Chile's lesson for the left

by Tony Hall

Last Wednesday evening the Clen- don Community was treated to an extra- ordinarily vivid analysis of the relationship of forces which lead up to the coup in Chile.

In a forum organized by interested faculty and students, James Petras, an eminent leftist scholar, delivered a paper which stood in bold opposition to the propaganda we have thus far received from the establishment.

"The military in Chile on September 11 was Grover, whom I've described as the insidious and grasping right wing terror- or, US aggression, and Social Demo- catic sabotage, (the opposition party is in effect the US army). Petras, neither Christian nor democratic, pays no attention to the rightist press in Chile--leftists threaten- ing democracy while leading the country to anarchy and chaos.

To Petras the only surprising thing about the coup was that it did not come earlier. By last September the polarization of forces in Chile was practically complete. "Almost everybody was willing to take sides.

On the left stood the workers, the peasants and urban poor, and the revolutionary extremists such as the MIRSTAS. On the right stood the military, small shop owners, displaced property owners, profes- sionals, and the opposition parties in the middle stood Allende, desper- ately trying to finish his term of office, appealing first for negotiations with the enemy, and then turning to the workers to defend him against the right's violent threats. When the end finally did come it was not a civil war--"only a massacre."

The first obvious clue to the im- pending coup occurred a year prior to the event. In October 1972 the right took their first offensive. "Doctors abandoned hospitals, shops closed, truck drivers blocked high- ways, and middle class students tried to withdraw from demonstrated in Cuba in 1916, and Russia in 1917," Petras noted to the considerable cha- grin of Mr. Grover, "seemingly ide- ologic students discovered the incom- paredability of their class aspirations and a Popular Revolution."

Then in June 1973, rightist factions in the military made an abortive push to overthrow the government. By refusing to make deliveries they succeeded in putting a stranglehold on the economy, and in revolutionary changed in effect to be a holding the government hostage."

One rightist group, according to Petras, the military were not the only group opera- ting to bring down the government. The professionals, who fleeced the active rightists, he singled out the intellectuals for special treatment. "Doctors and dentists were on strike through the year (72-73). Nearly all their established professional associations became fulltime vehicles for rightist purposes. The sick, they dy- ing, the aged, the ex- pected mothers, all had to fend for themselves."

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The Artistic Woodworkers’ Strike Is An Issue

We As Students Cannot Ignore!

SUPPORT IS GROWING

Give them your support in a show of strength
Thursday 18.

The Artistic Woodworkers’ Strike Is An Issue

Give them your support in a show of strength
Thursday 18.

In your own way.

In your own time.

On your own terms.

You’ll take to the
taste of Player’s Filter.

Player’s
FILTER

A taste you can call your own.

Warning: The Department of National Health and Welfare advises that danger to health increases with amount smoked.

Labour meeting successful

Madeleine Parent, Norman Penner and Mel Watkins offer their points of view to an inquisitive Glendon audience last Thursday in the Old Dining Hall.

by Greg Cockburn

Last Thursday, in the Old Dining Hall, the Glendon Student Union’s forum on Labour, even though somewhat disorganized, was particularly enlightening. The term “forum”, however, cannot be applied to this gathering in the same context of the word. A “forum” is a gathering for an exchange of ideas, and unfortunately the discussion at this meeting was rather one-sided.

Guest Speakers Madeleine Parent, Norman Penner and Mel Watkins discussed three aspects of labour, with each topic being connected to the current strike taking place at the Artistic Woodworkers Plant, in north western Toronto.

The session began with Student Union member Peter Bennett, who in chairing the meeting, stated that the gathering was to discuss labour, and in particular the plight of the Artistic Woodworkers.

He stated that he had been arrested on the picket lines at Artistic while attempting to prevent scab labour from moving into the plant. He offered no apologies for his action, and even though he suggested that he would undoubtedly not get away with it on his offer.

Madeleine Parent, the secretary treasurer of the Canadian Textile and Chemical Union, spoke first, and dealt directly with the effects of the Artistic Woodworkers strike. In a rather fiery presentation she pointed out that Toronto, being a port of great immigrancy, contains thousands of immigrant workers who work in disorganized plants, with low wages, poor security and deplorable working conditions.

