

DIALOGUE

THE GEORGE BROWN NEWSPAPER, Vol. 3, Issue 5, May 1982



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OUR CHANGING WORLD

Adi Mistry

Value For Work

In athletics, in the business world, or at college, you will find people who, if they don't get their own way, tend to sulk and slack off on class work or the job. Until they conquer this attitude, they are their own worst enemies. People who haven't learned to accept the necessary leadership of others lack a major qualification for becoming leaders themselves.

No operation, or part of an operation, can have more than one quarterback at a time. Once a play has been called, everybody on the team has to carry out his or her assignment. If it

doesn't go for a gain then the quarterback has to call somebody else. But, unless everybody puts their best into every play, none of the plays work very well.

This doesn't mean you have to be a "YES-PERSON". Every student has an obligation to express his or her opinion — TACTFULLY — even though it may be directly opposite to that of the person he or she works for. But, once a decision has been made, students have an obligation to do their best to make it work, regardless of whether they agree with this de-

cision or not.

Isn't this the way you feel about the instructor who teaches you? Once you've listened to them and made a decision, you expect them to help you make it work.

Don't worry about getting credit — Just do the work. Credit will eventually come in the best possible way — unasked.

Work with your instructor, not against. The sooner you learn this fundamental, the greater your success will be.

It isn't what you know about that counts — it's what you do.



You can now cannot reach the Dialogue, B.R., A.D. & Ma Bell had the telephone re-moved.

LETTERS

GAYS NOT SO GAY

We are appalled at the fact that gay men are not allowed to join feminist organizations.

Feminists, gays and lesbians have in the past gathered together to protest against abortion, VD, sexual discrimination and harassment. This has earned our right to be active members of any feminist organization.

Frank and Garry

ROMAN LIKES US...

I was absolutely delighted to read the April issue of the Dialogue.

It speaks well of the editorial staff, they have worked diligently to make the newspaper more than just a forum for ads. The staff, George Szymczak and Yvonne Medema, are involved in writing, typing, editing, assembling and distributing the Dialogue, and as they contribute to this worthwhile enterprise, they are gaining experience that will prove valuable when they apply for real employment.

When you return to GBC next semester, look around and involve yourself in student activities offered by SAC. Let your interests, talents and time enhance GBC and enrich you.

Roman Bijan



STUDENT COURSE ASSESSMENT

With reference to the Student Course Assessment, I concur with your objectives to achieve excellence in our educational delivery system and equitable treatment of our students. However, I am concerned about one part of the mechanism selected by you in this report. This concern relates to the statement that you intend to provide the assessment sheets

to the appropriate department heads. I suggest that this is inappropriate and that such information should be provided only to the individual faculty member involved. This latter approach, coupled with discussion between the teacher and the students, would be more constructive than the one currently proposed.

D.E. Light

The Dialogue welcomes your tributions. All letters must be names by request. Dialogue, Room 129, St. JAMES CAMPUS.

letters, comments and signed, but we will withhold

MEMO:

To all Presidents elect, SAC
From George Szymczak, Dialogue

Just a short note to comment on the leaving SAC and your soon to flock.

It seems to be the opinion of all GBC SAC's that student government must meet the following criteria:

- 1) a neat plastic appearance (especially when meeting with charge of telephones).
- 2) no original thinking and/or riots.
- 3) a suitable reverent attitude to Paul Wallis or clone (B.F.).
- 4) no hassles from them personally.
- 5) absolutely no loud noises.
- 6) a smutless, gutless newspaper devoid of opinion, news and representation of GBC students.

Over the years individual people have served on SAC. Through their hard work and persistence their contributions have been great. But there have been others who, because of apathy, ignorance or active obstructionism have left SAC frustrated and disillusioned. It is my opinion that this year's SAC does not contain any individuals for the "SAC hall of fame" even though they will give themselves trophies and awards. After a particularly inauspicious beginning (fighting, backbiting, character assassinations, personality conflicts, love triangles and quarets) this year's SAC has done more than an adequate job. Congratulations.

G.S.

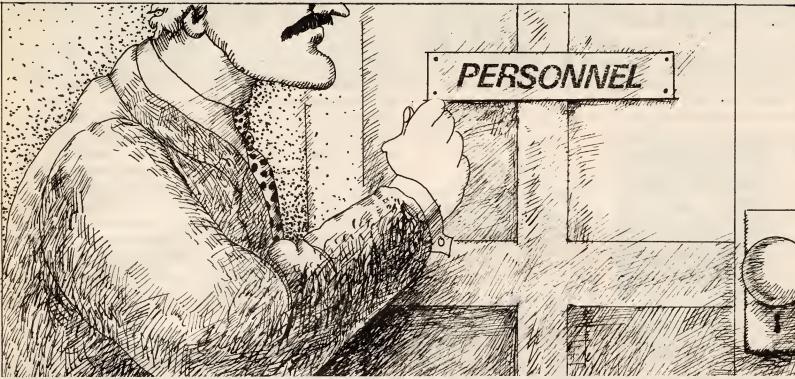
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JOB SEARCH TECHNIQUES

When you are looking for a new job, you should research the field thoroughly in order to get the complete picture.

There are three steps involved.

