

A Pass/Fail option for Glendon students

The initiative of Prof. Bob Wallace and some of his students has resuscitated a question that had seemingly died a long time ago. The question is very simple: shall Glendon students have an opportunity to have their work graded "Pass" or "Fail" in at the most one course per year but in not more than two courses in their field of major concentration, or shall they be denied this opportunity?

The three faculty members of the Committee on Academic Standards have reached consensus: YES! STUDENTS SHALL HAVE THE OPPORTUNITY! The motion will be before Faculty Council at its next meeting as a majority recommendation. Here are some reasons why the faculty members of CAS favour the Pass/Fail option.

1) Students are given a (limited) freedom to ask a course instructor to suspend (temporarily) grading them in ciphers which do merely tell them how they have done their work in the eyes of the master. The ciphers marshal students in an order relative to standards merely in the mas-

ter's head - they do not spell out the reasons why they - the students - have been thus marshalled. The ciphers are mute and dumb. The ciphers may make students happy (an A makes me feel good) or unhappy - but do they teach and enlighten the student? Do they really help him in the sense that he would know where and how he must improve?

2) Instructors are given a (limited) freedom not to assign volunteer students to a definite place on the competitive scale of academic performance. Under the present harsh system instructors cannot withhold from each and every of their students the strictures in mute and dumb ciphers. Should the motion be passed instructors are no longer under the obligation to classify all students in a system that has a pernicious and diabolical halo of algebraic accuracy tempting people to see themselves and others merely as A's or B's or D's. In the Lord's prayer there is the phrase 'Do not lead us into temptation' (St. Matthew 6 v. 13). Our temptation, the temptation in the institutions of higher learning, is that the

instructors succumb to the convenient classification by letter grades and marks. It is much easier to put a 'B' or 'C' under a student's paper than it is to state in a few sentences where the good and weak points of the paper are. To put it differently: mere grading by mute and dumb letter or numerical mark is saving time and energy, relieves me from the burdensome task of writing an assessment in complete sentences. The question of course is: what is in the best interest of the students - mere grading and com-

petitive ranking or analysis and diagnosis and therapy?

3) There is, among students and perhaps faculty also, a certain fear, viz. that a "Pass" on a student's record would be read by would-be employers or admission committees or government bureaucrats as "at best a D". To take a course on a Pass/Fail option means, so it could be argued, running the risk of being looked upon as a second class applicant for admission to graduate school or to employment.

Such fear is unfounded. As a

"Pass" cannot be equated with a numerical value the computation of the average mark or grade is not at all affected. For the computation of the average mark/grade all courses taken under the Pass/Fail option are ignored. For admission to graduate schools letters of recommendation are indispensable as well as weightier than mere grades and marks. The excessive reliance on computerizable ciphers has resulted in a devaluation of these ciphers, and admission boards are falling back

-continued on page 4

Less federal money for post-secondary education in fiscal arrangement act changes

by Peter Birt
National Affairs Reporter
Canadian University Press

OTTAWA (CUP) -- Federal financial support for post-secondary education will drop as a result of changes introduced in the House of Commons Feb. 7 in The Fiscal Arrangements Act (FAA).

The changes in the established programs financing section of the Act states that "under the new agreement federal contributions will grow with the growth of the economy rather than the growth of provincial expenditures."

In order to bring all the provinces to an average level, "the federal government will make levelling adjustments in cash payments so that provinces where federal contributions now are above the national average in per capita terms will be brought to the national average in five years; provinces where federal contributions are now below the national average will be brought up to the national average in three years."

The bill will transfer \$8.5 million in cash and taxing power to provincial governments and provide laws to implement some federal-provincial agreements reached by the first ministers at their December conference. It also outlines a number of regulations determined more recently.

CHANGES WILL LIMIT ACCESSIBILITY AND GROWTH

The long range effect of these changes according to Dan O'Connor, executive-secretary of the National Union of Students (NUS) will be to "turn people away

from the classroom door."

O'Connor said the changes announced by the Finance Department are intended as a 20-year program. He said the funding formula now has no relation to anyone's expenditures and will not match real growth. He pointed to the situation in British Columbia where enrolment is expected to grow steadily in the next 20 years. But in that same period, according to O'Connor, the actual federal contribution to post-secondary education will become even smaller.

Several other important statements were made in the announcement. For the first time it has been written into the legislation that "the Secretary of State will meet regularly with provincial ministers to discuss matters of mutual interest and concern." This has been the practice in recent years but never before stipulated in the agreement.

Under the changes the new agreement will "continue indefinitely."

"Changes will require agreement on three years notice, and the government of Canada has agreed not to give such notice before April, 1979."

AGREEMENT ALSO AFFECTS HOSPITAL AND MEDICARE

These new fiscal arrangements replace the old cost-sharing arrangements, but as with the previous agreements the programs will affect medicare, hospital insurance and post-secondary education.

The government said the new agreement is intended to "maintain national objectives and stan-

dards of services" and put financing on a more stable footing to help financial management at both levels of government. It further states it will "give provinces more flexibility in the use of their resources." In the same way as the previous agreement, this new program will not stipulate what part of the revenues will be spent on post-secondary education rather than health programs.

The federal contributions to the provinces will be made in tax transfers (a reduction of federal taxes to allow an equivalent increase of provincial taxes) and cash payments.

O'Connor said "The implication for tuition fees is that it will double or triple the pressure to increase those fees" as a means of increasing provincial revenues.

He said there will be a natural attempt by the provinces to increase tuition fees which now account for about 15 per cent of total reserve when the largest part of the financing for education (about 50 per cent) now comes from the federal government. The provinces will not want to increase their current 35 per cent commitment to the total cost of post-secondary education.

It is significant, O'Connor said, that the announcement was made by the federal government. The provincial governments maintain that there is little federal control in post-secondary education, a myth that even the federal government is not trying too hard to counter. But this federal action indicates the magnitude of its power.

REAL EFFECTS OF CHANGES WILL BE SEEN IN 5 YEARS

The problems that will soon arise in the post-secondary education system, not noticeably in the next three to five years but after, will show the impact of the new financial agreement. O'Connor listed the lack of new

-continued on page 4

General meeting

There will be a general meeting of all students on March 9. President Ian Macdonald will be speaking. He will discuss the Goals and Objectives Committees

position in regards to Glendon College.

The meeting will be in the ODH time to be announced next week.

La Leçon

La Leçon begins March 2. The York Winds will be giving a benefit performance that night also. Proceeds to go to the friends of Glendon Fund.

All Glendon students Urgent

Final Study List Check

Study lists are available for checking: If you have any problems, contact Student Programmes, C101 York Hall.

from Monday, February 21 to Friday, February 25 place outside the cafeteria 11:30 a.m. - 1:30 p.m. Daily

Municipal & Administration Program

TORONTO - For about 330 Ontario college students, this year's summer job will be a chance to gain some practical experience in how municipal government works.

Ontario Treasurer Darcy McKeough announced last week that Involvement in Municipal Administration Program will be renewed for its fifth year of operation.

Under the IMA program, students enrolled in public or business administration courses or in urban and regional planning courses at designated universities and community colleges are eligible to apply for summer jobs with participating local municipalities and planning boards.

"To encourage municipalities to employ students under the IMA program, the Ontario government will reimburse the municipalities 80 per cent of the students' salaries up to a maximum of \$125 a week per student, an increase of \$25 over last year," Mr. McKeough said.

This year's program will provide jobs for 165 planning students and 165 administration students. Last year, about 160 municipalities and 320 students took part in the program.

Eligible students are invited to enquire about IMA at the employment offices of their college or university or to contact the local municipality.

THIS WEEK

p. 2 Tak's Bak
p. 3 Want to be Editor?
p. 4 Pass/Fail Option
p. 5 GCSU wrap-up
p. 6&7 Theatre reviews
p. 8 Ivy Leaguers

p. 9 Doc Lubin revived but not revised
p. 10 King Lear --behind the scenes
p. 11 Book review
p. 12 On Tap

TAKE A LOOK!
HERE'S THE LATEST
News Bulletin

Need a job?

Thinking about employment after you graduate? Plan to attend the Employment Information Seminar Tuesday, March 1, 1977 - Junior Common Room 6:30 p.m. to 8 p.m. Presented by: Canada Manpower Centre on Campus.

Philosophy club

Glendon College Philosophy Club and Natural Science Lecture Series **Jean-Claude Guedon** Institut d'Histoire et de Sociopolitique des Sciences, Université de Montréal, "Epistemology of Science in France from Bachelard to Althusser" Friday 25 February, 8 PM Principal's Apartment Glendon Hall.

Economics

Senior Common Room Thursday February 24th 8.00 P.m. Jeudi 24 février 20.00 h. They're Really Selling a Jarful of Hope.

Appraise Spunj umo jtoq jo mic Effects of Advertising Alice Courtney Faculty of Administrative Studies York University. Economics Club.

Experience - 77

The President has just received notification from the Ontario Ministry of the Environment that, once again, the Ministry expects to receive funds through the Ontario Youth Secretariat to sponsor a portion of the province-wide "Experience '77" program for students. The intention is to provide employment for students during the coming summer for work on environmental projects run under the supervision of staff members from Universities. The projects will be open to all students, but will be of special interest to those in environmental studies and related programs. For further information, contact the Councelling Centre. The Life Skills group will have its initial meeting on February 28, at 12 noon in the Faculty of Education Lounge, Glendon Hall. All interested students are welcome.

RADIO GLENDON



MUSIC FOR AN OPEN MIND

Deacon's Beacon: GCSU and Freedman still at it

by Greg Deacon The following is a reconstruction of a letter I received from Jeff Freedman just prior to the Christmas break. The original was later withdrawn by Jeff and the situation has remained unchanged ever since.

Dear GCSU Although we have had our differences in the past it is now, I feel, time to settle this instead of risking a long drawn-out court case. Taking this to court would merely hurt us both in the end. It is because of this that I have decided to agree to a tentative (upon your approval) out of court settlement. This settlement would amount to two and one half per cent of the net proceeds of my play "Afters". The money I hope in turn will be turned over to the 'Friends of Glendon' where it will be used to its utmost. signed, Jeff Freedman

(This letter has been reconstructed by Marshall Katz. Though the wording is most likely different from the original the proposed settlement is essentially the same)

Since then, council has repeatedly expressed a desire to meet with Mr. Freedman and get this business cleared up. He has not seen fit to reply. We are willing to change the time of one of our meetings to suit his schedule, we are willing to go to any lengths to have this settled out of court but we are NOT willing to drop this simply because it is becoming drawn-out and boring. Many people have approached me and asked about the progress

in this matter and that is the purpose of this article. I hope that I may soon report to you that this conflict has been cleared up in a way which is satisfactory to all. Nominations of candidates for next year's Student Council are now open, and will continue to be until Tuesday, March 1st. I cannot stress enough the importance of Student Council after evaluating the role of Council in the past year. If you have been

interested you have heard or seen Council's participation in the movement to keep Glendon here, food services, security, advisory committee to the Principal, Faculty Council, social activities on campus as well as guest speakers coming to Glendon. It is important that students take part in the running of this College. If you are interested, drop by at the office, which is just across from the cafeteria, and pick up a nomination form.

