to work on us. [The video] doesn't blame people, it just gives you a different way to think about it. That's what a lot of these videos do. It's not that they are preachy, or say-

ing that the media is bad. It's just an alternative view. This is what we're not seeing. Why aren't we seeing this?

– Danielle Devereaux

The main effect of advertising is to increase consumption. Consumption has an effect on our whole environment because we use more than we give back to the environment, and we cause global warming, pollution, and all the rest. At the same time, it leads people to think individually about their own problems. How can they be happy? How can they have the best sex? How can they get the right food? What are the right clothes? The only way we can solve the global problems and avoid the end of the world, as he calls it, is by thinking collectively about how to reduce global warming. So instead of thinking individually about what kind of sports car I could own, we've got to be able to think globally about how we could reduce global greenhouse emissions. [Advertising] not only distracts us from the global issues, but it sets up a kind of cultural individualism that prevents us [from] having a forum or even the mindset for dealing with these large issues.

– David Thompson

No Logo
Based on the book by Naomi Klein, who sits on the Media Education Foundation advisory board.

She analyses the process of branding and the notion that what the advertiser is selling is not so much the product, but the brand, because the brand will enable them to make profits further off the name. She relates that to global things, such as the anti-globalization protests. None of these protestors are really against all globalization, mind you, they just want the right kind.

– David Thompson

Playing Unfair
[The documentary] is about women in sports, and coverage of women's sports. It's kind of interesting because it talks about how many women play sports. And there are lots of women who play sports professionally. Compare that to how much coverage women get in sports, and what type of coverage women get in sports. When women are covered in sports, they're portrayed in a very sexualized way. Take, for instance, Anna Kournikova. She hasn't won any major titles or anything like that, but she's a name everybody knows and everybody sees. She has major sponsorships, and it's because

she's beautiful, which is fine. It's great that she's beautiful, but what about other women athletes who may have more athletic ability, but aren't picked up by the media or the sponsors. In men's sports, it's generally athletic ability that gets them the sponsorships. It's interesting, again, in the way that it doesn't blame. It doesn't say [that] this is bad. It just asks: "Why aren't we seeing this?"

– Danielle Devereaux

Mickey Mouse Monopoly

It analyses Disney videos in a way that I hadn't thought about before I saw them – it gets you to think about things in a different way. Not that you can't watch a Disney video again, but it makes you think about how, say in Beauty and the Beast, Belle is basically captured by this beast who is really mean to her. What kind of message does that send to girls? If you stick around with this mean guy long enough, he'll turn into a prince because you can make him change. It's so typical because that's what a lot of abused women say: "I can change him." Usually they don't. I look at it as alternative media views.

– Danielle Devereaux

"Emile", a Search for Redemption

The past and present is weaved together in a story of trying to make amends for what is sometimes cruel in life: we wish that what was done was not so unchangeable

When *Emile* opened a couple of weeks ago in Toronto, it was to a theatre filled to capacity. Along with the crowd of movie fans were a half-dozen or so journalists from various media groups. The reason that the publicist gave was that those reporting on the movie would be better able to gauge reactions to the movie if they were surrounded by the very people who would actually go out and watch it.

This reasoning might work for a number of movies, but in *Emile's* case, the reaction, and indeed the effect of the movie could only be felt if one were able to look at its

effect on the audience at a much less visible level.

Emile is the story of a professor (Sir Ian McKellan) who, in his old age, makes a journey from his home in England to receive an honorary degree from the University of Victoria. Although this fact sets his journey in motion, the real purpose for his journey is the opportunity to reconnect with his only living relative, the daughter (Deborah Kara Unger) of his long deceased brother, a single mother named Nadia.

Emile's trip reveals the shaky situation that is Nadia's life. Mem-

ories of a troubled and lonely childhood constantly resurface and set the tone for the visit: many of the problems stem from homelessness at an early age when her parents died and her only living relative, *Emile*, shirked his obligations towards her. *Emile's* responsibility for her unhappy childhood makes both of them unsure of how to act, but as the movie progresses we see them make amends for his self-centered actions.