2. Information Gathering.
2. Negotiations
3. Evaluation

1. INFORMATION GATHERING

- a) Research the company — check the physical environment you'll be working in
—look at the people you'll be working with
—check the company's record — financial statements, etc.
—what kind of a reputation does the company have — slow or modern, up to date, new methods, etc.
- b) Research the job — what is the job description — where does it fit into the organization — where does the job lead — who was the last person in the job — why did he leave — what is the salary range
—what kind of responsibility will you have
- c) Research the boss — type of person — his track record — is he a developer or a controller
—who'll negotiate with you — boss or personnel department
- d) Assess your fit in the organization — how does the company fit in with your game plan

2. NEGOTIATING

- a) Know the ground rules
—get as much information as you can — puts you in a good position to bargain
—be aware of what the other side is going to do
—the one who makes the largest initial demands is going to win — go high and then negotiate — 5-10% higher
—the candidate with the greatest desire, enthusiasm and positive attitude towards the company and boss gets the job
—don't accept an offer when it's made to you — leave room to negotiate
—state your position clearly — you're not there to win a popularity contest but to sell yourself and your skills
—have nerve, be confident, know what you want and how you fit, sell yourself, stay firm on your position and wait for concessions to be made.
- b) What do you have to offer and what are the employer's needs?
 1. Level of experience — why is the employer interested in you — what is your value in the market place.
 2. Education — how important is it to the company — will you take further training.
 3. Availability — when are you ready to start work.
 4. Mobility — can you move now and/or later — what impact will it have on your lifestyle.
 5. Business contacts — do you have any business contacts that the company could use.
 6. Pension — how important is it in terms of your lifestyle.
 7. Salary/compensation package
—say the salary range is 20,000 to 25,000
—point of entry will probably be at the mid point 22,500

—but could be 20,000

- try to negotiate for 22,500 — for a person who's well qualified, the company will go for 25,000
- you could try for 5-10% more at 26 or 27,000
- you must establish what you need to live on
- you could use your present salary base and go up
- check salary review — does the company give a salary adjustment when it does a performance review — get an agreement in writing
- if the job is a new position with no salary range, use your skills and experience to bargain with other perks to negotiate for — bonus arrangement, car, car allowance, metro pass, club membership, courses, mortgage loans, moving expenses, interest-free loans, etc.

3. EVALUATION

- set optimistic goals
- if asked to quote a salary figure, quote on the high side.
- avoid salary question as long as you can in preliminary interviews — don't get yourself locked in — make sure the employer wants you before you discuss salary — know your bottom line — get the offer in writing — get an acceptance date — translate gross salary increases on a weekly basis.
- don't accept right away — think it over for at least a day.

SURVIVING ON THE JOB

There are seven things to be aware of.

1. Understanding the nature of the world of work.
—it's competitive — between companies and individuals
—loyalty — some companies are and some aren't — treat all companies as if they aren't — be cautious
2. Know and analyze the communication network chart.
—notice who reports to whom and who makes the decisions
—be aware of the invisible power chart — who really are the ones who have the power — draft this power chart.
3. Become part of the invisible network.
— be supportive of clerical and secretarial staff as they can influence decisions
— be a producer — never let up
4. Never teach or give anyone the skills so they can replace you.
— help your fellow employees but don't tell them everything
5. Continue to master your skills and expertise.
—keep up with what's going on in your field
—take the first few moments of the day to set your goals and read new literature — also talk to others in your field
6. Keep your own evaluation report.
— keep a record of your successes and achievements
— after six months, make it into a brief and show it to your supervisor, especially if there is a position coming up or use it to get other employment.
7. Always keep in mind your long term goals and constantly reshape them.
— think in terms of where you want to go and how to get there
— you should be thinking of a move after a year and a half to two years.

INTERVIEWEE SELF-EVALUATION

After each of the interviews you attend, ask yourself the following questions. This will help you in your next job interview so you can avoid some of the common mistakes made by interviewees.

1. How was my **PUNCTUALITY**?
— late for interview
— right on time
— early for interview
2. How was my **POSTURE**?
— poor
— fair
— good
3. How was my **HANDSHAKE**?
— poor
— fair
— good and strong
4. How was my **APPEARANCE**?
— untidy
— satisfactory
— neat, well-groomed
5. Was I **FRIENDLY**?
— distant and aloof
— warm, friendly, sociable
6. Was I **RELAXED & POISED**?
— appeared nervous
— about as poised as the average person
— sure of myself, confident, calm under pressure
7. How was my **PERSONALITY**?
— unsatisfactory for the job
— satisfactory for the job
— very desirable for the job
8. How was my **CONVERSATIONAL ABILITY**?
— talked very little
— average fluency and expression
— talked well and to the point
9. How was my **ALERTNESS**?
— slow to catch on
— grasped ideas with average ability
— quick to understand, perceived well
10. How was my **JOB INFORMATION**?
— poor knowledge of field of interest
— as informed as the average person
— well informed
11. How was my **EXPERIENCE**?
— not related
— average amount of meaningful background
— background very good, considerable experience
12. How was my **DRIVE**?
— poorly defined goals
— average goals, puts forth average effort to reach these.

The Law and You

part two

The most visible aspect of law enforcement is traffic tickets. Depending on the severity of the charge a ticket can be a minor annoyance or a major headache. In many cases people would rather pay the fine and lose a demerit point or two, rather than appear in Court and fight the ticket. But if you collect enough tickets, demerit points will build up, and at fifteen points you will lose your licence.

A misconception many people hold is that if you are given a ticket you are guilty of the offence. A traffic ticket only says that the police officer believes you to have committed the offence. You are only guilty when you admit to the offence

(by paying the ticket) or are found guilty by a judge. This article will try to show you how to conduct yourself from the time of receiving the ticket, so that you may not have to pay the fine and lose demerit points.

THE TICKET

There are two procedures used when you are charged with an offence involving the use of a motor vehicle. For less serious offences under the Highway Traffic Act you will be given a traffic ticket summons. It will contain your correct name and address, your driver's licence number, other driver's licence information, the registration number and description of your automobile, and a short

TRAFFIC



TICKETS

description of the offence. The offence must be described in the authorized shortened words and expressions. If this is not done,

then the ticket is defective as the words used are not correct and it has no effect as a charge. Also, the charge must describe where the offence took place with sufficient particularity to let you prepare a defence. If it has the wrong set, then it also may be dismissed.

When you receive a ticket you have the option of paying it, or disputing it in court. If you have the time, a day in court, if just for experience, will be well worth the time spent — who knows you may even win.