Role of student senator

The role of Student Senator is a unique one at Glendon. He is the only member of the Glendon Student Body whose function is primarily concerned with the Keele campus. He must attend monthly York Senate meetings, at which he is a voting member, and the occasional Student Senators' Caucus usually held an hour beforehand. He also has the option to seek nomination by the Caucus to Senate Committees. All these functions are performed at the Keele campus with the GCSU covering transportation

expenses. Starting next year the Student Senator will be a voting member of the GCSU Council as well. The rationale behind this change was that a Student Senator may better represent the students of Glendon if he has a voice in their government. In recent months, due to somewhat strained relations between the two campuses the Student Senator's job has become quite interesting. Hopefully the spirit (but not the cause) will continue into next year. It is truly a unique and interesting position

and I hope that this will be one position on Student Council which will not be difficult to fill. I have been Student Senator for the past two years and have enjoyed it very much. I offer my support to whoever takes the job next year and I will be available to help that person get started. I am also available to answer any questions from those interested. The nominations are already open - Good Luck! David Zulis Student Senator

A CARTOON by Brandon



Tak's back

Board of Governors nominations close today at 6p.m. Nomination forms are available in the GCSU Office. Campaigning for this post starts at 6:01p.m. today and will run till March 8 at 11:59 pm. One governor for all of York U. will be elected on March 9 and 10. The polls open at 9 a.m. till 5 p.m. Polling will be outside the GCSU Office on both days. Les nominations pour le Conseil des Gouverneurs fermeront aujourd'hui à 18h. Les demandes de nomination se trouvent dans le bureau de l'A.E.C.G. Les compagnes aujourd'hui à 18:01h et continueront jusqu'à 11:59h le 8 mars. Un gouverneur pour tout l'université sera élu le 9 & 10 mars, de 9h à 17h. Les scrutins auront lieu devant le bureau de l'A.E.C.G tous les deux journées.

As you've probably noticed, nominations for the GCSU Council for next year are now open. The positions open are: President Chairman V.P. External V.P. Internal V.P. Cultural V.P. Academic V.P. Communications Student Senator

Faculty Council Student Caucus (20 members) Nomination forms are in the Council Offices when Nominations Close. All Candidates are to be represented; failure to do so will result in cancellation of the nomination of the candidate. Comme vous vous êtes probablementptpe, les nominations pour l'A.E.C.G. sont maintenant ouvertes. Les nominations seront closes Mardi le premier mars à midi. Les positions à élire sont: Président "Chairman" V.P. des Affaires Esternelles V.P. des Affaires Inertelles V.P. des Affaires Culturelles V.P. des Affaires Académiques V.P. des Communications Sén-teur étudiant Conseil de la Faculté-Comité électorale des étudiants (20 membres) Les demandes de nominations se trouvent au Bureau de l'A.E.C.G. Tous les candidats rencontrer avec le Directeur du Scrutin après la clôture des nominations. Il faut que tous les candidats soient représentés; sinon, la nomination sera annullée. Terence K. Takashima

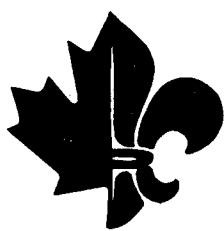
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The Public Reference Centre brings together for ease of access a wide range of resource material in the form of books, papers, reports and submissions relating to the supply of electric energy in Ontario. It is staffed to provide prompt and efficient assistance to anyone seeking information. Copies of any reference material may be made at modest charge. Hand-out brochures of a non-technical nature are also available. The Centre, which includes a comfortable study area, is an extension of Ontario Hydro's activities to encourage public involvement.

PRO TEM



Glendon College,
York University
2275 Bayview Avenue
Toronto, Ontario
M4N 3M6

PRO TEM is the weekly independent paper of Glendon College, founded in 1961. The opinions expressed are the writers' and those unsigned are the responsibility of the PRO TEM Organization. PRO TEM is a member of Canadian University Press and is published by Webman Limited.
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Advertising Mgr: Patrick Arbour
C.U.P. Editor: Patrick Arbour

Entertainment Editor: Robert Williams
Photography Editor: David Garland
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Production: Daniel Bélair, Mark Everard, Anna Mallouk, Marthe Metayer, Gilles Paquet.
Typesetters: Anne Barrett, Carol Wolter, Claudine Donzé, Donna Massotti, Joan Harvey, Christine de Veber.

487-6133

COPY DEADLINES:

SPACE RESERVATION: **FRIDAY**

TYPED COPY BY: **MONDAY, NOON**

Next week the PRO TEM staff will be choosing Editor(s) for next year's paper. A few people have already expressed an interest in this job. In view of the difficulties we had adjusting, we offer the following 'job description'.

Ideally, those who would like to edit the paper should possess certain innate characteristics. Some necessary but insufficient conditions are:

- perseverance and determination
- endurance
- longevity
- humility in the face of criticism
- creative restraint
- a sense of balance
- a logical mind
- imagination
- organizational abilities
- an illogical mind
- managerial qualities
- knowledge of both the English and French languages (and/or a Russian dictionary)

In other words, you're going to have to be able to co-ordinate all the activities involved in producing a weekly newspaper--end result PRO TEM.

Most important now is for you

with feeling

to submit your applications. These should be written descriptions of your relevant experience and training and should include (modest) proposals, ideas, etc. Deadline is Monday, February 28 at noon.

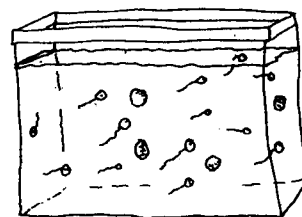
The PRO TEM staff will review these applications at their next meeting and will make their final decision at the March 7th meeting. (Staff members are all those who have worked on or contributed to the paper at some time over the last eight issues.)

We look forward to an awesome response.

La chose peut-être la plus décourageante pour nous cette année fut le manque évident de collaboration de la part des francophones. Nous avions espoir de recevoir plusieurs de vos articles, mais comme vous vous en êtes doutés, nous n'avons pas été bien sohyés.

Alors, pour l'année prochaine nous suggérons fortement que l'éditeur(s) de ce journal soit francophone(s) ou sinon bilingue et qu'au minimum il y est sur l'équipe de production un ou quelques francophones qui puissent travailler chaque semaine à la fabrication du journal.

OKAY, HERE'S THE QUESTION: "LOUIS XIV WAS THE KING OF WHICH COUNTRY?" AND I DON'T WANT TO ALWAYS SEE THE SAME HANDS.



LETTERS

in 2,000 words or fewer

Letters to the Editors should be submitted no later than noon, on Monday of the week of publication. These letters should be typewritten and doublespaced.

Warning to women

To The Editors:

This letter will hopefully serve as something of a warning to all women living in residence, (and perhaps to those who don't live on campus as well).

I would first like to briefly relate my own experience. On Thursday of exam week in December, I was approached at breakfast by a man I did not know who asked if he could join me. I agreed and we exchanged the normal pleasantries which pass between two people who meet for the first time. The conversation shortly began to take on a somewhat sexual tone. This should perhaps have alarmed me, but did not, possibly because of my just awakened feeble-mindedness, but mostly because the topic was introduced in an inoffensive, casual, clinical and "isn't that interesting?" manner. Having finished breakfast, the man, who had by now introduced himself and had established himself as a second year chiropractic student, offered to walk with me back to residence. I agreed. Back in my room, this quiet inoffensive chiropractic student offered to massage my neck which was very stiff. Again, I agreed. Within a short time it began to appear that this man's motives in massaging my neck and back were not altogether altruistic or shall I say platonic. He became very aroused and suggested that we either go to bed, or masturbate each other. Liberated as I like to believe that I am, bedding down with a virtual stranger at 9:30 in the morning is not my style. After much persuasion, the man was induced to leave. I was left feeling a little used and a lot silly.

With the wisdom of hindsight, it is obvious that I was very stupid. I should have been aware of what was happening virtually from the very beginning since, again with the wisdom of hindsight, I can see that a whole trail of clues was dropped if only I had been sufficiently awake (aware?) to pick up on them. However, I reiterate that this man's approach was (is) very low key, inoffensive and very sophisticated. One is left with the

impression of having done something wrong or hurtful in not acquiescing to his wants.

At this point, I suppose I could be brushed aside as yet another dumb broad who got herself into a situation she couldn't handle and who is now screaming rape or a form thereof. However, since I was approached in December, three other women (that I know of), have been approached by the same man, bent on the same endeavour, using even the same lines! It would appear that I am not an isolated case.

At the risk of seeming hysterical, which I am not, (in retrospect, I can look at the situation with humour and as a learning experience), I would like to warn the women on campus about this man. His approach is very sophisticated and seemingly inoffensive. He is actually quite offensive, and very persistent, which makes him to say the least, a real nuisance.

I am not going to state this man's name. I do not wish to spoil all chance of this man establishing an honest relationship with someone. However, I do feel that we should be aware of his existence, and the threat he poses. To my knowledge, he has never succeeded in his endeavour, but doubtless finally he will. In that event, the woman involved is not going to feel a little used as I did. She is going to feel totally used and abused. This is a feeling we can all do without.