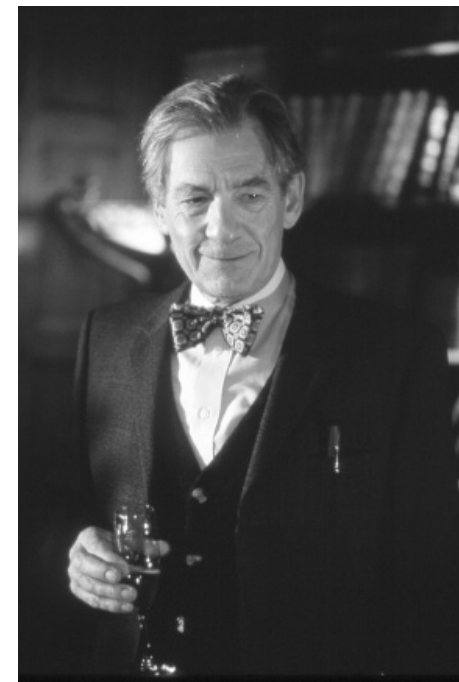
Emile's world of memory and imagination are constantly playing themselves out in his day-to-day life. The two paths are seamlessly merged into one story, and done in a very touching way. We see changes in time between his youth on a farm in Saskatchewan and his present life as a professor in England with the transition so smooth that the viewers see only a story that is cleanly put together.

In a story weaving the past and present together, *Emile* seeks redemption from the family he abandoned. As the degree ceremony draws near, periodic visits from ghosts of his past culminate in an exchange with the superintendent of the orphanage where Nadia was housed as a girl. We learn

that *Emile* refused to take the child on the grounds that single parent families were not allowed to live at the university where he worked. At the ceremony, he is dramatically confronted by the ghost of his long-dead brother who calls him a coward and forces him to use the public occasion to apologize to Nadia for years of neglect.

In the end this is a movie that touches on many relevant issues to students. During university years, lives get increasingly busy, and as the move from the family home to university is made, threads of friendship and family are often broken. *Emile*, touches on these themes through the life of the main character, which is very well played by Sir Ian McKellan. In seeing him revisit moments from his past that have left him with regrets, we are all able to relate to events from our past that, if we could, we would go back and live again and of course do things differently.

One of the best features of this movie, and indeed what every movie should strive for, is that it



leaves one with a sense of having been brought into a world – actually immersed into a world – that is full of characters with problems that are very identifiable. For the short time of the movie, the characters come alive and tell a story that is relevant. This seems like a simple formula for success, but *Emile* does it very well.

– Chris Spraakman



Along Came Polly

Along Came Polly is a delightful short comedy starring Ben Stiller and Jennifer Aniston. It follows the life of Reuben Feffer, a risk assessor for

a leading firm, as he realizes that life does not always turn out as planned.

The movie begins with Reuben's

wedding to Lisa Kramer, played by Debra Messing. Everything is perfect in Reuben's life until the first day of the honeymoon when Lisa decides to get busy with the yummy French scuba instructor, Claude (Hank Azaria). This character is beautifully done as he struts around nude on a beach in St. Barts with a ridiculously funny French accent.

Now that Lisa has decided to stay on the island to pursue dreamy Claude, Reuben returns home to New York to basically start his life over.

This is where the title "Along came Polly" comes in. Reuben's long-time friend and former movie star, Sandy (Philip Seymour Hoffman), convinces Reuben to go to a party with him. Coincidentally, Polly (Jennifer Aniston) is one of the servers at the party and recognizes Reuben from grade school. Aniston plays her typical quirky girlfriend role.

Eventually, after several phone calls because of Polly's lack of organization, they have their first date. And the fun begins. Reuben tries so hard to impress his new found love that he ignores the fact that he has Irritable Bowel Syndrome when they eat at ethnic restaurants. You can imagine the mess he makes in her bathroom when they return to her apartment for coffee.