The second method the police may use to charge you is a separate summons and information. This method is used for more serious offences under the Highway Traffic Act and such

driving offences under the Criminal Code as impaired driving or dangerous driving. A summons does not set out the substance of the offence, but rather tells you what section you have transgressed and when you are required to appear in court. Depending on the severity of the charge you may have the option of paying a fine or going to court. For more serious offences you will have to appear in court.

COURT ROOM PROCEDURE

When you have received a summons or a ticket it will have the date you will appear in court, along with the court room number. If you phone the County Court office in the government of Ontario's listing in the phone book they will tell you where the court room is.

On the date of your appearance you should be sure to be in the court room at least fifteen minutes before the time the court convenes.

In Traffic Court a great many people represent themselves and it is not difficult to do so. The procedure in the court is fairly informal but there are certain ground rules you should be aware of. You will know your case is being tried when the court clerk calls you forward. The Judge will read off the charge and ask you how you wish to plead. If you say not guilty, then the Prosecutor will have to prove you committed the offence you are charged with.

PRELIMINARY OBJECTIONS

Before you enter a plea, there are a wide variety of preliminary objections you may raise — these are defects on the face of the ticket. One is: the short form of the charge is not written correctly. The correct form is found in the Highway Traffic Act. This should be raised before you enter a plea of guilty or not guilty. The Judge will listen to your preliminary objection. For most objections he will not dismiss the case. If he does not, then you will be asked to enter a plea and the trial will continue.

THE CASE FOR THE PROSECUTION

The Prosecutor will call his witnesses — i.e. a police officer, other people at the scene of the offence. This is called direct examination. As the prosecutor finishes with each witness you will have a chance to cross-examine each one, in order to show inconsistencies in their testimony. You should not tell your own story at this point but merely ask questions on the

How to order the beer that keeps on tasting great.

Cont'd on pg. 11

THE GEORGE BROWN STUDENT FEDERATION



The George Brown Student Federation consisted of (left to right, back row) the campus Presidents Danielle Barrette, Nightingale; Paul Wallis, Chairman, (front row) Silvano Redina, St. James; Elena Hope, Casa Loma; and Reg Leduc, Kensington.

Other Federation representatives include: from Nightingale, Lois Pursley, Ian Cameron, from Kensington, Joanne Sheffield, Water Stausser and from St. James, Rick Anderson and Al Steip.

These individuals helped to create a more unified college for the students at George Brown for 1981-82.

NIGHTINGALE STUDENT COUNCIL

Danielle Barrette



From: Katie Farenga, Sandra Green.
Back row: Bonnie Haslip, Mike Franklin, Lois Pursley, and Ian Cameron.
Absent members: Danielle Barrette, Suzanne Bailey, Lori Elashuk, Frances Birch, Andrew Springer.
Federation Representative: Ian Cameron.
Presidents Advisory Committee Rep: Yvette Graham.

The Nightingale Student Council has again chosen its individual route and set up an interim council to fulfill the functions of the Student Council for the 1982 summer period.

The executive functions will be filled on acting basis by the interim council namely:

President:
Lois Pursley
Vice-President:
Mike Franklin

Secretary-Treasurer:
Ian Cameron
Social Convener & Reporter:
Shared responsibility.

This year's student council consisted of three executive members, Danielle Barrette President; Bonnie Haslip, Vice-President; and Lois Pursley as Secretary-Treasurer.

Elections will be held in September 1982. Any full-time Nightingale students who wish to be involved in the student council for next year are welcome to drop by the S.A.C. office or give us a call at 593-4421.

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REVIEW

SARAH BERNHARDT LIVES!!



TORONTO, Ontario, March 12, 1982 — The divine Sarah Bernhardt makes a triumphant return to the stage in MEMOIR, a passionate and poignant drama by Calgary playwright, John Murrell, author of WAITING FOR THE PARADE and FARTHER WEST. Jean Archambault

plays Pitou. Sets and costumes are designed by Terry Gunvordahl. Lighting is designed by Peter Smith.

In MEMOIR, Sarah Bernhardt re-lives the triumphs and tragedies of an incredible life as Georges Pitou, her devoted secretary-companion fights to maintain dignity and order in

the face of her explosively chaotic vitality. His very identity is rocked by the Divine Sarah, this force of nature that he cannot help but love and respect.

MEMOIR has been translated into nine languages and has been widely produced in Europe and South America. John Murrell received an

ACTRA award nomination for the radio version, heard on CBC FM's Festival Theatre.

Monique Mercure is one of Canada's leading ladies in theatre, television and film, both in French and in English. She recently received raves for her role in SAGA OF THE WET HENS. She won the Golden Palm award at the Cannes Film Festival in 1977, and an Etrog award for J.A. MARTIN, PHOTOGRAPHE. She starred in LES BELLES SOEURS for Toronto Arts Productions, as well as in the CBC version. Also for TAP, Ms. Mercure starred in ELECTRA. At the Atlanta Alliance Theatre, she played Maxine in THE NIGHT OF THE IGUANA. She also starred in the European tour of A TOI, TOUJOURS, TA MARIE LOU.

Jean Archambault was last seen at Toronto Free Theatre in Fennario's NOTHING TO LOSE. He played the role of narrator in the touring shows of THE LOST FAIRY TALE for YPT, and created the role of "Thibault" in Fennario's

BALCONVILLE which toured Canada and Britain. In Montreal where he is currently playing in BENT, he is also known for his roles in L'IMPROMPTU D'OUTREMONT and THE DECAMERON.

George Bloomfield has directed a multitude of feature film, television series, special

and theatrical productions. Mr. Bloomfield is particularly well known for his direction of the world premiere of THE ECSTASY OF RITA JOE, two seasons of SECOND CITY, and the feature film JENNY, starring Alan Alda.