With language being a great barrier for these immigrants it becomes increasingly difficult for them to get jobs. As a result they find themselves in small sweat shops. Ms. Parent went on to state that these workers are tiring deprived of their basic right to form a collective union and to bargain.

As she continued she pointed out that today laws protecting the anti-labour individual are exceedingly brutal. Others are slow, ineffective and absolutely useless. She stated that the employer is given the right to change and alter rules at anytime. The Artistic Woodwork Company demands and maintains the right to discharge any worker for violation of any of the numerous plant rules, regardless of how frivolous they may be.

Although the company has agreed to a $0.05 an hour wage increase, Ms. Parent stated that this is merely a token bribe.

She then stated the Artistic Woodwork Company is engaged in strike breaking, can be accused of using racist slurs, and intimidation. The company also is threatening to deport immigrants to the immigration department, with the threat of deportation hanging over their head.

In conclusion, Ms. Parent stated that “the outcome of the Artistic Woodworkers Strike is important whether or not hundreds of sweat-shops will be allowed to continue in their ways or will people be given the right to live as decent human beings.”

Norman Penner, of Glendon’s Political Science Department, gave a most interesting historical analysis of the class struggle to organize union drives, which really began in the 1930’s under the guiding hand of Madeleine Parent.

Upon the solidarizing himself with the plight of the Artistic Woodworkers, he went on to predict what he feels will be an upsurge in the labour movement throughout Canada. Sighting increasing inflation and restlessness in the public service sector as reasons for this upsurge he feels that now there exists massive organization of labour in Canada.

Mel Watkins, an economist of same renown from University of Toronto, gave a rather spirited analysis of his experience on the picket lines at Artistic. He had been arrested and went through a series of trials in which he was ultimately told that he “shouldn’t have been loitering in Brantford anyway.”

Watkins pleaded for massive support at Artistic, stating “that it was not only an important effect in its own right, but other companies will do the same.”

He went on to say, “Toronto has the most exploited and sweatshop labour force in this country,” and closed by noting the “basic rights of workers to unionize are not recognized in Canada.”

The meeting had to be considered a success mainly from the positive point of view that it made apparent the situation of “sweatshops” in Toronto. Perhaps a representative from Artistic Woodwork Company may have made the affair more of a “forum” but nevertheless it did accomplish something in itself.
Why we should give our support

It's A Question of Self-Realization - Artistic Woodworkers

One topic of major political discussion around the Glendon campus as of late has been the plight of the Artistic Woodworkers, on strike for claims of justice and fair treatment on the job.

The strike is not a question of monetary concern, but more so in retaliation to the Artistic Woodworking Company's ultimatum to their Union bargaining committee to accept word for word, contract clauses which deny the workers the elementary right to bargain, and fair treatment.

As a result, the company is employing scab labour and ignoring the pleas of the representative union, The Canadian Textile and Chemical Union, to fair and just treatment within the plant.

Many may claim that the Woodworkers are striking for justice. Although accurate, it seems that they are striking for even more of a basic right as workers, that being job security. By their actions it has become quite apparent that the Company has no intention of granting this basic right to the employees.

This attitude exists in hundreds of "sweat-shops" throughout Toronto. It has never really been exposed before due to the fact that the employees in these are usually newly landed immigrants who, besides facing language problems, are not familiar with any labour rights which they may be entitled to. Fearing the threat of deportation if they speak up against the conditions, up until recently, they have allowed the situation in these sweat shops to go unnoticed.

Certain alumni and students of Glendon are joining the picket-lines each morning at Artistic Woodwork to voice their discontent at the use of scab labour. It may be well worth your while to go out. show your support. If you have yet to join the picket line. to join it at least for one morning, if for anything as an educational experience.

You wouldn't be required to carry posts, shout chants or obstruct anyone's path of progress if you were to attend. This is being done by some, and as a result a number of arrests have been made. However if you don't want to get arrested, you won't. Simply go out, show some interest and educate yourself.