There are several subplots in this movie including the need for Reuben to insure a rich company owner (Bryan Brown) who swims with sharks and goes base-jumping. Alec Baldwin plays Reuben's slimy boss, Stan Indursky. There are also issues surrounding Sandy's attempt to rebuild his acting career and Lisa's desperate pleas to win Reuben back. Some of the other subplots are just too ridiculous and unimportant to name.

Reuben's life makes a complete U-turn after having run into Polly. He is this anal-retentive, predictable, and composed guy. And she is this crazy, outgoing daredevil who is on the "no plan" plan for life.

The two characters complement each other, but I must say that there wasn't much chemistry between them. Stiller's idea of good salsa dancing comes nowhere near how well Aniston and the other salsa dancers get their groove on.

There is truth in the term, "Opposites attract", though.

"Along Came Polly" has several hilarious scenes filled with crude behaviour and wacky jokes. The idea for this script clearly stems from movies like "Meet the Parents" and "There's Something About Mary".

Polly's ferret, Rodolfo, is pretty much a duplicate of the dog from the *Mary* movie. Both animals are handicapped in one way or another, and both suffer numerous accounts of abuse from the main characters.

Being a risk assessor, Reuben rants on and on about useless statistics, such as the one in 46,000 chance of falling through a subway grate and only one out of every six people wash their hands after using the bathroom. (Beware of free peanuts at bars!)

So, if you're looking for originality and fresh, new ideas, this is not the movie for you. However, if you're just looking for a good laugh and a great cast of characters guaranteed to keep you wanting more, then hey, go see this movie and you'll know what I'm talking about.

– Erica Ball



FAMILY MUSIC: THE TIES THAT BIND US

THEATRE GLENDON TOOK A REALISTIC TURN IN WOLF'S INDEPENDENT PRODUCTION

It was a regular Friday night dinner with the family, but things turned out to be quite the opposite for the characters in *Family Music*, the first play of 2004 at Theatre Glendon.

Family Music centred on the dysfunctional Mesnard family, who met in their usual diner one Friday evening. Tensions exploded when the feelings and thoughts within each individual finally came to the surface, and each character's struggle for attention was confronted.

The play reminded many viewers of their own family's struggles and dysfunctions as it was derived from a contemporary script. Inspired by the film version of its original French script, entitled "Un air de famille", director Esther Wolf hoped to bring the story to life as her independent project at Theatre Glendon.

It depicted the lives of its characters who ranged in ages from 30-60 years old, and through their interactions one was able to explore the inner conflicts and indispensable ties that link all families together. Emotions and memories were evoked, and viewers were touched by the naturalism of the acting. "In my four years here, I have never seen a realistic play at Theatre Glendon," says Wolf. From the set to the acting, *Family Music* was one of the few realistic plays that have been staged at Glendon.

Students often remark on the abstract nature of a large proportion of the school's plays. This production, however, was straightforward, realistic and while it did not leave you to solve any psychological puzzles, it may have given you a new sense of your own family bonds. Perhaps its naturalistic qual-

ity was the reason why it hit so close to home. For Esther, home is in Belgium, and the script touched her in a way that many students can understand. "Being so far from home, removed, thinking about my family from afar, the relations and connections between them really touches me," she reveals. "Families may be dysfunctional, but despite that, there is an incredible amount of love in the misunderstandings." And it is these revelations that affected the viewer's heart.