Name Withheld

Glendon student has no rights

To the Editors:

This year Glendon College seems to be suffering from a plague of vandalism. During reading week three people ran a firehose from the second floor of B house Wood to the basement and caused a great deal of water damage. A similar incident took place the same night at Hilliard. I have the misfortune of looking like one of the culprits, and as a result became the prime suspect in the case. Proving my innocence was a long and difficult process, which was made more difficult

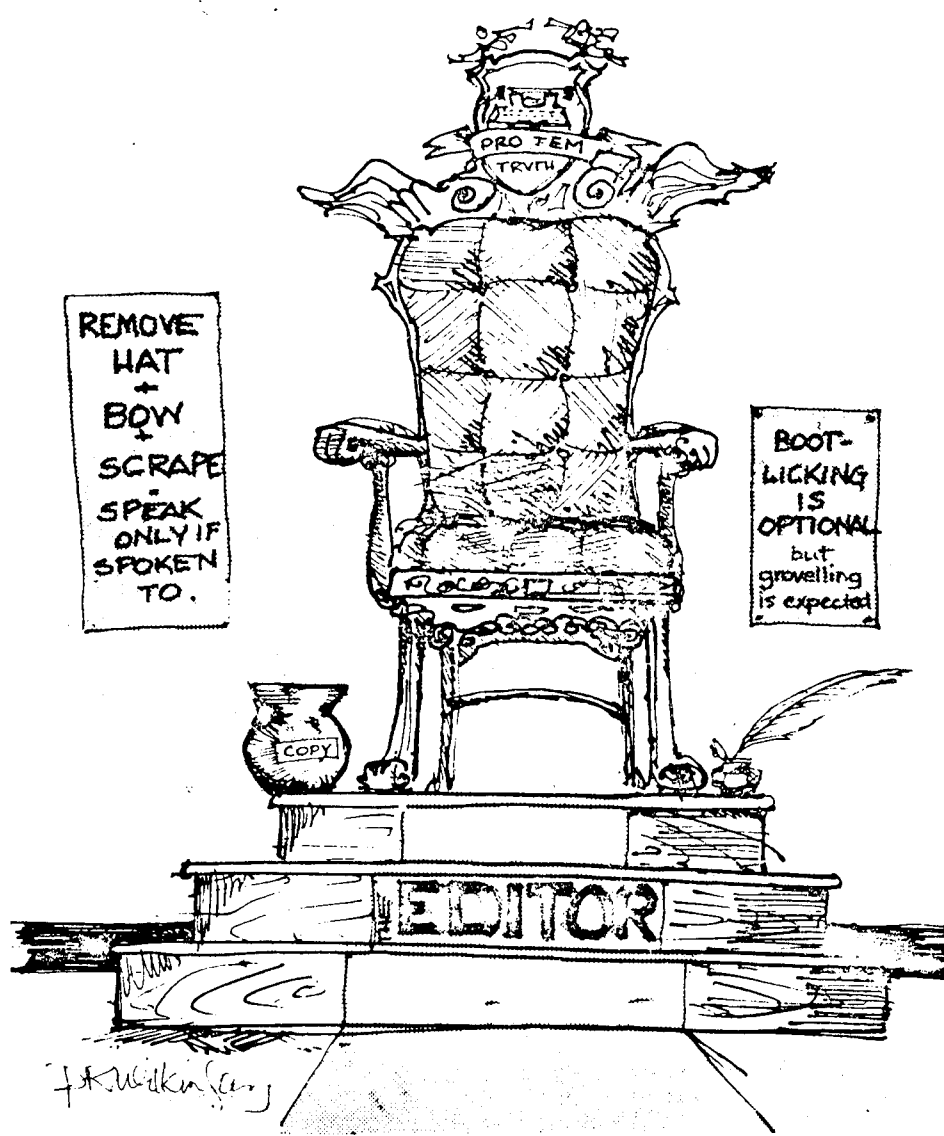
because a resident of Glendon College has no rights.

From the beginning, the case against me was handled in a slipshod fashion. Ron Sabourin called me into his office the following day and told me I was liable to be expelled from residence on the basis of one telephone call from a don. He had not yet spoken to the person who identified me and he had interpreted the don's information in a manner most prejudicial to my case. In other words, on the basis of scanty, and as it turns out, inaccurate information, I was presumed guilty and it

was up to me to prove my innocence.

My first suggestion was to have the person who originally identified me come to the Dean's office to make a positive identification. This, the right to face my accuser, was denied me because the person in question preferred to remain anonymous. As Ron Sabourin has previously pointed out in this newspaper, the basis for any security system at Glendon is the co-operation of students, but this co-operation must go beyond just reporting

-continued on page 4



Pass /Fail cont'd

-continued from page 1

on letters of recommendation, on the reputation of the school from which the applicant graduates, on the prestige of the writer of the letter of recommendation, or interviews, or on extraneous evidence and even rumours.

To take one, or two or more courses under the Pass/Fail option will not jeopardize a student's admission chances. Nor will it mar the reputation of the College.

4) The acceptance of the Pass/Fail motion would widen the area of the instructor's educational responsibility since it would force him to think about a problem and to come to a decision on a matter which he does not have to think about a present. No instructor need think about whether perhaps real damage is done to students by the rigid adherence to a classificatory practice. He can escape any such self-questioning with the age-old phrase of smug complacency: "Well, that's the way it is". Or: "Sorry, I can't change the system".

If the motion is accepted a student can come to an instructor and ask

a) to be 'processed' as either "Pass" or "Fail", and
b) to be told in plain words and sentences - preferably in writing - what the instructor thinks of his work and his academic performance in a certain course.

When this situation arises the instructor has to make a decision, viz. to grant or to deny the student's request. Whatever he does he will have to back up with reasons, he may have to defend it with vigour, he will have to stand by his word. He cannot hide behind "the system" or "the will of the majority." When asked for a Pass/fail evaluation by five out of twenty seven students he will have to judge each application by its own merits. He may grant the Pass/Fail to three students, deny it to two, and thus grade or mark the work of most of the students in his class in the traditional letter-and-marks manner. The decision will be his.

If Faculty Council approves and authorizes the opening-up of the Pass/Fail option neither miracles nor disasters will happen. But here we have a chance to weaken old habits of stereotyping, old

habits of avoiding to give an honest diagnosis of the patient's illnesses and weaknesses in a language that the patient himself can understand. We have a chance to begin in the long and arduous work of de-mechanizing the evaluation of academic work; we have a chance of crossing a river separating the land of frightened acceptance of mysterious verdicts couched in mere ciphers from the land of reasoning between master and apprentice, doctor and patient, teacher and student. Where there is dialogue there is the Spirit but where there is the mere letter there is fear and death. To introduce the Pass/Fail opportunity is neither to administer "a cosmetic device to convince gullible students that they are receiving a liberal education" nor is it to evade the duty to improve really the system of education. It is a first step towards unfettering and unchaining those who want to experience a new freedom, both students and instructors.

Walter Beringer
Committee on Academic Standards



GUESS WHO!

Letters cont'd

-continued from page 3
incidents, you must be willing to follow through with your action and see that justice is done.

In addition there is clearly a need for procedural changes in the way the Dean handles such cases. Before a student is accused and threatened with punishment the Dean should make sure he has all the facts straight.

In a case such as this, where a don has reported a crime, the don should be present while the student is being questioned to ensure that the information he has given will not be misinterpreted. Finally, the accused should be given the benefit of the doubt. No action should be taken until there is clear and convincing proof. One anonymous witness is not an airtight case.

The Dean of Students is in a difficult position. He has to act as judge, jury and prosecuting attorney. He has a great deal of discretionary power and in most cases there is no appeal of his decisions. For this reason I believe it is imperative that he behave with caution and restraint when taking disciplinary action against students.
Doug Clayton

Engineering is one thing. Engineering for us is quite another.

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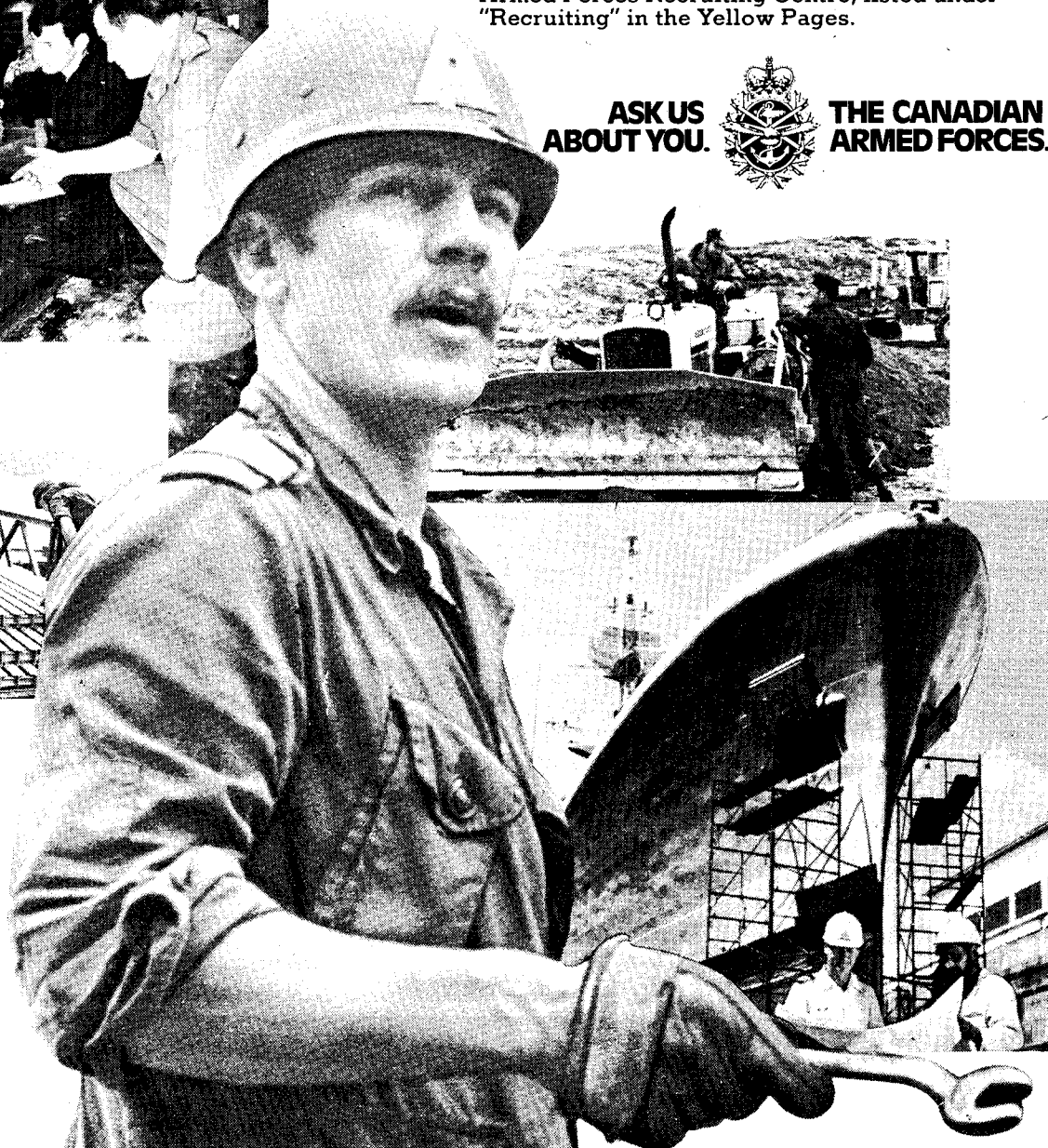
Accepted qualified applicants will be given officer rank on entry, and an excellent salary along with many benefits. Security, promotions and opportunities for post-graduate training all add up to a worthwhile and personally rewarding career. If that's what you're looking for, it's time we got together.

Write, including your engineering qualifications to date, to the Director of Recruiting and Selection, National Defence Headquarters, Ottawa, Ontario, or visit your nearest Canadian Armed Forces Recruiting Centre, listed under "Recruiting" in the Yellow Pages.

ASK US
ABOUT YOU.



THE CANADIAN
ARMED FORCES.



Report from Ottawa

-continued from page 1

building construction, overcrowded classrooms, and an end to talk of reforming the secondary school system as the long term effects of the program.

"The fight for the dollars," O'Connor said, "will increase."

The day after the Finance Department announcement NUS sent copies of the brief and comments to provincial organizations. They plan to send information to member councils on the outcome of what O'Connor called "this closed door, cat and mouse game" that has been the federal-provincial meetings on the future of post-secondary education.