Go out to Artistic. See for yourself if these sweat-shops really belong in "Toronto the Good". Watch the Metropolitan Toronto Police Force Riot Squad in action and then judge for yourself whether or not "Toronto Cops are Tops." Try to understand that this attitude, within a few years may infiltrate into the white collar positions, where we may find ourselves in a few years. Realize that if the strike at Artistic is lost it is admitting that the rights of a large part of our working force are not and cannot be protected in Canada.

We as students must look beyond the walls of Glendon and get out on the line at Artistic Woodworking Company, if for anything, our own self-realization.

by Greg Cockburn

A DAY IN THE LIFE

Never on Sunday

by Steve Greene

It has always been a secret dream of mine to write a column in a newspaper. I've often pictured myself as the crusading young reporter who gets the big story and saves the newspaper from bankruptcy. Since I've started writing for PRO TEM however my bubble has burst. The paper does not seem to be going bankrupt at the present time, and as far as being a crusading reporter, well, it hasn't exactly turned out that way.

The fact of the matter is, the only thing that I've become renouned for in the newpaper and printers in the world of PRO TEM is missing my deadlines. It's funny but in all my romantic visions of the newspaper world, I never once thought that I would be trouble making a deadline. I mean the life of a newspaper man is supposed to be full of excitement and adventure, he should always have something to write about.

Editor Brock usually tries to have the paper ready to print by Monday. This results in my making frantic phone calls to him on Sunday night or Monday morning begging for more time. Try to picture yourself in the PRO TEM office Monday morning. Editor Brock is going through the last touches on the sports page when the phone rings.

EDITOR BROCK: Hello, PRO TEM office. Editor Brock speaking.

ME: I promise this will be the last time, Chief.

EDITOR BROCK: Don't call me Chief! Have it in first thing in the morning. Editor Brock slams phone down.

CALLER ON THE OTHER END: Hello, PRO TEM office. Editor Brock speaking.

EDITOR BROCK: Hello, PRO TEM office. Editor Brock speaking.

ME: Well, you see, sir, it's like this. Last night my goldfish died and then Uncle Tom cut his finger and then Shurtle slipped in the shower and sprained his toe and after that Johnnie had an accident while shawdowing in the study and I just didn't have time to write anything with all this happening and do you think you could give me an extension?

EDITOR BROCK: (pregnant pause) Well, Greene, you know that this is the fourth week in a row and I'm beginning to lose my patience.

ME: Editor Brock sir, this is Steve Greene, you remember me?

EDITOR BROCK: Don't tell me, Greene. You haven't written your column yet.

ME: Well, you see, sir, it's like this. Last night my goldfish died and then Uncle Tom cut his finger and then Shurtle slipped in the shower and sprained his toe and after that Johnnie had an accident while shawdowing in the study and I just didn't have time to write anything with all this happening and do you think you could give me an extension?

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EDITOR BROCK: (to Steve Greene) Damn that Greene. Editor Brock resumes his finishing column yet.

CALLER ON THE OTHER END: Hello, Editor Brock. This is Pat Chuchyryk. Last night my goldfish died... Scene fades out with Editor Brock madly tearing out his hair.
Vichissoise award to Betty Crocker

Betty Crocker and her parent General Mills were awarded the second annual Bon Vivant Vichissoise Memorial Award in mid-June for the corporation's encouragement of bad eating habits.

The award, a garbage can, was given by the Centre for Science in the Public Interest, as a counter event to the 33rd annual Meeting of the Institute of Food Technologists at the Miami Beach Convention Hall.

"Bad eating habits start young," said the Center's representative Dr. Michael Jacobson, and General Mills spends millions of dollars a year to encourage kids to eat foods that contain a high percentage of sugar, a good deal of salt, potentially harmful artificial colorings, and refined flour from which many nutrients have been removed.

More specifically, the company was cited for marketing "breakfast" products, like Kaboom, Sir Grapegrow, Baron Von Redberry, and Frankenberry, that contain between thirty and fifty percent sugar and are conducive to tooth decay. These products are more candy than cereal.