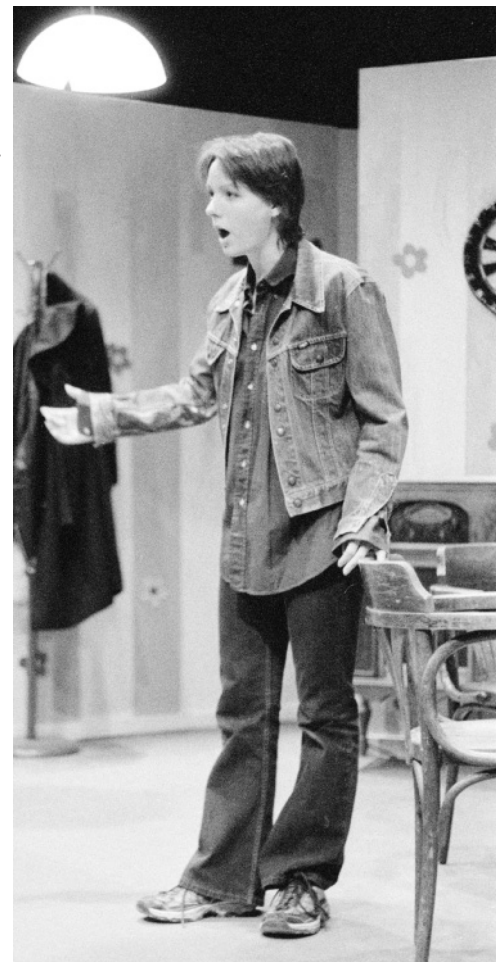
The six unique characters showed a complex range of emotional struggle, and each had their own problems harboured within them. Marissa Gregoris played a mother reminiscent of many mothers who grew up in the age of propriety, and carrying not only the weight of her own convictions, but the responsibility of her children's troublesome lifestyles; Gillian Muir an alcohol-abusing tomboyish sister of two opposing brothers who accepts her distinctive character and runs off with the observant and funny bus boy, played by Donovan Vrzovski. Todd Cleland and J.J. O'Rourke were the two brothers, one a restaurateur with an absent wife, and the other a hotshot with a lack of awareness for everyone around him, including his repressed wife, played by Jo-anne Lotfallah. The cast offered offbeat humour and anticipated outbursts that created an entertaining show. It can be remembered as one of the most true-to-life performances in recent years at Glendon Theatre.

The process of staging *Family Music* had a touch of the familial theme as well. The six actors were teamed with a technical crew of only four people, which has made the group very close, while help came from all directions. There was

a great deal of cooperation in between groups of students working on other projects, and everyone was willing to lend a helping hand. Wolf notes that in Theatre Glendon, people work together and put aside their tensions to help out in any way possible, and this group has become something of a family itself. Viewers left the show with an appreciation of the effort put into every aspect of the play, and perhaps also with a new appreciation of one of the most important aspects of life-family.

Most importantly, *Family Music* reminded you of that ever-important letter, call or visit home. *Family Music* was directed by Esther Wolf, and starred Todd Cleland, Gillian Muir, J.J. O'Rourke, Donovan Vrzovski, Jo-anne Lotfallah, and Marissa Gregoris. Performances at Theatre Glendon can be checked on the Glendon College website at www.glendon.yorku.ca, by selecting "Theatre" under Glendon Related Links. To reserve tickets for upcoming shows, call the Theatre Glendon Box Office at 416-487-6822.

— Naomi Knight





When Adam Green took the stage at 11:30PM at the Horseshoe on a typically frigid January Thursday, his blank yet welcoming demeanour seemed to suggest 'happy to be here but like whatever', which helped make him instantly endearing to the large crowd that had assembled despite the weather to hear songs from his recent album "Friends of Mine".

His single Jessica (which appears to be about pop star Jessica Simpson, but no-one will come clean about it, probably for legal reasons) has become a minor hit in indie circles and its video is receiving healthy play on MuchMusic. But in person any illusions that his career is based on a novelty hit are immediately dispelled.

Green writes music when he walks down the street, usually in his Brooklyn neighbourhood.