"If people think there is unequal access and bias to high income students now," O'Connor said, "wait and see the situation after five years of this established programs financing."

Job descriptions of available GCSU positions

Lynn Bell

During my term as Vice-President of Communications I have kept primarily behind the scenes and for this reason perhaps my job is the least well known. The main responsibility of the Vice-President of Communications is that of posters-advertising guest speakers, dances, and yes, elections. This responsibility could be expanded next year to include writing articles for PRO TEM and giving reports on council business to Radio-Glendon, however this is at the discretion of the candidate. Other responsibilities include the editing of the Student Handbook, communications with the Keele Campus and CYSF, and, of course, weekly attendance at council meetings. This position allows involvement in a variety of different council affairs as well as flexibility in the depth of involvement. It is a very interesting position for anyone who wishes to get involved

with council but does not want to be tied to any specific aspect of school life.

My experience this year has been a thoroughly enjoyable one and I wish the same for next year's Vice-President of Communications.

Lynn Bell
Vice-President of Communications.

Gord Roberts

Faculty Council has 20 student members. These students, in addition to the dollars students addition to the dollars student representatives on Faculty Council committees, compose Student Caucus.

Faculty Council is the academic governing body of the college, and has responsibility for bilingualism, policy and planning, academic standards, tenure and promotions, petitions, library

policy, the bookstore, curriculum and minor research grants.

The amount of work involved on Faculty Council is directly related to the amount of time you wish to spend. Meetings are held on the fourth Thursday of every month, and it's up to next year's Caucus to set its own meeting time, and pattern of meetings.

So if you are concerned about the future of our College, and are willing to invest some time to make it work, Faculty Council, and Glendon College can use your help. The only people who can benefit from student involvement are we the students. The choice is yours.

Gordon Roberts
Chairman, Student Caucus

Cheryl Watson

The basic task of the V.P. of Cultural Affairs is to provide co-ordination of entertainment on campus. Making sure

or at least attempting, to provide a wide variety of events on campus is what takes up most of this V.P.'s time. I found this year, that due to certain circumstances, entertainment was late getting started but these problems have been solved and beginning next year, things will be ready to go.

A cultural affairs policy was written up this year providing a more specific outline for the upcoming V.P.'s. The largest tasks are Orientation Week and Winter Weekend. I was not around for most of Orientation Week but I did organise and run Winter Weekend. I also made an attempt at a Social Calendar and after doing it have come up with some interesting ideas for a similar project for the new V.P. of Cultural Affairs.

As the Cultural Affairs rep. I am also on the Board of Directors of Radio Glendon. For the latter part of this year I've been

doing Council summaries on Radio Glendon, on Monday nights at 9.

The rest of the job entails being a good council member and student, helping with the everyday running of the GCSU and willing to take the time to talk to and aid students in your best capacity. This position entails some work but just as academics is a major part of University life so too is the V.P. of Cultural Affairs' concern--that is the recreational aspect of University life.

The position is an interesting one and personally I feel you meet more people than any other position excluding the position of President. I urge anybody with even the slightest interest in this position to come in and talk to me. Come out and support your student union-support yourself.

Cheryl Watson
V.P. of Cultural Affairs

Je pense
Donc
je suis (je pense)

Je pense donc je suis (je PENSE)
Rien n'est si important à l'homme que son état, rien ne lui est si redoutable de l'éternité.

- Blaise Pascal.

Pour Pascal et pour tout homme croyant de n'importe quel siècle, la mort n'est qu'un passage à l'éternité bienheureuse du ciel et de Dieu. Pascal revit le mystère chrétien par excellence, le mystère du Seigneur, qui unit les faiblesses de l'homme à la grandeur infinie du créateur. De nos jours, il est difficile de croire en Dieu... on est devenu bien trop "sophistiqué" et surtout trop sceptique pour concevoir l'idée d'une force mystérieuse dans le ciel qui détermine notre sort. Le problème de notre siècle, c'est que l'on n'a pas trouvé un remplacement pour cette force, pour cet idéal. L'homme passe toute une existence à chercher une éthique, une croyance, et souvent il ne trouve rien. Jean Carrière a très bien expliqué la chose dans "L'Epervier de Maheux" quand il a écrit, "Je hais mon siècle non parce qu'il flanque à terre le trouble et antique légion des dieux, mais dans notre recherche de soi, et avec les problèmes de la vie moderne. Mais la psychologie n'est pas un remplacement pour "l'antique légion des dieux". Elle est plutôt une science qui essaie de ce qu'il prétend se servir des morceaux pour expliquer aux hommes leur malheur." Qu'est-ce que l'on offre aux hommes aujourd'hui pour qu'ils puissent supporter leur condition humaine? La psychologie freudienne? L'infra-psychologie? La psychologie des profondeurs? A mon sens, la psychologie est très valable parce qu'elle nous aide nous expliquer, tel qu'on est aujourd'hui, sans un idéal quelconque.

Il y a ceux qui m'ont dit que la politique peut constituer l'idéal d'un homme. Mais la politique n'est là que pour nous di-

- suite à la page 11

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Jim Smith and Chris Blake in one of their many funny/sad scenes

-photo by Patrick Arbour

Theatre

A la fois un divertissement social, monté avec soin, joué dans l'ensemble avec conviction et une esquisse figée, sans grande densité d'un certain amalgame de types étudiants voilà grossièrement GOOD BYE POMPEII.

L'auteur, M. Robert Wallace, a sans doute voulu rendre l'anecdote piquante en transposant l'action dans le milieu glendonien: une 'famille' d'étudiants dans leur 'maison' de Cabbagetown à la veille de la dernière journée de classe. Il y a seulement accru notre déception car, figures de carton pour la plupart, les personnages nous atteignent finalement très peu. Devant l'affluence de prétextes et de portes ouvertes sur des conflits intéressants, l'auteur n'a pas su choisir, il a préféré toucher un peu de tout superficiellement. On s'enlise dans la tradition roman-savon: **Willy**, don juan égocentrique; **Brent**, fils à papa couard et chauviniste; **Emily**, la petite provinciale en mal d'amour; tous sont des figures conventionnelles qui manquent de résonance actuelle. Seules les relations se nouant entre Danny-Henri et Hannah-Sue surnagent vraiment et font entendre quelques accents plus frappants.

Ainsi on peut palper la réalité de l'homophobie dans cette curieuse histoire. Encore à une époque où des psychiatres injectent à leurs patients certaines drogues paralysantes pour les aider à abolir des tendances 'anormales', où des

La Leçon

Rencontre avec Christiane Beaupré et Yves Donzé.

Ayant eu la chance de rencontrer les deux principaux comédiens qui jouent dans la prochaine production du P.A.D., "La Leçon", je vous reporte, ci-dessous, leurs propos.

Premièrement ceux de Christiane Beaupré, qui tient le rôle de l'élève.

Une des difficultés, nous dit-elle, est de jouer un rôle qui n'est pas tout à fait elle. Elle entend par là qu'il est très délicat pour elle de donner l'impression d'une petite élève toute pimpante, toute scolaire et avide de savoir.

La compréhension du texte a pris du temps. Il ne s'agit pas de comprendre les mots, mais bien les idées. Qu'est-ce que l'auteur veut dire? Ses sentiments sont difficiles à saisir. C'est grâce aux nombreuses répétitions, guidées par l'excellent metteur en scène John Van Burek, que ces difficultés ont pu être surmontées. John comprend très bien les problèmes que peut avoir une comédienne qui joue pour la première fois dans une pièce de théâtre.

Peu à peu, grâce à beaucoup de travail, les idées de Ionesco deviennent plus plausibles. La partie la plus ardue de la pièce est maintenant au point, il ne reste plus qu'à figurer le tout.

Christiane nous dit encore que cette expérience théâtrale est très enrichissante et qu'elle y a appris la discipline, ainsi qu'à mieux connaître le monde du théâtre.

Voici maintenant les propos de Yves Donzé, (le professeur dans la production) en réponse à ma question:

Quelles étaient les principales difficultés que tu as rencontrées au cours de la préparation de cette pièce? Comment les as-tu surmontées?

Je dirais d'emblée que la plus grande difficulté est la pièce elle-même, il faut le dire. Si le choix qu'à porté notre metteur en scène sur "La Leçon" m'a enthousiasmé dès la première lecture, j'avoue avoir été quelque peu pris de panique au moment où il a fallu mettre la main à la pâte.

En effet, l'absurde étant très prisé dans le milieu étudiant, d'aucuns pourraient penser qu'il s'agit là d'une petite pièce agréable à jouer et très avenante dans le contexte "glendonien" (une parodie des "connaissances" avec en prime, un beau conflit des rapports entre professeur et élève, tu penses!). Aussi, serait-il tentant de mettre n'importe quels mots bout à bout, de se laisser emporter au gré de cet absurde tout didactique, qui ne manquerait pas de s'étaler dans une platitude extrême, à peine rehaussée par le côté soi-disant sexuel du geste final.

Je veux dire qu'au fil de nos lectures, cette image première s'évanouissait et nous laissait entrevoir un monde très complexe et quasiment inatmosphérique sans l'apprentissage méthodique d'un système d'approche de ce texte. Et que je sois totalement nouveau dans le monde du théâtre ne fait que donner une allure de plus grand défi à l'expérience intéressante que nous poursuivons ici. Il me faut ajouter à cela la compétence notoire et la vigilance de notre "argus" du P.A.D. qui se plaît à dénicher en nous les moindres émotions, les moindres dispo-

sitions naturelles, et à les canaliser avec force reprises, recherches, précisions, ceci à des fins d'abord artistiques, parfois intellectuelles; en bref, j'apprécie à sa juste valeur la manière avec laquelle John Van Burek nous fait travailler et de nous entraîner tout naturellement à cette compréhension plus personnelle des personnages qui rend vraisemblables les répliques d'une telle pièce. En ce sens, peut-on reprocher un certain "professionnalisme" attribué aux activités du P.A.D. depuis quelque temps? Ceci dit en passant, je me rends compte de plus en plus que le travail décrit plus haut ne récrit plus haut ne représente qu'un des éléments de base de celui d'un comédien professionnel qui, grâce à son expérience, peut se permettre d'y consacrer moins d'énergie; mais rien n'est moins sûr. De toute manière, l'on peut taxer ce mot de professionnalisme de ridicule, comme s'il y avait moins de plaisir à s'intéresser de plus près à une activité que l'on aime sans pour autant se spécialiser. Est-ce le cas des études sous graduées? Je n'ose pas y croire puisque cela fait partie de ma formation générale.