Like other cereal manufacturers, General Mills boosts its sales by advertising directly to children, zeroing in on Saturday morning TV, as well as using box top hypes and other premiums as lures.

Jacobson said that the refined flour used by General Mills, "although enriched, lacks many valuable vitamins and minerals, and is virtually devoid of roughage."

Two General Mills cereals, "Total" and Wheaties, are identical except for 1/3 cents worth more vitamins a 12 ounce box of Total. That 1/3 cents mushrooms into 18 cents at the store--a 5400 percent mark-up.

"This adds up to about a 10 million a year gyp," said Jacobson. "It is cheaper for someone to buy Wheaties and a vitamin pill than Total."

The centre also accused General Mills of secrecy (the food producer recently declined to make public the nutritional analyses of its products) and deceptive labelling. Many General Mills' labels violate American federal regulations which require that preservatives be identified by chemical name. And Betty Crocker markets a "butter pecan" cake mix which contains no real butter and no pecans.

After the Kellogg Company, General Mills is the second largest cereal producer in the country. But the cereal alone did not account for last year's profit of 65.5 million on sales of $1.6 billion. With Lionel Trains, Ply-Doh and Parker Brothers games, General Mills is now the third largest toy manufacturer in the U.S.

Frozen seafood, a frozen meat substitute, Hamburger and Tuna Helper, clothing, jewelry and industrial chemicals (including vitamins) are among the company's other products. There is also a 65 unit restaurant chain (Red Lobstar Inns), and the company is currently testing a computerized weight reduction program, travel companies, and adult education centers.

Say "Yes" to sports

They said horseback riding might be uncomfort­able during your period.

But you used Tampax tampons and felt fine.

They said you might feel self-conscious about skating. But you relied on the protection of Tampax tampons, with nothing to slip or show or cause odor.

They said bowling might be too strenuous during menstruation. But you thought—the more exercise the better. And protected yourself with internally worn Tampax tampons.

No matter what they say, you know you can always be active with Tampax protection and comfort.

The internal protection more women trust

MADE ONLY BY CANADIAN TAMPA CORPORATION LTD.
BARRIE, ONTARIO

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A plus B font C
par Yves Gauthier

Après près de quarante années de lutte et d'éducation populaire le Crédit Social continue à perdre du terrain. En effet après l'Union des Electeurs qui elle même venait après le Social Credit des provinces de l'Ouest, Caouette décide de former un parti politique crédiste au Québec qui devait s'allier avec le parti politique crédiste canadien. Il n'a pas failli attendre longtemps avant que les guerres intestines entre les anglophones et les francophones (canadiens et thomponistes) éclatent à l'intérieur du parti. Depuis le Crédit Social canadien n'est plus qu'une formation québécoise et le Québec démarre son dernier bastion. Même et le leader incontesté des crédistes, le bon Réal, s'était toujours opposé à un parti politique crédiste québécois (rien sûr, il aurait vu sa domination sur le mouvement diminuer) il a dû accepter en 1970 de former un parti politique crédiste au Québec.

Les résultats furent décevants car les sièges gagnés et les votes venant des mêmes circonscriptions et des mêmes personnes qui accordaient leur faveur aux crédistes sur le plan fédéral.

Papa Caouette voulait avoir Dupuis comme leader québécois. A la suite du premier congrès, congrès de chambre de balai, Camil Samson fut choisi comme leader québécois. Comme il est normal chez les Crédistes, les scissions ne tardèrent pas à venir. Lors du deuxième congrès, congrès de dentier, papa Caouette réussit enfin à faire élire Dupuis comme leader du parti crédiste québécois. Plusieurs vieux membres du parti ont quitté le con-

...la larme de réactionnaire a etait ecole faire elire de quarante anees de societe la revue Maclean dans l'edition un parti politique a le personnes...

...eclaire en evoluant professeurs celui qui nous... Quebecois pas la chefferie est au memes fait savoir, qu' on devrait fusiller tous enfin en explosion.