City life requires a lot of walking and Green has a lot of very good songs as a result. He captures his sometimes whimsical, sometimes poignant, sometimes x-rated lyrics by singing into a tape recorder that he carries with him that belie a very aware yet very urban mentality that does not resort to cheesy pop culture references. Later, he figures out the backing arrangements by playing back the tape. The result is that the melody and the lyrics are immediately accessible. However, in my opinion the songs are much better live than on the album where the heavily string arranged production sometimes makes the songs almost a little bit too much.

At one point during the fade-out of the mellow house(?) beat of Dance With Me he laughs into the microphone "Come on! Haven't you always wanted to dance like this?" as he proceeds to jump around the stage in utter self actualization which would probably seem weird

to anybody who hasn't had friends who get really into their computers or urbane compulsive hobbies like stamp collecting.

At the encore Green storms the stage, which for him is more of a pleasant saunter, to play Springsteen's "Born To Run". It's a suitably bizarre moment that sums up the evening of conflicting intentions; even when he really reaches his voice to stress a line of the song he does it with an amount of control. Songs about running off to a bordello in Nevada and then another about how hard it is to be a girl. This isn't rock and roll, this is just great music.

- Tim Gunderson

Chronique nocturne : La tête dans les étoiles



artiste canadien issu de la scène free party.

Trois heures et demi plus tard, le tempo monte, la foule hurle, la cabine s'éclaire et l'ovni Hawtin prend le control des platines, arborant son nouveau look de dandy punk. Le rythme s'accélère encore, la piste est pleine à craquer et les corps s'agitent frénétiquement sur les martèlements millimétrés d'un alien survolté. Les morceaux s'enchaînent à la rigueur d'un métronome ne laissant aucune place

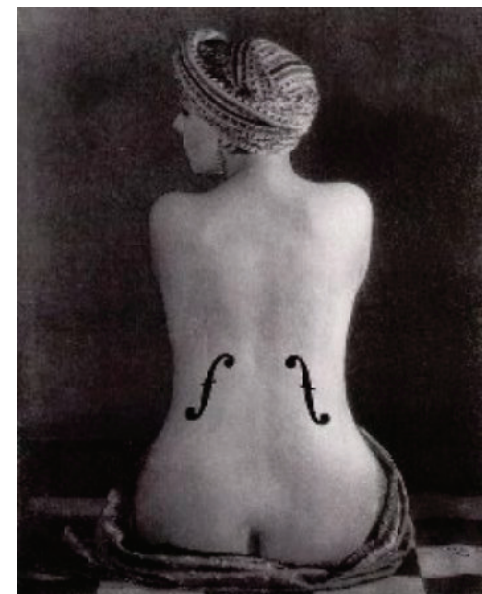
à la moindre faute de goût. La machine est en marche, la playlist est parfaite, mélangeant quelques white labels et MP3 via le logiciel Final Scratch (dont Ritchie est un des pionniers). La fatigue se fait ressentir, mais rien ne peut ébranler la passion et la vigueur des fans. Et de la vigueur, il en faudra pour tenir jusqu'à 6 H du matin, terme d'un mix anthologique et euphorisant.

La rue Richmond se réveille alors d'un doux rêve peuplé d'extra-terrestres et de machines. Le retour au bercail s'apparente à un atterrissage forcé dans le monde réel, laissant dans les cerveaux transis d'extase, une certitude irrémédiable : au prochain décollage pour la planète Hawtin, nous ferons parti de l'équipage.

- David Bouquerel

Figure n° 4

Arrache le cordon, tu pourris sur place à patauger dans ta crasse. Laisse la musique venir, elle pénètre ton esprit, s'infiltré et t'inspire. Tes membres grelottent, le nectar te drogue ; le rythme fait mouche sur ton âme en vogue. Tes yeux s'ouvrent à la vérité, une gorgée suffit à t'y faire goûter. L'envers du décor s'offre au plus humble serviteur, juste un rideau à tirer pour connaître la mélodie du bonheur. Il n'y a qu'à le charmer et il se laisse lentement apprivoiser. Non, tu ne rêves pas, la moiteur s'estompe et le désir veille, grâce à toi.