Guy Sprung has worked at Berlin's Schiller Theatre and co-founded and served as first Artistic Director of the Half Moon Theatre in London, England. Mr. Sprung directed the initial productions of LES CANADIENS, BALCONVILLE, W.O. Mitchell's BACK TO BEULAH, THE BLACK BONSPIEL OF WULLIE MACCRIMMON and Ann Chislett's QUIET IN THE LAND at the Blyth Festival. He directed both the national tour and Toronto Free Theatre's production of PAPER WHEAT. His production of NIGHT AND DAY for TFT earlier this year was an overwhelming success.

MEMOIRS OPENS APRIL 21st IN THE UPSTAIRS THEATRE OF TORONTO FREE THEATRE, 26 BERKELEY ST. Performances are held Tuesday to Friday at 8:00 p.m.; Saturday at 4:30 & 8:30 p.m.; and Sunday at 2:00 p.m. Tickets range from \$6.50 to \$9.00 with substantial discounts for students, seniors and for group bookings. For reservations, call TFT's box office at 368-2856.

TOP 20 ALBUMS

This play list is compiled by the Music Director of GBFM according to what the D.J's play.



Two Weeks Ago	This Week	ALBUM	ARTIST	LABEL
1	1	Architecture & Morality	Orchestral Manoeuvres	Polygram
2	2	Concert In Central Park	Simon & Garfunkel	Wea
3	3	Dare	Human League	Polygram
5	4	Renegade	Thin Lizzy	Polygram
6	5	For Those Who Think Young	Rough Trade	Columbia
7	6	Saturday Night Getaway	Frank Soda	Polygram
14	7	Reason	Kinetic Ideals	Mannequin
8	8	Non Stop Erotic Cabaret	Soft Cell	Polygram
9	9	Blood Run Hot	Downchild	Attic
10	10	Movement	New Order	Polygram
4	11	Sons and Fascination	Simple Minds	Polygram
19	12	Ray Materick	Ray Materick	Phonodisc
13	13	Gimme a Break	Dutch Mason	Attic
15	14	Inner city Front	Bruce Cockburn	Columbia
17	15	Shadows	Gordon Lightfoot	Wea
20	16	Tin Drum	Japan	Polygram
—	17	Tender Turns Tuff	Mikael Rickfors	Attic
12	18	Penthouse and Pavement	Heaven 17	Polygram
16	19	Fiction Tales	Modern Eon	Polygram
18	20	I'll Do Anything For You	Denroy Morgan	Quality

SADIE HAWKINS DANCE



Faced with a majority of females on campus, the Nightingale Student Council came up with an idea to promote the socialization of this unusual ratio by throwing a Sadie Hawkins Dance. Students from Nightingale publicized the event at Casa Loma, St. James and Kensington by handing out balloons and inviting all cowboys/girls to join. The dance took place at the Horseshoe Tavern on February

25. The dance included live entertainment, prizes and kissing booths. The night was exciting and all the student s danced and made their generous contributions to the Kissing booths. The Nightingale Student Council thanks all who came out, as well as all the individuals who contributed their time and energy. Hope to see you next year. All the profits were donated to the Ontario Heart Fund.

IMAGES OF CHILDHOOD

Anyone interested in the art of illustration for children's books should not miss seeing the **Images of Childhood** exhibit featuring the works of 37 book and magazine illustrators. The show is on at Harbourfront Art Gallery, April 30, to May 24th.

Experts in the field of children's literature believe this to be the first time for a group showing of the work of Canadian illustrators.

The show covers four aspects of illustrations: rare children's books from the **Osborne Collection of Early Children's Books**, Toronto Public Library; original drawings for the Toronto children's nature magazines, **Owl** and **Chickadee**; book illustrations by 15 contemporary author/artists co-ordinated by the **Children's Book Centre**; and the "pop-up" book commissioned especially for the show from artist **Conrad Furey** in honor of the 150th anniversary of Lewis Carroll's birth.

The Osborne collection was begun by Edgar Osborne 1890-1978 and includes 12,000 volumes ranging from 15th C Venetian fairy tales through Victorian classics together with original artwork. Representing

the collection at Harbourfront are; the original **Blue Beard 1898** and **Robin Hood 1912** (in colour) illustrated by **Walter Crane**; and works by **Kate Greenaway**.

The work for illustrations in **Owl** and **Chickadee** by such artists as **Clive Dobson** and **Joe Weisman** are especially impressive in their original size (at least one and a half times up).



Of the contemporary illustrators work, **Blair Drawson's** *Flying Dimitri* is alone worth the trip. Originals by **Lazio Gal**, **Michael Hartschenko** and **Claudette Boulanger** are among the most exciting pieces. They are strikingly rich in colour and technically masterful.

The last week of the exhibit coincides with the **First Bank International Children's Festival**, May 18 to 24 at Harbourfront.

Participatory events and readings by many of the

author/illustrators in the show are planned as Saturday highlights on May 1, 8 and 15. Children will be able to join in science experiments concocted by **Dr. Zed**, an **Owl** character brought to life by **Gordon Penrose** 1:30 p.m. on May 8, and cartoon with **Mark Thurman**, illustrator of the **Mighty Mites** cartoon in **Owl**, at 1:30 p.m. on May 15. There will be children's books to read in the gallery and a chance to vote for your favorite **Owl** and **Chickadee** cover illustrations.

Among the highlights in the show are **Blair Drawson's** original drawings for *Flying Dimitri*, **Frank Newfeld's** *Aligator Pie* creations and **Patti Stren's** beloved characters in *Hug Me* and *Sloan and Philamina*. Oddities from **Owl** are illustrations for an article on the animal world's most amazing eyes and noses. (Did you know that the scallop has more than 30 blue eyes and the camel three eyelids?) You'll also see **Jon Milne's** exquisite paper sculpture illustrations for the **Owl** article "The Night Before Christmas".