Pour revenir à ta question, les difficultés majeures tout au long des répétitions restent la densité du texte et le côté très souvent déroutant des mobiles du professeur (comme des deux autres personnages). Plus d'une fois, nous avons connus des blocages assez frustrants; non seulement il a fallu fragmenter les répliques une à une, mais encore il est devenu indispensable en ce cas, de nous forcer à essayer

maintes interprétations possibles des passages plus difficiles (c'est bien connu de tous ceux qui ont eu la patience de préparer une pièce); et ainsi jusqu'à ce qu'une certaine crédibilité soit rendue aux personnages. Evidemment cela devient vite fastidieux lorsque la concentration faiblit. Pour ma part, j'ai appris à surmonter en partie ces difficultés grâce aux ateliers de théâtre entrepris au cours d'Humanité 253, et mis en pratique plus concrètement durant les répétitions. Ces ateliers consistent principalement en exercices de relaxation, de contrôle des mouvements et de la voix, et en exercices d'improvisation. Surtout ne va pas croire que tout se passe dans un climat austère. Notre côté sérieux du théâtre semble bien l'enthousiasme et j'en ai à revendre bien que le "trac" me prenne déjà très fort pour le soir de la première.

Enfin il est passionnant de sonder les niveaux plus souterrains de cette pièce, de les suivre en quête d'émotions neuves et d'y découvrir en même temps des éléments plus abstraits. Ce cheminement s'avère nécessaire; il s'agit surtout de présenter sur scène des actions simples, claires, soutenues, grâce auxquelles le spectateur puisse mieux "saisir au vol" (dirait le professeur) l'ambiguïté des personnages et la subtilité du texte. Quant à nous n'est-il pas simplement grisant de repousser nos propres limites à chaque répétition et représentation?

Goodbye Pom

by Rob Williams

The worst that can be said about Robert Wallace's new play *Goodbye, Pompeii* as produced by the Glendon College Dramatic Arts Program, is that it was uneven. The best that can be said is that the unevenness was forgotten half-way through the play in favour of an experience of enjoyable comedy and intense drama.

The play worked on different levels with equally different degrees of success. The obvious level was the story line, conflicts between university students sharing accommodation (modelled, yet not copied, after a certain group of five Glendonites living in a house not too far off-campus last year). The developing conflicts came across quite clearly, due chiefly to effective directing by Charles Northcote.

On another level, the audience witnessed what many university students go through in contact with each other, in handling their academic work (how do you spell "Durkheim"?), and in deciding their future. Credit for the successful spots on this level goes to Bob Wallace as I believe this was where his intentional emphasis lay. Ted Paget's wonderfully seedy set added immensely

to the visual details parallels drawn of Pompeii and students. When erupted, the lights went out and thud. Although some audience could to be what uni all about we G relate only to skirted no them on women's lib riage, student/relationships", nudist



tre Reviews : Goodbye, Pompeii

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parents surtout déshéritent ou mieux, enferment des enfants hors-norme, il est dès lors très intéressant d'étaler la fausse objectivité qui regne en milieu étudiant. Un Brent, un Willy qui soutiennent des attitudes de rejet à l'égard de Danny, supportent par ailleurs un standard double entre les sexes. Crispés dans leurs préjugés, ils entretiendront dans leur courant de pensée une rigidité inflexible qui ne pourra évoluer que vers la condescendance la plus basse et se cristalliser devant l'accouplement des deux marginaux par un négativisme teinté d'agressivité.

L'Eglise est, de source historique, la plus puissante force d'oppression dirigée contre l'homosexualité. Elle s'est en outre toujours élevée fermement contre toute mesure de progrès social et la jeunesse n'a pas manqué d'en souffrir jusqu'ici. Le point de vue religieux a toujours moulé le comportement de la société vis-à-vis la famille nucléaire et le mariage: leur éclatement a signifié un déclin de son influence. Pour Danny, croyant (quoiqu'il n'explique jamais sa foi!) s'intégrer au mouvement religieux peut procurer un genre d'affirmation mais il en a d'autres aussi et ceci est probablement pourquoi la stabilité d'une foi religieuse est liée fondamentalement à l'action politique et sociale de l'individu, compartimentant pour mieux le solidifier et le soutenir

dans la recherche de son identité. Au début, monsieur Wallace indique avec vérité l'évolution dans l'affranchissement de Danny d'un carcan où il avait forcé l'arriérisme aveugle de ses semblables.

L'auteur, finalement, condamne en bloc l'Eglise par la bouche d'Henri (parlant de son confesseur- 'je suis devenu plus que son acolyte.') et de Danny (par la lettre de refus du séminaire de Vancouver). Cela est injuste. Certes l'élite de l'Eglise n'acceptera pas encore d'ordonner un homosexuel avoué (cas Sweetin vs la Société de Jésus) mais de fortes pressions au coeur même de l'Eglise s'élèvent contre une telle discrimination. L'auteur ne peut être si mal renseigné! Depuis le rapport Wolfender de l'Eglise d'Angleterre, la fondation de groupes tel 'Dignity' jusqu'à la lettre pastorale des évêques américains en 1976, on assiste à un réalignement de la position religieuse. Monsieur Wallace, en ne présentant que l'aspect négatif, en masquant les progrès accomplis et en interdisant l'espoir, condamne son personnage à la déception amère et à l'isolement. Il fait retomber la relation d'Henri avec Danny essentiellement sur une méfiance commune, un désespoir en mal de soulagement et un certain désir physique.

Un DECOR criant de vérité, minutieusement reconstitué est ici chargé d'accessoires les plus hétéroclytes: aides

ménagers usés, meubles piteux style 'armée de salut' et pêle-mêle des pièces de verreries fines, des assiettes de Limoges et des caisses de spiritueux dispendieux, témoins de jours meilleurs. Une fissure au plafond, véritable prolongement des personnages, s'ouvrira au coeur de la crise. Félicitation à Ted Paget!

L'ECLAIRAGE efficace fut utilisé avec simplicité, un effet de fenêtre laquée de pluie, nous est apparu particulièrement réussi. La trame sonore n'avait rien de très compliquée. Le soir de la première (samedi), tout marcha sur des roulettes. Mardi, par contre, il y avait ça et là quelques bruits parasites. On aurait quand même aimé voir le souci être poussé jusqu'à représenter le vrombissement de motocyclette.

Côté INTERPRETATION on ne peut que louer la jeune compagnie. Gordon McIvor, pour n'en citer qu'un, brilla dans la peau de Willy, sa désinvolture, son charme boudeur animèrent un personnage assez mince, réussissant même à lui insuffler, dans les dernières scènes, un peu de chaleur humaine. Quelle aisance chez James Smith et Christopher Blake (respectivement Danny et Henri) qui, sans teinter leurs rôles des stéréotypes usuels, usant de mille petites touches aussi naturelles qu'efficaces, ont su incarner leurs personnages délicats et nous les rendre attachants. Mardi soir, le personnage de

BRENT (David Gray) avait beaucoup plus d'aplomb que samedi.

Côté féminin, Nancy Roberts (EMILY), Jo-Anne Racette (HANNAH) et Hilary Forrest (SUE) ont imposé leurs rôles avec conviction.

Le premier acte de la pièce est principalement dominé par les présences de SUE et d'HANNAH: durant la première scène, le personnage de SUE nous est révélé. Etudiante, elle travaille activement comme bénévole au 'Rape Control Centre'. Cette dernière activité éclaircit plusieurs de ses attitudes; entre autre, elle expliquera clairement à Willy (son ex-amant) ce qu'elle ressent face au sexe opposé. Elle l'accuse de l'avoir l'utilisée plutôt que considérée comme une personne. Poue elle, il lui semble que Willy s'est servi d'elle comme on se sert d'une machine à laver. (HANNAH inversera la tendance avec Willy lui-même.) Son ressentiment pour Willy s'élargit également au deuxième acte et se conclut par un rejet lorsqu'ils sont tous réunis pour l'ultime déjeuner 'familial'.

Willy n'est pas le seul à se faire chauffer les oreilles. Que non! SUE entre aussi en relation avec BRENT et EMILY et plus intimement encore avec HANNAH qui s'intègre au repas final.

Si l'homosexualité est soulevé ailleurs dans la pièce, nous en retrouvons des signes latents dans la relation se tissant entre HANNAH et SUE et de façon non moins importante qu'entre DANNY et HENRI. HANNAH, en tant que professeur, fait cadre à part. Mise en sa présence, EMILY s'évertue à amorcer une conversation, cette nouvelle relation semble indiquer que les éducateurs sont des gens dans la norme. EMILY, innocente, croit toujours à la vocation de guide de professeur, tôt ou tard elle le fera tomber du piédestal. Par ailleurs, si HANNAH se trouve dans cette demeure d'étudiants, c'est qu'elle fut invitée par WILLY à partager son lit. Ce qui irrite SUE jusqu'à causer l'éruption de la crise (qui en catalysera d'autres). Dans leur dialogue subséquent par leur rejection de mâle comme centre de leur existence, elles arriveront à accorder leurs frustrations communes et déboucheront sur l'ébauche d'un nouveau couple, complémentaire de celui d'HENRI et de DANNY.

Mais que découle-t-il de toutes ces discussions tenues à huit-clos? L'auteur tenterait-il d'insinuer que l'université ou le monde dans lequel nous vivons tend à former une sorte d'homosexualité (consciente ou inconsciente) sans laquelle l'être humain ne peut être complet?

Le personnage féminin dont nous n'avons pas encore parlé (ou presque) est EMILY. Selon nous, elle est sans aucun doute le personnage le plus important, le plus chaleureux puisqu'il crée et soutient les liens. Influyente dans chacun des actes, elle établit des rapports qui doivent/devraient exister. Elle est d'ailleurs la seule à considérer et à chérir leur existence dans cette commune qu'elle tente, par tous les moyens, de mouler sur une vie de famille sans domination parentale. Les autres le reconnaissent. Ils obéiront ainsi à son ordre de collaborer ensemble à la préparation de la salade 'à la Vésuve'. Malgré toutes les excuses apportées par DANNY, HANNAH et SUE, EMILY les réfutent et tous doivent unir leurs efforts, dans la préparation de ce repas dernier.

Pompeii, goodbye youth

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ps", nudity, sex and a host

of others.

Continuity in the script was fine, but sometimes ideas such as people repeating their actions like history repeating itself, were driven home too hard and distracted from the flow of the play. Other aspects of unevenness included actors fading in and out of their roles, thus demonstrating the need for complete concentration.

However, when the actors were into it, they performed marvelously and kept the audience on the edge of their chairs. On the

night I attended, Hilary Forrest and Nancy Roberts played particularly strong dramatic roles.