Le violon d'Ingres, Man Ray.

En ce début d'année 2004, les vieux de la vieille de la musique électronique ont décidé de retrousser leurs manches et de montrer aux jeunes loups qu'ils en ont encore sous le pied.

Alors que le vétéran Dave Clarke a frappé un grand coup avec son cinglant et novateur *Devil's advocate*, le canadien Ritchie Hawtin a.k.a. Plastikman avait déjà enclenché la seconde avec *Closer*, petite perle de techno minimale et intelligente qui ravira les amateurs d'electro s'écoulant avec les méninges. Il était donc évident que le créateur du label M-nus (Windsor) s'arrête à Toronto pour sa tournée canadienne. Et il y en avait des aficionados à se presser aux portillons du System Sound Bar vendredi dernier, car il draine les foules ce blondinet de 35 ans ! A 23H, le club déjà à demi rempli résonnait du set de DJ Deko-ze,

Dear Reggie,

A am a second year drama student, and I have a problem. A big one!! For the past 2 or 3 weeks, my French professor has been hitting on me in less than subtle fashion. At first it was barely noticeable, almost flattering but lately it borders on "stalker-esque". I really enjoy learning French and it was one of the main reasons I chose Glendon. BUT REGGIE!! SHE SMACKED MY ASS ON THE WAY INTO THE MIDTERM! It was so unsettling that I answered half the test in ancient Pig Latin. I'm so nervous about confronting her, that I've considered just dropping out altogether to join the Navy. What should I do Reggie? THIS IS MY FUTURE!!!

- Defiled at Davisville

Dear Defiled (I've always wanted to start off a letter like that...)

What do you want me to do?! I haven't had a date in weeks. Just bone her, get an A and be done with it.... Seriously, what the hell is wrong with you? You have problems that are way beyond any sort of advice column...even like...Ms Manners.

Eternally Yours,
Reggie

Dire Raie-gît

Aïe haveux someuh problems wive maille anglische prononci-asssion. When aïe traïe tou spik anglische, pipole are getting offended. Vé are mad at mii.

Aïe do not understande whaïe... Help, I need somebody !

Fu-n-ck you so much,

Plizze respond to me !

Gi-net-teux.

Madam Jaïnette,

What an enchanting voice. Never lose it.

Just be yourself,
You are always well conne to write again to me.

Reggie

Dear Reggie,

I recently gave a girl in one of my classes my e-mail address. I think she's all right, but the tail that she seems to have grown disturbs me slightly. She messages me constantly and tries to start conversations by obsessively using emoticons. She's a nice girl, but I am not interested in her as more than friends, how do I let her down easy without letting her think it has something to do with the tail.