Gallery hours are noon to 6 p.m. Tuesdays to Thursdays, noon to 9 p.m. Fridays to Saturdays and holiday Mondays.



IT'S MAINLY BECAUSE OF THE MEAT

Richard Wlodarski

Are you tired, listless and irritable? Does it seem like it's going to be another one of those days when absolutely nothing will go right? Are the birds running around screaming at the top of their lungs? Well, instead of just reaching over to the bottle of Geritol, why not do something a little different? You deserve a break to-day, so get a babysitter for the birds and send them off to McDonalds. Meanwhile, go to **Porky's**. No, **Porky's** isn't another fast food greasy spoon. It isn't a place where you would find **John Travolta** with his Saturday night fever. **Porky's** is a place where that old adage, "it's mainly because of the meat", would certainly hold true. You can only find **Porky's** in the film by the same name.

Porky's (now playing at the Varsity and several other Toronto theatres is a film about adolescence. It can best be described as an x-rated American Graffiti. Like it's counterpart with all of those great cars and some of those oldies but goodies, such as **Sh-Boom** (*Life Could Be A Dream*), **Earth Angel**, and **Goodnight Irene**. It's a semi-autobiographical story about male rites of passage in redneck Florida, an appropriate setting since it's cretor was raised there.

Porky's is the ingenious idea of **Bob Clarke** who believed it was an idea whose time had come. After making such hugely successful films as **Black Chrostmas**, **Murder by**

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SPORTS

HORSE SENSE MAKES SENSE

Vinita Reddy

This year, we are again faced with the never-ending question that arrives on the first Saturday of May. The first Saturday of May sees the famous Kentucky Derby run at Churchill Downs, in Louisville in Kentucky. Two weeks later, the scene shifts to Pimlico, in Baltimore, Maryland for the Preakness Stakes. Two weeks after, comes the Belmont Stakes in Elmont, New York run at Belmont Park.

The Triple Crown is an event for three year olds only, so the racchorses get only one chance to run in it. Since the first winner of the Triple Crown, Sir Barton in 1919, there have been 10 other winners, who in recent years were Secretariat, in 1973; Seattle Slew, 1977, and Affirmed in 1978.

In 1979, there was a near winner of the Triple Crown, but Spectacular Bid lost the final leg, the Belmont to a horse called Coastal, who ironically was avenging his sire Majestic Prince's defeat in the Belmont in 1969. 1981 saw Summing spoil Pleasant Colony's bid for the Crown.

This year we are watching a host of splendid runners aiming for the Crown. They are the

good TIMELY WRITER, D'ACCORD, DISTINCTIVE PRO (on injury list), LINKAGE, EL BABA, BEFORE DAWN (a filly), ROYAL ROBERTO, CASSELERIA (the best Californian invader in recent years; also has one eye), MUTTERING (from California), UNPREDICTABLE (Californian), STAR GALANT, OUR ESCAPEDE, FORBES, SHIMATOREE, LASER LIGHT, etc.

These horses will be able to do well in this year's Derby, Preakness, and Belmont but these races are losing some of their glamour due to the death of Lets Dont Fight, who died after surgery, and was a well-regarded juvenile last year, and to the injury and eventual retirement of Stalwart, winner of 4 of 5 starts and earner of more than \$550,000. He had not raced this year.

My best bet are D'ACCORD, TIMELY WRITER, LINKAGE, EL BABA and the filly BEFORE DAWN.

Good luck to all you horses out there. Go for the roses!*

*The Roses represent the Kentucky Derby, in which the winner receives a rose-covered horseshoe victory blanket.

ATHLETIC AWARDS DINNER

Roman Bijan

SUMMARY OF AWARDS

Recipient of award

John Ball
Karen Herbert
Ng Keng-Lin
Dan Leroux
John Thompson
Leroy Simpson
Sven Pavay
Robert Cordovado
Chong Cao
Jennifer More
Martin Mucha



Leroy Simpson and Mike Saagh (Coach).

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Touch Football
Women's Basketball
Badminton
Coss Country
Men's Basketball
Boxing
Tennis
Soccer
Table Tennis
Women's Volleyball
Men's Volleyball

Award presentation

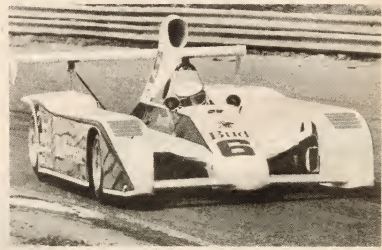
Mr. Albert Da Silva
Mr. Kim Ng.
Mr. Alex Barbier
Mr. Mike Saagh.
Mr. William Gabriel
Mr. Edmund Yew Woon
Miss Mary Skinner
Mr. Henry Maroukian

SPECIAL RECOGNITION AWARDS

Male Athlete of the Year — Zeke Fagundes
Female Athlete of the Year — Karen Herbert
Outstanding service in athletics — John Ball
Women's Basketball — league leading score — Karen Herbert

CAN-AM RACING SET FOR MOSPORT SEASON

Nelson Hudes



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Mosport Park will once again kick off its season with motorcycle racing at the Victoria Day Sprints on the May 22, 23, 24th weekend. The race will be filled with action and lots of excitement for all as top Canadian and American riders will be featured. One of them will be Dale Singleton, a two time Daytona winner who has raced at Mosport before.

In June, the racing switches to cars with the second race of The Sports Car Club Of America (SCCA) Budweiser Can-Am series. The Labatt's Blue Can-Am (June 4, 5, 6) will feature drivers such as Patrick Tambay, a two time Can-Am winner (1977 and 1980) coming back from driving on the Formula One Circuit. He will be driving for Racing Team VDS of Belgium's Count Van Der Sten.