Le Credit Social a etait, le Credit Social sera, n'importe ou... Dupuis n' est pas conservateur. tout les moyens sont bons pour y parvenir chez les liberaux car ceci

RICHARD BRACK STEREO

IF YOU TAKE YOUR TIME 'BOUT WHAT YOU CHOOSE, WE GUARANTEE YOU WON'T loose....

we built our name by selling quality ....
... quality doesn't have to be expensive.

If you are a fan of 1970s music, you can listen to the song "Heidelberg". The lyrics mention the "spring water" of the river, symbolizing purity and freshness.

And that's the truth!
Paper Moon: a story lacks plausible theme

The film Paper Moon, an amusing but farcical put-on, featuring Ryan and Tatum O'Neal, may very well prove to be Ryan O'Neal's demise as far as his acceptance as a credible actor is concerned.

It is difficult to assume whither or nor it is the poor casting of O'Neal which affects his performance, or the scene-stealing cliches of his daughter Tatum which are responsible for the blandness of his effort. Where Paper Moon falls down, and rather flatly I daresay, is in the presence of Tatum O'Neal. Her lines and solutions constantly make Ryan O'Neal appear a complete imbicile. This in itself may not be so detrimental as it is the manner in which O'Neal reacts to these absurd conditions which really dampens his performance.

How is it that a nine year old girl is able to travel as a side-kick embroidering people at every turn, never enjoying anything that a nine year old girl would want to enjoy, and yet never complain? Why is it that from time to time it is the nine year old girl who is constantly establishing the bounded calling man out of trouble? In the end, it is Addie (Tatum) who ousts their victims, the other con men, and the law. And as if to add insult to injury, why is it that Moze (Ryan) is always completely stumped by the punctilious wisdom of a nine year old orphan, and when he follows her advice, continually comes out on top? A fair-fetched one to say the least.

Tatum O'Neal did steal the scenes in Paper Moon. She is cute, witty and possesses an incredible air of arrogance. Unfortunately, in Paper Moon she suffers the enigma of most child actors cast of being typecast. The scenes and events of Paper Moon are too rigid, inconsistent, and often questionable. You may enjoy Tatum O'Neal's uniqueness, but beyond this, Paper Moon is exceedingly bland.

In "DECANIATION", the cycle of lumberjacks who "flowrith on/ the boiled blood of/maple...while trees/ grow tall in human commerce" is a cycle of man and tree, possibly "mans". Oughton draws a picture here of a positive ecosystem in which man feeds an environment which feeds him. Out of the equation of the poet's life with the space around him, a third element is inscrutably synthesized, and this third element is the poem. "THAT LINE" begins and ends "I turn my life upside down/nothing falls out..." cry salute the crystal fist of winter/ from which nothing falls...through those trees life/sometimes flies into, and words/taking another track/over rivers full of fall."

Titled Tree Trains, not tree trunks as you might expect, these poems treat language not as dead baggage ("trunks", mere containers), but as a vehicle whose movement presents a way out of an existentially inert equation of man to landscape. "Train in its gerund form, "Training", is the title of the book's central (literally and figuratively) poem. "Train-ing" being both a means of transportation, and a synecdoche for exercise and for the deliberative shaping of growing things. Is the key word to these poems. Movement from subject to object over a vacant literary landscape ("over white snow pages") makes itself possible and essential, if the poet is to seal and heal "the gap of where we were". As for Canadian poets before him (Pratt, to name one) the railroad represents the means to a collective end. "Train" translated into a poetic - Oughton's train moves towards universality; its movement answers a blank that is receptive. "Trailing's" last stanza on the page is itself an exercise in perspective: "The train's in a hurry to join city to city since perspective is slipping at its tail (smaller when longer) so it stomachs the same line to the listening land".