- Worried in Wood

Dear Worried,

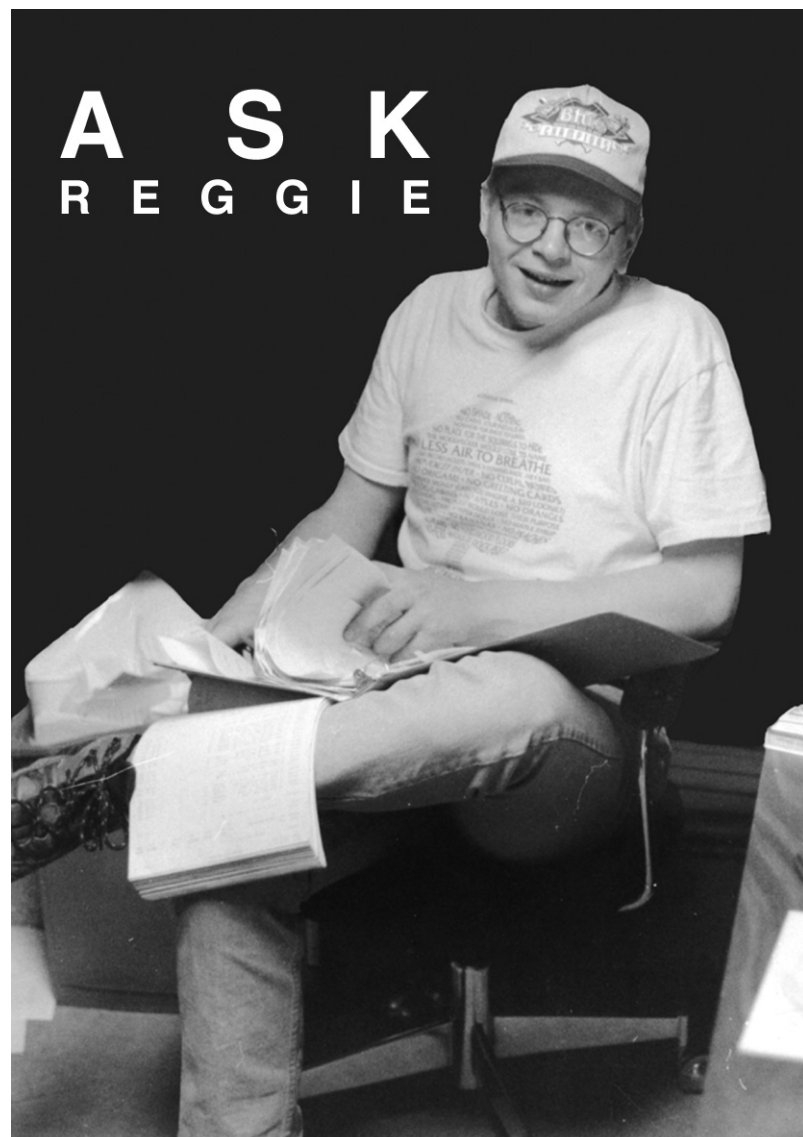
A tail?!?! THAT'S MY SISTER! I'm sooooo sure it doesn't have anything to do with the tail. You shouldn't judge a person based on what grows out of their derriere. Generation upon generation of our family has prospered despite the prejudices forced upon us by your inferior race. You can be damned sure that she will be taking you off of her buddy list!

Emoticon THIS!
Reggie

INTRODUCTION:

Reginald Harris Oarangulompe is one of Protem's newest additions. He joins from the Guhkenheimer Faculty of Love where he is majoring in the Romantic Arts. Reginald is currently in his 7th year at York University. His hobbies include skeet shooting, bird-watching, and tax evasion. Reginald will be writing the new column "Ask Reggie." If you have a question, please e-mail it to prottem@glendon.yorku.ca

Reggie will use his applied knowledge of the female anatomy to thoroughly answer all of your questions, from all forms of university life.



Eyecandy is dandy, but eyeliquor is quicker

Art initiative lets young artists share their work with the world



By Kelly Hynes, The Muse
ST. JOHN'S, Nfld., (CUP)

Terminus1525 is a virtual space where young artists from across the country can make their art available for audiences everywhere to enjoy.

A pilot project of the Department of Canadian Heritage (in partnership with the Canada Council for the Arts and the National Arts Centre), the program co-exists on-line and in the real world. Outside of the virtual galleries, many emerging artists are also working on street-level projects, which are featured on the Web site.

Montgomery Hall is one of four national producers for Terminus1525, and is based out of St. John's, Newfoundland. His own online exhibit, entitled EYECANDY! features graffiti-style murals from the back alleys and streets of downtown St. John's.

"In the beginning, graffiti art was writing, and still is to this day," says Hall. "Graffiti artists, in the subculture of graffiti, are called writers because a lot of graffiti artists don't go by their real names. They use a pen name, as a writer would."

He also addresses the notion that Graffiti is most commonly still thought of as vandalism, with the general public attaching a negative stigma to the art form.

"The way I looked at it was that it was a good

way to showcase young talent, to make people more aware that graffiti art is not vandalism, and that it is actually a practised art form," says Hall.