Danny Sullivan (The Ken-

tucky Kid) who placed 3rd in last year's June Can-Am and 7th in the September Mosport event will be returning to Mosport and driving for the Paul Newman Team. Newman's Budweiser March won both Mosport 1981 races with Italy's Teo Fabi. Fabi was the fastest in qualifying and turned the fastest laps in both races. Ricardo Zunino, the Argentine sensation will also be driving for Newman this season.

Al Unser Jr. will be making his Mosport debut driving for the Falles Racing Team and car owner Rick Galles. Unser Jr. is the 19-year-old son of three-time Indianapolis 500 winner Al Unser. In 1981 Unser Jr. was driving the Volkswagen powered Ralt RT-5 in his first full season on the Super Vee Circuit. He had four victories as well as the overall point championship.

Again Mosport will be the only track in the history of the series to host two events in one year as the Can-Am returns on the September 10, 11 and 12th weekend. A Formula Atlantic race will run in conjunction with the June Can-Am and a Super Vee race with the September event.

Both of Mosport's Can-Am races will be televised — but on a delayed basis, so fans going to the track will see all the action first.

Other races on Mosport's schedule are the Labatt's 50 GT — August 13, 14, 15. It is the 12th race in the IMSA Camel GT series and is a six hour race. The Thanksgiving Motorcycle Grand Prix Of Canada will be the season finale before cross country skiing begins in the winter.

OPINIONS

THE SELF

Herman Janzen,
Liberal Studies

This is a hellishly difficult topic. I would, therefore, appeal to the reader, not only for his tolerance and forbearance in his perusal, but also for his active assistance in thinking along and suspending his judgement for a little while. Without that, I don't think I'll be able to make much sense of it.

To begin with, we've all got a Self, and it is almost invariably a source of pain, frustration, exhaustion, and defeat. We are hurt because our self-image is too delicate, too overblown and too fantastic. We are imprisoned in our Self because we don't know how to step out of it. It saps our strength because we invest too much energy in maintaining it. It renders our lives meaningless and empty because the operation of the Self isolates us.

If we suffer serious hurt as children (and we all do, one way or another), the Self cultivates that secret wound for the rest of our lives and thereby drains our vitality.

Why not get rid of it, then? What do we need it for? Growing up, we gradually come to realize in a series of jolting discoveries that not all the world is bound to us in friendship. The most painful shocks come in seeing that even our closest relatives, our very parents, are more concerned about themselves than about us. In time, our trust in others diminishes, we withhold our love, and become self-protective and self-enclosed.

Out of our experiences, encounters, schooling and, etc., we soon build up an inner world that resembles the world out there in many points but which is essentially a construct of our imagination and we begin to live in that world, not the real world. With some people, the fit between their imaginary world and the real world is so poor that they cannot function out there. We call them crazy or words to that effect. For most of us the fit is tolerable so as to allow us to get by without suffering shipwreck, but over the years we do suffer debilitating damage, not only mental, but also physical. The body pays the price of our mental imbalance. We neglect it through the improper use of food and drink and inadequate exercise, and

there is a whole host of unconscious penalties we exact from the body in the form of psychosomatic ailments.

As we construct a picture of the world, so, in the same process, do we also construct a picture of ourselves? The inner and the outer are mirror images. They are essentially one and the same. *I am the world.* This statement is bound to irritate many readers. We like to see ourselves as good and the world as bad. But this is sheer tomfoolery or projection. If you are young enough at heart and still somewhat sincere, you can easily test this assertion. Think of a situation where you have flared up in righteous indignation at someone. After cooling off, ask yourself honestly whether all the accusations you have made against the other couldn't be directed against yourself. You are bound to find that the vice you were castigating in the other is really your own. The reason why we get so insanely agitated is precisely this need to deny our own moral depravity and to pin it on others.

A question that is waiting to be asked at this point is the following: If the above description of the world and of the Self is essentially correct, and if the assertion that the two are one is also correct (and there is a great deal of corroboration for this view, from man's earliest writings to Piaget), is there then a way out of this vicious circle of endless corruption? Or is the process inevitable, impelled by its own momentum (i.e. man's greed and selfishness) to repeat itself until the final conflagration, which for the earth may not be too far off if one is to believe the scientists who tudy such questions?

This question has its own urgency and doesn't need to be dramatized. What keeps the process going and accelerating is, of course, man's blind pursuit of his private happiness without regard for the rest of the human community. Adam Smith, as well as the American Constitution, has declared this pursuit sacred in the assumption that greater portions of individual happiness will naturally add up to greater happiness for the whole, and that happiness is essentially a material quantity that can be measured in material terms. What a joke. And what an expensive joke.

But even without the belated blessing by the Utilitarians,

selfishness has always been the big game on earth, ever since we first climbed down from the trees and developed our cunning ways (or, since Adam and Eve first ate from the tree of knowledge, if you prefer it's the same story, really!). That same narrow utilitarian principle is still the main argument used by all those who wish to keep our programs at G.B.C. free of general education. The number includes almost all teachers and administrators and, unfortunately, also the majority of the students, though I believe the students might feel different if they were given a chance to see how the game is being played.

Back to the question, Is there a way out? Yes. Clearly, the solution is an ending of private selfishness. A tall order, you may say, and a mite unrealistic. Perhaps so. But if we are all caught on this great Titanic and about to ram an iceberg unless we change course, then accurate intelligence about our situation may work wonders. The purpose of general education, which I discussed at greater length in the March and April issues of *Dialogue*, is precisely to create a small space (two hours a week) in the life of a student where his/her mind is not narrowly directed at his course of study, where he/she can choose what he will, and where he can look around and take in the larger picture of life at his own leisure.

Our word 'school' derives from the Greek and originally meant *leisure*. A school that entirely discards the principle of leisure becomes a factory, an inhuman sweatshop. No real learning can take place in such a situation, and administrative efficiency becomes the sacred end to which all processes have to be subordinated. The result is the snidely anti-intellectual atmosphere we have to labor under at G.B.C., especially at Casa Loma. Students taught in such stifling surroundings are given little opportunity to develop an active imagination, which is just as important in the real world out there as rote responses.