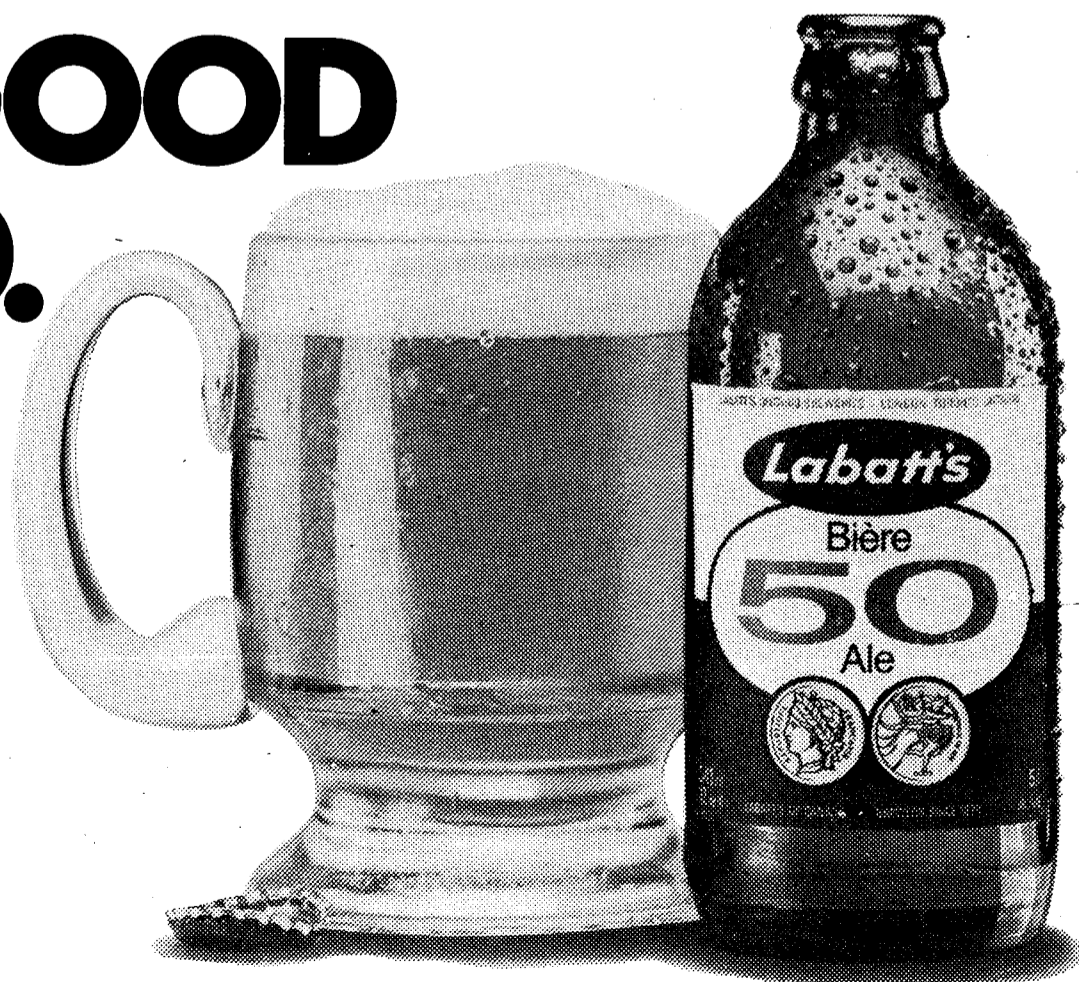
But I must not leave out the fact that some of the lines were uproariously funny. Jim Smith as straight man and Chris Blake with the punch lines, combined beautifully as a team. Gord McIvor, Jo-Anne Racette, and David Gray also provided their share of serious and funny lines.

The actors combined on a third, possibly most effective level. They demonstrated the interactions and communication prob-

lems of all people who try to live together. This was the chief success of the play because the set, direction, script, and actors all had their part in demonstrating a painful lesson; that we often use each other to learn about ourselves. We may live in the same house, but due to our fears and rejections, we do not live "together". Life is not easy, something all youth learn as they develop and this message touched home by the end of Act II.

As Hannah said, "Goodbye, Pompeii, good-bye youth".

A GOOD HEAD.



ALRIGHT YOU
KIDS GET OUT
OF THAT JELLO
TREE...

Daniel Latouche

Separation referendum would pass in two years

by Marshall Katz

Contrary to popular belief, a majority of Québécois would be willing to support an independence referendum if it were held two years hence. Such were the words of McGill University professor Daniel Latouche speaking at Glendon on February 10.

Professor Latouche feels that, even though many federalists voted for the Parti Québécois, they will in the next two years become separatists in some way or another. He noted that, "Once Quebecers are convinced that they

have voted for a competent, able, scandal-free government, they will tend to believe in all of its goals and premises, including separatism."

Commenting on the election itself, Latouche said that, "The P.Q. victory was not an indication that the voters were willing to separate." It was, however, he felt, "a vote which indicated the people's dissatisfaction with the scandal-ridden Bourassa government. "The problem with the Liberals," he said, was that "they tried to sell federalism as if it

were an insurance policy." That is, they tried to insure federalism. The P.Q. on the other hand, played down separatism while offering merely "good, clean, responsible government." He spoke of Rodrigue Biron as, "the new Real Caouette of Quebec or the English Quebecer's Messiah."

Professor Latouche sees the P.Q. as having several objectives. The first is to prevent the provinces and Ottawa from ganging up on Quebec. The second is to secure discussions with

Ottawa on any issue, to ensure that the two governments have a good rapport with one another.

Latouche feels the problem with Quebec is a constitutional one, in that Quebec is really asking for wider provincial powers and jurisdictions. A possible solution to this, Latouche feels is, "to establish a fourth level of government in Canada." This level, he suggests, could conceivably give the provinces full sovereignty over all issues over brief periods of time, on a regular ba-

sis. In this way Quebec could have absolute control of its sovereignty. It could almost secede while this government is in operation.

Prof. Latouche's speech came to a climax when he criticized English Canadians for "offering few solutions to Quebec's present problems." He said that, "in order for Quebec to remain in Confederation it has to be convinced that Canada offers other benefits besides economic ones, which are not enormous anyhow!"

Insight

Harvard University

by Rosemary Parrett

Ivy League snobbery, intellectual elitism, overflowing wealth ... Harvard University, Cambridge Massachusetts. Yes, such were my preconceived conceptions of this pretentious educational establishment south of the border. How quickly these superficial notions were to give way before the depth of substance which is Harvard.

Sixteen years after the Pilgrims landed at Plymouth, Harvard College was established in the Massachusetts Bay Colony. The first freshmen - a dozen in all - began their classes in the summer of 1638. By the time the College was a century old, 1,248 young men had been sent forth with degrees, and the seedtime of the modern University had begun.

Initial impressions begin with the standing structures themselves.

Harvard Yard and the blocks nearby provide a living museum of architecture in America, from these aforementioned colonial times to the present. Here you can see in brick, timber, and concrete: The work of the anonymous builders of the Bay Colony; the federalist surge of the new nation; the nineteenth century search for new forms; the twentieth century return to Grecian and Georgian styles; and then the burst of contemporary vigour.

A brief look merely into the museums of Harvard University gives one an insight into the quality of the education provided. They range from art to zoology, and from archeology to botany. All have something to tell about the world of man and his environment.

The Harvard museums were originally established to serve the educational needs of the academic

departments with which they are affiliated. Now each museum is also a centre for research. They are a vital learning tool, for in displaying the beauty of art and nature, the imagination is ignited and the soul restored. These experiences can stimulate thought, inspire new ideas, educate and entertain. For thousands of public visitors each year, Harvard's museums are the bridge to the scholar's world.

The number of libraries and their separate units amount to 93. The quality of these can be understood with a glance at the Keats room which contains the most complete collection of Keats' manuscripts in the U.S.A.

Harvard Yard itself is concerned with undergraduate study. In addition there are ten graduate and professional schools such as the Graduate School of Business Administration which is on the oppo-

site side of the Charles River in Boston proper. The total enrollment of Harvard University is 9,500.

With such a relatively small number of students attending Harvard the large amount of activity in the media department demonstrates the involvement of students in educational pursuits. There are three University newspapers (one publishes six days a week) each with a slightly different emphasis as well as a completely student-run radio station, WHRB.

In sports, Harvard is joined with 7 other eastern colleges to formalize the Ivy League. The League provides a basis for competition between colleges adhering to the same athletic principles and practices. There are no athletic scholarships at Harvard or any of the Ivy League Institutions.

Needless to say Harvard University has the most coveted professorships in the United States. The quality of teaching ranks amongst the highest. Renowned lawyers, actors, politicians and writers are included which leads to an important criticism. Due to the excessive demands on their time it takes great student perseverance to consummate personal meetings with them. The lecture classes are sectioned, each one headed by a graduate student who in turn communicates directly with the professor.

The teaching staff embraces the concept that the nation has the right to demand truth rather than propaganda from its educational institutions when dealing with controversial subjects.

With this granted honesty, sincerity and ability a tolerance of wide diversity of opinion is required. Harvard University encourages a strong, active intellectual life. It is a nursery for independent and lonely thinkers. The scholars here may find they can be happy in their very solitude. "The day when Harvard shall stamp a single hard and fast type of character upon her children, will be that of her downfall." (William James, 1903)

It is necessary to examine the mixture of people attending Harvard. It is an international school and students are not predominately from private schools. Over 55 percent are from public ones. There is no conglomeration of people from similar backgrounds and surprisingly few social cliques.

However this, in consideration with all the intellectual activity, and emphasis on individual thinking, creates another drawback. Social life at Harvard University is centered around the Residences (Harvard is totally co-educational).

That is where life here begins. If anything, students are cut off from a normal social environment. Although mentally capable, many people could be considered social cripples.

There are no pubs, stores, or even coffee houses on campus. Quaint Harvard Square, located beside Harvard Yard, is the consumer area for the university. The square glows with British authenticity; from its numerous bookstores and plant shops to specialized food outlets, original restaurants, banks and clothing stores. There is even a non-profit department store where Harvard students may obtain a credit card. Très chère...au contraire, mon frère. Everything is surprisingly reasonable.

Now we have seen behind the impressive buildings which constitute Harvard University. Life here is geared towards the student. Inexpensive shopping, availability of foreign newspapers, originals of such artists as Picasso and Rembrandt for study, a total of 93 libraries, comfortable Georgian style residences, a daily campus newspaper as well as a specialized department concerned with student opportunities before and after graduation. All this and much more is oriented towards an educationally healthy student.

After being immersed for a few days in this overwhelming atmosphere one's superficial notions of such an establishment become drastically altered. One's mind is alerted to the institution's profound purposes. Those who attend for the superficial reasons will do so without receiving or making any significant impact - like the early morning mist which is quickly burned off with the first rays of the sun. For the bright inquisitive minds however, great learning and growing experiences are abundant.

This is not to say, however, that the Lovestory prototype is non-existent. The University still has an elitist quality which one can draw towards or shy away from. But it is to say that Harvard encourages its students to take full advantage of what is there; to develop, to experience, to achieve. Being immersed in such an exciting learning climate how could one possibly not be serious about extending oneself to the length and depth of individual capacity.

"Is that you, John Harvard?"
I said to his statue (in Harvard Yard).
"Aye - that's me," said John,
"And after you're gone."
David McCord (1936)
As the Harvard tradition lives on and on and on...