Speaking of the Terminus1525 website as a whole, Hall adds that the project's coordinators steered away from a government identity to be more inviting to experimenting artists. He feels this decision has seriously impacted the way the project was approached.

"We were given free reign. When they said we could do this, there weren't any stipulations that we had to have it done a certain way," says Hall.

"This is creating a standard medium," says Krissy Holmes, co-curator of the EYECANDY! urban art exhibit. "It gives young artists a voice in our community as young Canadians."

So far, over 700 people have studio space on-line. The Web site allows artists to upload over 20 megabytes of images, free and without restrictions. Youths are thereby given an opportunity not only to experiment with different media, but also to receive feedback on their work.

The on-line element of the project can be found at www.terminus1525.ca. There visitors can see numerous street-level projects, other online galleries, cafés, zines, workshops, and contests.

If you can't get them off your back - Beat them at their own game



spent his days at home, he used to run to the phone when it rang, thinking that potential jobs were on the line. "At first, I would jump to answer the phone, but it was always these guys trying to sell me carpet cleaning or window replacement" he explained.

When he could no longer stand the bombardment of calls in an average day (the US has an even larger number of telemarketers vying for your money than Canada) he took matters into his own hands. What he did was set up a series of improvised scenarios to ward them off.

The scenarios went like this; When one telemarketer called looking to sell him long-distance services, he told him that he did not have a phone. Later, another called selling him carpet cleaning services. During the conversation Mr. Mabe convinced the man that he had a large problem with blood

stains as a result of having killed somebody in his house.

Nevertheless, after recording a series of exchanges with various telemarketers, Mr. Mabe was still not satisfied that he had begun to repay the telemarketing community for the bother and interruptions that it had caused him.

His ultimate act of defiance was to attend a convention of telemarketers happening at a local hotel. He checked into a room of the same hotel where the telemarketing executives were staying he started phoning them - at 3 a.m.!

For some of the calls he posed as a front desk employee who just wanted to confirm wake-up call times. When it got really late he pretended to be working for a company which was conducting a survey on the effects of insomnia. Predictably, his targets did not like the taste of their own medicine.

Always the entrepreneur, Mr. Mabe compiled a series of his best calls on a CD called *Revenge on the Telemarketers*. In the end, its popularity took off and two sequels were created which have so

far sold more than 100,000 copies. Mr. Mabe continues his one-man war with telemarketing, albeit now with a growing fan base who want to hear his latest ways of confusing, berating, and generally perplexing any unsuspecting telemarketers who are unlucky enough to call his house.

The CD's are available for order from his website at: www.tommabe.com

- Chris Spraakman

With files from The Financial Post



Consumers take the offensive in a bid to get rid of telemarketers

DID YOU KNOW?

- Telemarketing is a \$400 billion a year business.

- Americans lose \$40 billion a year to fraudulent telemarketers.

- 56% of the people targeted by telemarketers are 50 or older

- Telemarketers have the fire power to make 560 calls per second (24 million per day).

- Charities make more money from selling your name and number to the other telemarketing companies than from the donations they collect from calling.

- On average, only 24% of what you donate as a result of a telemarketing call will actually get to the charity on whose behalf the solicitation



* UFI = Useless
Fuckin' Information

The real question is why these companies feel that they have the right to interrupt you whenever they want

is made. The telemarketing company hired to make the call gets the rest.

- The average American gets called 2 to 3 times per day by a telemarketer.

- The FBI estimates that there are 14,000 illegal sales operations bilking consumers in the United States every day.

- The same telemarketer will often call an elderly person day after day, building

a relationship with the target, until he/she thinks a friend, not a stranger is trying to sell them something.

- 92% of the adults in the United States have reported receiving fraudulent telephone offers.

- The Telephone consumer Protection Act of 1991, ostensibly passed to protect consumers from telemarketers, has proven ineffective due to numerous loopholes.