Now perhaps I can invite you, the reader, to judge. You have been patient long enough. If these remarks are in the main the hysterical effusions of a grandiose neurotic brain, then everything is well at G.B.C. If, however, they are more or less valid, where does that leave you?



Roman Bijan

ROMP N' ROAM N' ROMAN FROM CASA LOMA

WHY QUIBBLE WITH QUIBUS?

Joseph Quibus (Mechanical Engineering) is Casa Loma's new S.A.C. Vice-President.

Less than five per cent of Casa Loma students voted for a new vice-president at the polls, April 8, when Joseph Quibus defeated Tim Lucas.

Quibus plans to work on improving communications. This he said could be done by hiring semi-professional students to do the advertising for S.A.C. Also Quibus plans to promote better teacher/student relations. He will strive to change this relationship by encouraging staff members to take part in the S.A.C. social activities. In short, Quibus plans to create a sense of awareness through co-operation between student and administration. Huh!

CANAJN' WINE EH!

Last week I had the privilege of tasting a new Canadian wine. I cannot reveal its name because it's not yet on the market. What I can tell you about this new product is that neither the name nor the label gave me the impression that it's truly a Canadian wine. On the label, the word Canadian is printed in such small letters that even a seeing-eye-dog would of missed it. Cheers, Canadian style — eh!

MAHONEY

NO BALONEY!

Casa Loma's

New S.A.C. President



Mike Mahoney, Casa Loma's New S.A.C. president says that next year's student council will become more politically active.

"The new student council will play a more active role in the decision making process of the college, by attending administrative meetings, such as the Board of Governors." Mahoney stresses that, "S.A.C. members will become active participants at the meetings, even though student governments are not allowed to vote on issues raised during the meetings, but they will be able to make suggestions and recommendations." Sure, Sure Mike!

BECOME A REPRESENTATIVE

Every Casa Loma student contributes \$50 a year towards organized student activities through the activity fee, but that's where most student involvement ends. It's a major travesty when three people at Casa Loma run the ship while the rest of the students reap the benefits of their work.

Remember that an effective student council comes only with support, and Casa Loma S.A.C. needs lots of support! The only way to ensure that next year's S.A.C. will be effective is by you becoming a program representative. If you are planning to return to George Brown, this might be something to think about.

OSAP FUNDING INCREASED

Funding of the Ontario Student Assistance Program will total \$109.8 million for 1982-83, an 11.8 per cent increase over last year.

The Ontario Student Assistance program is composed of four loan and grant plans, three of which are funded by the Ontario Government. The Canada Student Loans Plan, the fourth component of the program, is financed by the federal government through the Secretary of State. Adjustments will be made to the contribution parents are expected to make. These adjustments are necessary to take into account that parental incomes and the costs associated with the operation of the family home have increased. For example, the net income at which a contribution starts for the grant plan has been increased from \$7,700 to \$9,200. Deductions and allowances used to arrive at net family income have increased by 9 per cent.

Under the grants plan the level at which a contribution is expected from parents' net assets has been increased to \$85,000 from \$75,000. Under the loan plans this amount has been increased to \$120,000.

The minimum contribution from summer earnings will increase from \$60 to \$70 per week. Students who search for employment and are unable to find a summer job or full employment during this period

or are unable to save the required amount may appeal. However, they will have to document their employment search. Students who declare summer income will have an increase from \$60 to \$70 in the weekly deduction made for living expenses.

The living allowance for students residing away from home will increase from \$77 to \$85 per week under Ontario's grant plan. Under the loan plans this allowance will increase to \$98.

The Minister said that while student groups have pressed for higher allowances under the grant plan, it is expected that students — through shared accommodation, for example — will economize wherever possible. However, additional assistance through the loan plans, can be made available.

The maximum grant for independent single students will be increased from \$1,100 to \$1,150 per term. Most students attend college or university for two terms each year. These students will be eligible for up to \$2,300 in grants, an increase of \$100 over last year.

The Minister stated that while funding for the program is being significantly increased she is committed to ensuring that OSAP funds are distributed in a fair and equitable manner.

The Ontario Student Assistance Program assists over 80,000 students annually.

TRAINING MONIES UP

Employment and Immigration Minister Lloyd Axworthy announced that the federal government is boosting its training and job creation expenditures in a move aimed at meeting employment needs of young people.

"This is a commitment on the government's part to act now so that our young people can receive the kind of training they need to get permanent and well-paying jobs," the Minister said. "We want to be certain that young Canadians have the opportunities to fill highly skilled jobs, particularly in trades in critically short supply."

Mr. Axworthy said that funds will be used for training

and to support a major expansion and modernization of training facilities in Canada to meet the skill demand of the 1980's. The funds will open up several thousand new training places in such skills as welders, machinists, and high technology occupants. Pre-apprenticeship training programs will also benefit, he added.

Funds have been added to the Summer Canada Program, the federal government's summer student program, so that 10,000 more young people will have a chance to receive valuable work experience this summer, bringing the number of young people working on these jobs to 53,000.

The additional training funds bring total federal training expenditures to more than a billion dollars in fiscal year 1982-83.

According to Mr. Axworthy, "This major increase in training expenditures reflects the government's strategy of applying long-term solutions to employment problems and its commitment to a new National Training Program. In fact 70 per cent of trainees enrolled in skill training are under 25, this is an investment in the future of Canada as the majority of people who will take skill training will be under 25."

90 PER CENT COMMUNITY COLLEGE GRADS FIND WORK



More than 16,100 of the 17,580 full-time post-secondary students who sought employment after graduation from Ontario's community colleges during the 1980-81 academic year had found employment by mid-November, 1981. A further 4,930 graduates did not seek work or did not report their activities following graduation; of these, many became homemakers or continued their education.