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sports

Boat races end up in the drink

by Garth Brownscombe

Any Glendonites who stumbled into the JCR on Winter Weekend's closing Saturday night were treated to much more than a free quaf of Carling-O'Keefe's bitter brew. Instead, this was to be the site of a re-incarnated institution: the annual Glendon Boat-racing Invitational.

As most sports buffs who regularly subject themselves to Mark Everard's Pro Team are aware, this ancient sport has about as much to do with aquatics as Labatt's has with the brewing of good ale. Nevertheless, seven hardy teams of four people entered the competition, the object being to chug a glass of brown each, rapidly in succession, thereby hopefully defeating the time of an opposing squad.

The early rounds were characterized by a series of disappointments. In their haste, many of the contestants chose to douse vari-

ous parts of their anatomy, rather than down the ale. Of course, this represented a gross foul according to strict boat-racing conventions, so many re-matches had to be scheduled.

These repeated trials naturally ate up the small stock of ale on hand, so by the time the semi-finals rolled around, the contestants were forced to drink whatever they could lay their hands on. In desperation, they drained half-consumed bottles lying about the room, gasping and hacking as the cigarette butts caught in their esophaguses. (What dedication!)

The scarcity problem was finally solved when Gilles Chauvin donated two cases of his private stock, and the final run-off was held. This round was undoubtedly the fiercest of the night.

Two teams of Québécois, notable because of their series of defeats in previous years, survived five

rounds which resulted in repeated ties. Finally, in the sixth attempt, a joyous, but nauseated, winner was declared.

Congratulations are extended to champions Gilles Chauvin, Louis Têtu, André Beliveau, and Jean-Guy Boulet for engineering this francophone break-through. Condolences are in order for the women's squad, which set back the lib movement forty years by their dismal loss in the first frame.

Undoubtedly though, the biggest disappointment of the evening was that the odds-on favourites were unable to fit the competition into their busy schedule. The famed "Four Skins" were forced to take the night off to prepare for the dance across the hall in the ODH. The Québécois victory thus lacks certain credibility, although it is rumoured that the two mighty teams may face each other in an upcoming grudge match.

pro team

by Stephen "Doc" Lubin

I've been asked to write this week's Pro Team because Doc Lubin's Sports Tip was such a great success. By the way, thanks for your letters, and please keep writing.

I was told by the sports editor who is usually responsible for this weekly journalistic atrocitcy to write about university hockey, but, like any true exhibitionist, I screamed back at him, "I wave my private parts in your face!" and decided to write about something I'm interested in: basketball.

A professional basketball team is one thing this city of Toronto really lacks, for it is my personal belief that this sport is a hell of a lot more exciting than baseball. Moreover, I am confident that the owners of a basketball franchise could come up with a slightly more imaginative name than "Blue Jays".

If by any chance you happen to be strolling through E house Wood on a Sunday afternoon-- I usually don't but Sunday is the day I go looking for a hunk of man--you will find the t.v. room packed with Glendon's jocks (all four of us) watching the N.B.A. game of the week.

I find it as interesting as Hockey Night in Canada, except that I don't get my bum spanked between periods!

Anyone who watched the Philadelphia-Cleveland game last Sunday will know why I say B-ball is an exciting sport. The Cavaliers were leading in the fourth

quarter by 22 points yet miraculously the 76ers came back and, with only a few seconds to go, scored the winning basket and won 112 - 111.

And if that's not exciting enough for you, how often do you get to see Dr. J's hairy armpits? Now that's exciting, not to mention stimulating!

Basketball is the only sport that I can think of where one team is 20 points ahead and a few minutes later is 10 points behind, where the lead can change 20 times a game, and where the tension is so intense that it is like a huge orgasm.

Speaking of exciting (and stimulating, if you like) moments in basketball, I recall the 1972 Olympic Games final between the U.S. and the U.S.S.R. I can't remember what the final score was, but I do know that the Americans were leading by one point when, with one second to go, the Russians called a time out.

The Soviets came back on the court and positioned their centre under the U.S. basket, and it was obvious that their plan was to lob a long pass and hope the huge baboon could tip it in. The Yanks countered by surrounding him with three of their players, but to no avail, as the pass worked and the Russians won with no time showing on the scoreboard.

Talk about exciting--Howard Cosell ripped off his toupé and I creamed in my pants! Fortunately for amateur sport, Cosell was off-camera and I was in my livingroom at the time.

Rugger

The first annual general meeting and Beer up of the Glendon College Rugby Football Club GCRFC shall be held on Thursday Mar. 3 at 7 pm. Venu Moir's place-- Room 005A Wood Res. basement. All players welcome and bring your kit!

Topics to be discussed are:

- The future of the club
- Fixtures for the new Season
- Pre-season training
- The Beaver River Rat Race
- The Club Newsletter
- Singing Practice for Club Choir
- The buying of Jerseys
- An annual dinner and presentation of awards

Registration in the ORU Membership fees

So come on down and support your local hooker. 7pm Thursday March 3. Refreshments of a solid and liquid type will be provided.

Rick Moir
GCRFC

Maple Lys squeeze by

by Mark Everard
sports editor

The Glendon Maple Lys moved one step closer to the York intercollegiate hockey championship by edging the Calumet College "Commies" 2 - 1 in overtime Monday night. The quarter-final victory came after the Glendon pucksters had finished second in a post-season round-robin tournament to decide the playoff schedule.

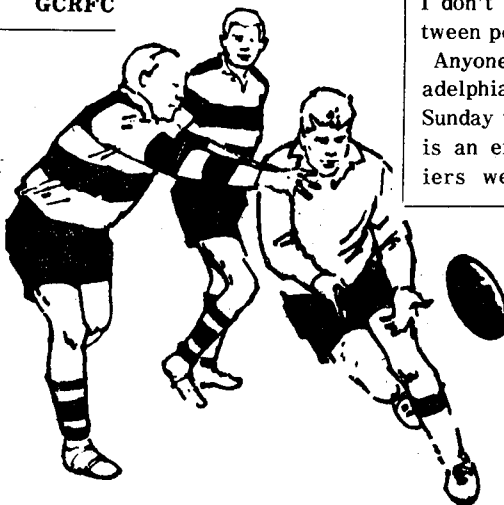
Glendon had to pull out all the stops to defeat the surprisingly tough "Commies". Calumet had jumped to a 1-0 lead before Glendon tied it up late in the third period. The Zamboni operator was then kept waiting for several minutes while the two teams battled it out in overtime before the winning goal was finally slipped by the Calumet netminder.

In action prior to reading week, the Maply Lys, despite being shut-out twice by scores of 4-0 and

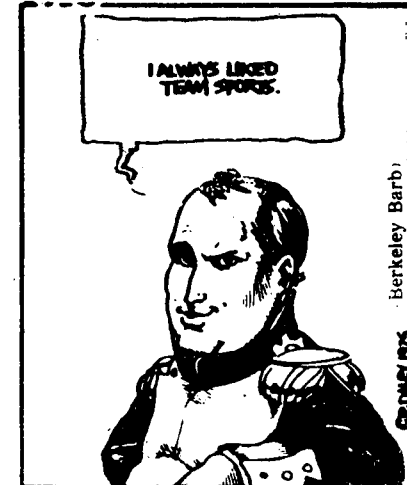
3-0, finished runner-up to Vanier College in a playoff tournament. After a strong start, the Glendon shinymen have found the wins a little harder to come by, but the boys earned themselves a solid position in the playoffs by emerging from the tournament with a record of two wins, two losses, and a tie.

Many of the injuries that have plagued the team all year seem to be on the mend, although captain Dave Hayward is still out with a separated shoulder. Forward Kitch Whalen, who was the club's leading scorer until he was sidelined with a broken ankle, has returned to the lineup and is once again making his presence felt.

If the Maply Lys can stay out of the bars long enough to sober up for this week's semi-final match, they could well restore Glendon to its erstwhile position of #1 in York hockey.



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King Lear

Lineup for set and production personnel

by Richard Schwindt

As February slowly drifts into March, down within the depths of the Pipe Room, **King Lear** is being rehearsed. **King Lear** is being directed by Michael Gregory and Charlie Northcote. The set has been designed by Ted Paget.

These are names that you hear much of if you follow theatre at Glendon. You also hear the names of actors in the various plays that are produced here. There is no doubt that these people are going to be essential in the DAP production of **King Lear**.

There is another group, however, that is going to be essential to the show. That group is the set and production personnel. This group of people will work just as hard on its tasks, but will receive little or no recognition. That is a pity because without them the show would be all but lost.

For example, what would a Shakespearean play be without hand props? Haven't thought about that have you? Ever seen a sword fight without swords? It looks like a practice of the Albanian Lacrosse team. The person in charge of hand props in **Lear** is Mary Coakley.

What if they give a play and only parents and janitors showed up? The publicity supervisor would look pretty stupid. The **Lear** publicity supervisor is Paul Summerville.

What would the audience think if the sound effects for the storm scene included "Disco Duck"? Not much I'm sure. The person in charge of sound in **Lear** is Alan Lysaght.

My God, what if the set caved in! I imagine that the set supervisors would be sentenced to spend 30 Februaries giving outdoor tours of the main campus (or something equally vindictive). Jan House, the set supervisor should keep that in mind.

What if Brian Barber, the master electrician for **Lear** electrocutes himself during a show? How will he manage? How will we manage? How will anybody manage?

Speaking of management, Glendon has been quite lucky this year to have a talented and hard working group of women stage managers. Sophia Hadziepetros (**Creeps**), and Gillian King (**Goodbye Pompeii**) have both done excellent jobs. Perhaps the most difficult task will be that of the stage manager of **Lear**, Jan West-

phal. She has been putting in long hours at rehearsals and special sessions to discuss blocking with the actors. Alongside her for all of those hours will be direction assistant Victoria Cattell.

What if someone's tights don't fit? What if my tights don't fit? (The thought curdles my blood.) Costume designer, Caroline Gregory and her assistants, Lindsay Histrop and Patricia Larter, will be making sure that such a disaster does not occur.

What if a few adolescent malcontents decide to drop into the play and re-edit a few of the actors' salients. Hopefully they won't be able to get past the house manager, Nancy Roberts.

The list goes on and on (for a while). There is the ever present set crew (Gord Smith is a fine example) who toil through the night building stuff. What do they do to kill the time? I would imagine that they (as if I haven't done it before myself) dream

about the beauty of existence, alcohol and sex. It's all very obtuse (if you have an obtuse turn of mind), but important nonetheless.

These people are important so keep them in mind as you watch **King Lear**. If the show 'sucks' you will have someone else to blame. If not, (and this show is going to be a good one) you will have someone else to praise. It's not always nice to be a "little guy".

York Winds play Mar. 2

The York Winds, Canada's foremost Wind Quintet, will be performing here at Glendon WEDNESDAY, MARCH 2 at 8:30 p.m. in THEATRE GLENDON.

Admission is \$2.00 and all proceeds will be donated to the Friends of Glendon Fund. Tickets will be available at the door only.