In contrast to the train poems is the stasis of "LIFE IN FOREST HILL", in which the circularity of traffic and commerce is barren because inhuman, mechanistic. These "neighbours never wave/In their flow to Bay St." Waves, which in former poems are part of the positive eco-system, take on mechanical connotations. Urban cycles appear ingrown, inert, because limited. In "WAVES", the poet speaks of movement as if he were speaking of an ideal gas, flowing "to destination in f/creating at rest we slop/ trade inertia put this glance here, see how 3/police-uniform announco/ buttoned and badged/this is the right amount to yield". Only in "EM PHALLUS!", which at first seems tangential to the former trees and trains, does the under-reciting calculator of "LIFE IN FOREST HILL" meet up with the smiling ecosystem "DECANIATION". The cycle of the male poet back to the female (landscape!) is once more a fertilizing movement, a means to the collective end, perhaps euphemistically speaking. Frivolous throughout, engineered to infuriate and more importantly-deceive the reader with feminity in mind, the poem ends on a note of synthesis: verb as orgasm, speak the glowing verb/to make copula complete. This is just a beginning. John Oughton's little book of little poems, has something to fill as he puts it "train's cavity".
It is fun for everyone

The intramural sports programme at Glendon is designed for students to participate in recreational activities they enjoy and which interest them, whether or not they are particularly inclined toward athletics, but would like to get some exercise, have a little fun, and keep in shape at the same time. There is no expected level of achievement to facilitate everyone who wants to participate. Rather, it is fun for everyone.

Unfortunately, this past year very, very few students are taking advantage of the facilities provided for, partly through tuition costs, which keep the intramural programme at a functioning level. Let me emphasize that there is no par, there is no expected level of achievement to facilitate everyone who wants to participate. Rather, it is fun for everyone because we aim to stress the fact that it is totally recreational. It is for EVERYONE! My advice this past year is to try it! The intramural programme is for you because they are afraid that their athletic talents are not up to par with what is expected of a university intramural team. Let me stress that there is no par, no minimum required. There is no expected level of achievement to facilitate everyone who wants to participate. Rather, it is fun for everyone!

The obvious answer is that there is no reason to be apathetic about something they have never tried. Are you able to buy $20 out every two years toward the athletic programme and not take advantage of it? By the way, the facilities they have available will provide a lot of fun even for the inactive. Even if you have never played tennis before, you have probably heard of it. You can take it up after a little practice with the help of your friends or your coach.

The intramural programme at Glendon College is an everyday occurrence. This means in simple terms is that you can and should participate. Many students say, "Yes, I'm not good enough." This type of apathy destroys the programme and is in direct opposition to the idea of a recreational program. This con- tention is found in the programme. This programme is only one part of the intramural programme. The programme is a whole. It is a whole which is in itself a recreational program. There is no reason to be apathetic about something they have never tried. Are you able to buy $20 out every two years toward the athletic programme and not take advantage of it? By the way, the facilities they have available will provide a lot of fun even for the inactive. Even if you have never played tennis before, you have probably heard of it. You can take it up after a little practice with the help of your friends or your coach.

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on tap

thursday

David French's play, "Of the Fields Lately", continues at the Tarragon Theatre, 30 Bridgman Avenue. 531-1827

The Group of Seven and the Case of the Glowing Pine is still showing at the Poor Alex Theatre, Bloor and Brunswick 920-8373

Gigi, first new stage musical by Alan Jay Lerner and Frederick Loewe in more than a decade, continues to November third, at the O'Keefe Centre. 366-8484

friday

8:30 pm. Doug Henning--Master Illusionist, plus a surprise second attraction -- O. D. H. Admission $.75

An evening with Bruce Cockburn at Massey Hall.

saturday

8:30 pm. A Big Dance featuring the Brass Studs. In the Old Dining Hall. Admission $.75

sunday

7 and 9 pm. Film Society presents "Le Boucher". Rm. 204. York Hall.

8:30 pm. New Chamber Orchestra of Canada series in Great Hall, Hart House, U. of T. All Bach programme, featuring Robert Aitken, Flutist. $2.00 students.

monday

1:00 to 2:00 pm. Mature Students' Forum, in the hearth room (adjacent to the Junior Common Room) main floor, York Hall.

coming up

"Story of a Dead Woman: A one act play by John Kippatrick. Two nights only, Wednesday, October 24 and Thursday the 25th in the Pipe Room. Admission $.50.

8:30 pm. In the Old Dining Hall. A classical concert with Oriole Trio, featuring Carolyn Gundy-master violinist.

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