This information is contained in the annual *College of Applied Arts and Technology Graduate Placement Report* which has been recently released. The report is designed as a resource for students in selecting college programs and for use by counsellors in advising students on program selection, career planning and possible future employment trends.

The report shows statistics which pertain to the 22,580

college graduates and which were obtained from follow-up surveys conducted by career counselling and placement officials at each of the 22 colleges. Statistics shown in the report include the following median starting salaries for graduates: 1 year programs: \$11-12,000, 2 year programs: \$13-14,000, 3 year programs: \$15-16,000.

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*Porky's
cont'd from pg. 7*

Decree and Tribute, Clarke decided that he wanted to make a real film about adolescence. There have been other films about adolescence, but none have captured its spirit as well as *Porky's*.

Imagine if you will, a group of adolescent guys who are raunchy, yet naive, who are really starving for sex. They will do anything to get it, including risking their lives. Pitch these guys against a monster of a man (*Porky*) who runs the roadside dive where the hookers hang out and you've got yourself a monster hit. This is why *Porky's* was in production before *Porky's* was even completed.

There are some of you out there who may think that you don't want to see this film because it has been described by some as vulgar. Let me set your minds at ease. The film does have rather coarse language. There are scenes of female frontal nudity, and there are

NIGHTINGALES PROTEST

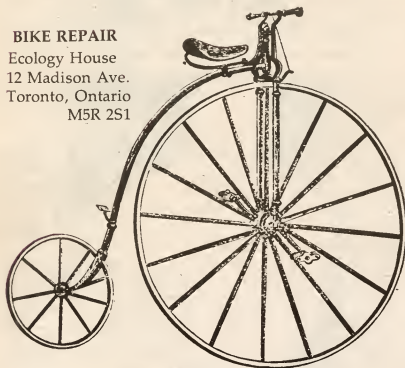
On Thursday, March 11, Nightingale students from George Brown College marched on Queen's Park to protest government cutbacks and despite the cold rainy weather Nightingale students showed their concern. They marched with the Nightingale banners and posters and shouted out for student rights. There were full-time and part-time, and man-power and rehab students from Nightingale. The Nightingale Student Council should like to thank all the Nightingale students who marched. Just remember, they say **CUTBACKS**, we say **FIGHT BACK!**

scenes that would be described by some as being rather gross. The film will definitely not win any merit points from members of the Moral Majority. But one thing is certain; this film is indeed a very honest farce about what we were really like. Unless you are a relic from the Victorian Age you are certain to have one helluva time watching this film. Personally, I haven't

laughed so much for quite some time. Any film that can make people laugh a lot in such troubled times is definitely worth seeing. I'll definitely see it again because it will relieve some of the anxiety I'm experiencing in anticipation of *Porky's II*. Go see *Porky's* today and have a laugh — or two — or three — or —.

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MAY 16 — Queen's Comics presents The Great Paper Sale at the Concert Hall, 888 Yonge St.
MAY 19 — The Decameron and Fellini's Roma. Revue Repertory, 400 Roncesvalles.
MAY 21 — New movies opening to-day; Rocky Horror sequel Shock Treatment, 3-D horror movie, Parasite.
MAY 24 — Moe Koffman at George's Spagetti House through May 29, 290 Dundas St. E.
MAY 26 — The Time Machine and Forbidden Planet, Revue Repertory, 400 Roncesvalles.
MAY 29 — Kate and Anna McGarrigue in concert at Convocation Hall, U. of T.

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ALBERT'S HALL

JUNE 7-12 — Sneezey Waters and his Excellent Band. A Sneezey Waters show escapes definition — his eclectic repertoire combined with a dramatic assailing delivery grabs the audience and won't let go. The star of the soon to be released movie "Hank Williams — The Show He Never Gave", sings his roots music including some Hank Williams, A Little Reggae... A Little Blues... With A Lot of Gusto.

JUNE 14-19 — The Dixie Flyers. Boot Recording Artists return to Toronto before they hit the bluegrass festivals. Come down with your straw hat for a week of foot stomping, hand clapping, good times. R. J. Baumback/guitar, Ken Palmer/mandolin, Brian Abbey/bass, David Talbot/banjo, John P. Allen/fiddle.

JUNE 21-26 — Prof Piano and the Canadian Aces with the Honolulu Heartbreakers. Andrews' Sister vocal styling backed up by the most elegant swingers in the city. Marion and Eileen Tobin/vocals, Scott Cushnie/piano, Mitch Lewis/guitar, Jody Glock/sax, Terry Wilkins/bass, Bucky Berger/drums.

MAY 24-29 — Amos Garrett. Toronto audiences may remember Amos from his "Dirty Shames" or "Great Speckled Bird" days. He has also worked with Geoff and Maria Muldaur. Chet Atkins called Amox' solo on Midnight at the Oasis"... The chorus of the year", Stevie Wonder called it"... The second best instrumental solo in all rock and roll". David Burgin/harmonica, Colin Linden/guitar, Kit Johnson/bass, Bohdan Hlusko/drums.

MAY 31-JUNE 5 — Manteca. Part of the Toronto scene for three years, Manteca's infectious sound is now gaining recognition coast to coast since the release this spring of their first album on Ready Records. This nine-man Salsa/Jazz/Funk band consists of Matt Zimbel/congas, Henry Heilig/bass, Ricky Lazar/timbales, John Johnson/sax, Kirk MacDonald/sax, Herb Koffman/trumpet, Wayne Baker/trumpet, Mike Sloski/drums and for this engagement, Rob Gusev/skeyboards, on loan from Bruce Cockburn.

MAY 17-23 — Sox Johnson and his Jive Bombers. Those zany guys are back home at the Brunswick. Eight frantic young men who really know how to swing. Great "Big Band" horns, Jump Blues and the charming Motor Mouth, Shox.



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