"The York Winds", un des plus éminents quintettes à vent du Canada présentera un concert à Glendon, mercredi le 2 mars à 8:30 p.m. au THEATRE GLENDON. Le prix d'entrée est de \$2.00. Tous les profits seront versés au fonds des Amis de Glendon. Les billets se vendront à la porte d'entrée.



L to R: Lawrence Cherney (oboe), MacDonald (horn), Paul Grice Douglas Stewart (flute), James (clarinet), James McKay (bas soon).

classifieds

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GLENDON COLLEGE

FORMAL

Friday, March 4, 1977

An entertaining "read" good for procrastination

The Tenor of his Time:
Edward Johnson, Ruby Mercer Clarke, Irwin & Company Ltd. 336 pages.

Ruby Mercer chronicles the life and times of one of Canada's most distinguished and internationally acclaimed artists, the tenor Edward Johnson. Born in Guelph in 1878, his magnificent voice early attracted wide attentions, and by the turn of the century he had established himself as a leading oratorio singer in New York and had embarked upon his eventual career in opera. In 1909, Johnson's overnight Broadway success in Oscar Straus' *A Waltz Dream* enabled him to concentrate exclusively upon his operatic career and to marry Beatrice d'Arneiro, the daughter of a titled Portuguese family, and herself a gifted musician. He studied in Florence with Maestro Vincenzo

Lombardi, teacher of the famed Caruso, who declared Johnson's to be "the" next voice, and was coached by the remarkable Beatrice. Their daughter Fiorenza, who was later to marry Ontario Premier George Drew, was born in 1910.

Johnson's operatic debut, (as Edoardo di Giovanni), came in 1912, with his Padova appearance in *Andrea Chénier*, which launched him almost instantaneously upon a career as one of Italy's leading tenors - within four years of his Broadway success he was singing the title role in Wagner's *Parsifal* at La Scala. Di Giovanni's career ended abruptly with the tragic death of his wife in 1919, shortly after which Johnson and his daughter left for North America and a contract with the Chicago Opera Company. It was during this period that he

met and formed a friendship with Sir John and Lady Flora Eaton which was to influence the rest of his life.

Johnson left Chicago in 1922 and made his debut at the Metropolitan Opera (the world-famous Met) in the role of Avito in *L'amore dei tre re*. There followed a thirteen-year career as a leading romantic tenor of one of the world's most prestigious opera companies, with Johnson in the lead role of virtually all the established popular operas and creating the title roles in several new works, including his most consuming outside interest: his crusade for musical education and opportunity for young talent in North America, and in May 1929, personally initiated the Guelph Spring Festival as an impetus to Canadian music.

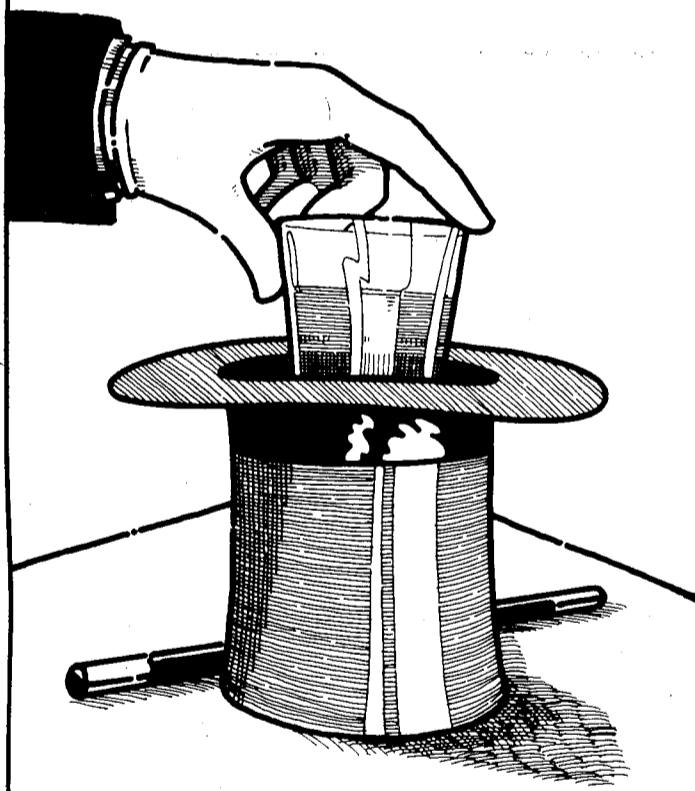
In 1935, after an established and successful career as one of the Met's most prominent and popular tenors: the practical possessor of such roles as Pelléas, Roméo, Peter Ibbetson and Sad-

ko, Edward Johnson was named General Manager of the Metropolitan -- in effect, the dictator of music in North America. It was in this capacity that he reached the pinnacle of his fame and influence, carrying the Met successfully through the depression, war and post-war years; the era of Bori, Lehman, Schipa, Bjorling, Flagstad and Melchior. He resigned in the 1949/1950 season in order to further involve himself with the musical future of Canada, and in particular that of the University of Toronto. (He had been made Chairman of the Board of Governors of the University in 1945, and was instrumental in the founding of the Opera School in 1946 and the beginnings of the Royal Conservatory Opera Company, forerunner of the C.O.C.) Johnson retired to his native Guelph, and remained active in local, national and international music until his death in 1958, two years after which the cornerstone was laid for the Edward Johnson Building,

present home of the Faculty of Music for the University of Toronto.

Mercer, one of Toronto's opera authorities, has assembled enough research material for a thesis on Johnson. The book unfortunately suffers from the preponderance of trivia and tends overmuch to the florid exuberance and purple prose more suited to a ladies' magazine, especially during the Italian chapters. Yet to a certain extent, this is inevitable; Johnson's was an exuberant personality, and a work so intimately detailing his life cannot help but reflect this. By way of compensation, the author offers an impressively complete and detailed guide to all of Johnson's recordings and an interesting assortment of photographs. **The Tenor of his Time** is undoubtedly an entertaining "read" - a must for the opera buffs and interesting enough for those with only a passing interest in the art. Good for several enjoyable hours of procrastination.

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"Je pense" suite

-suite de la page 5

riger, pour faire marcher la société. Ceci est loin d'être une croyance profonde du sens de l'existence de l'homme. Est-ce qu'il nous faut tourner vers la technologie, alors? Si oui, on peut attendre l'anéantissement de la race humaine, car le monde est déjà trop mécanisé pour la sûreté et le bien-être de la plupart parmi nous.

Je ne suis point croyant, étant un produit plus ou moins typique de mon époque. Pourtant, je cherche un idéal, une raison d'être, et il n'en existe plus dans notre

siècle à ce que je peux voir. Il est un peu troublant de constater qu'après la crise d'existentialisme de l'après-guerre, la philosophie moderne semble pencher de plus en plus vers le néant. L'unique échappatoire qui reste à l'homme est le suicide, mais sans un Dieu qui l'attend à l'autre côté de la mort.

Je ne veux pas vous déprimer plus longtemps avec ces pensées lugubres d'une nuit d'hiver... je ne veux surtout pas que vous considériez le suicide la prochaine fois qu'une dissertation devient un fardeau insupportable. Tout

ceci était juste pour dire que (d'après moi) notre époque moderne a besoin d'un idéal nouveau qui convienne à tout le monde. D'une certaine manière, nous sommes chanceux à G'endon d'avoir trouvé un idéal, bien qu'il soit très provisoire dans notre vie. Je parle bien entendu, de la continuation de notre collège. Il est très encourageant de constater la solidarité qui existe entre les étudiants depuis peu de temps. J'espère que cette solidarité continuera à Glendon à tout jamais.



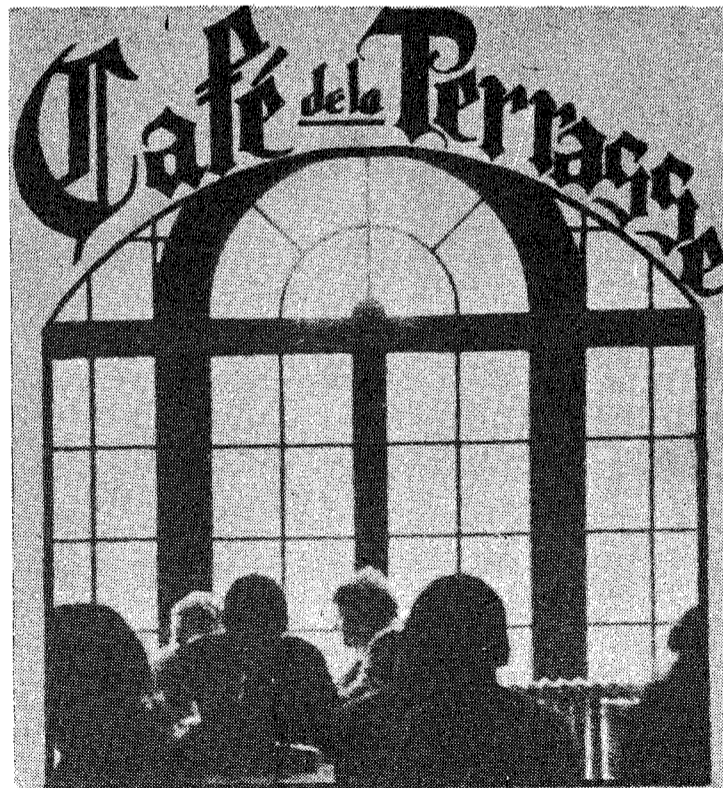
Michal Hasek

Michal Hasek, a local singer-songwriter with an immense, but so far largely unrecognized talent, (though he played 2 weeks ago at the El Mocambo to good reviews), will be performing in the Café this Sat. Feb. 26 with his band 'Sundog'.

Michal's music ranges from blues to rock with roots in the finest folk tradition. His voice is strong and his lyrics interesting and well thought out.

He's a strong performer with a great back-up band and all in all it should be a great night.

Come on down, bring a friend, it's only \$1.25...good times guaranteed.



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Main Campus

Ray Materic and Midnight Matinee, in concert on **Friday March 4** at 7:30 p.m., in Burton Auditorium at York University. Guest is **Bill Hughes**. \$4 for CYSF members & \$4.50 for public. 667-2370 or 667-2515 for further information.

The Baroque Dance Ensemble will perform on **Mon. Feb. 28 and Tues. March 1** at 8:30 p.m. in McLaughlin Hall at Main Campus. Public \$5, students \$3. 667-2370.

The York Winds entertain with compositions by Danzi, Beethoven, Lefebvre and Hambraeus on **Feb. 24** at 8:30 p.m. Burton Auditorium, York University. Admission is free.

Sights and Sounds

Laserium II at McLaughlin Planetarium, \$3, 978-8550.

Toronto Symphony Orchestra at Massey Hall, on **Tues. Mar. 1 and Wed. Mar. 2** at 8:30 p.m., \$3 & \$6.50. Conductor Andrew Davis.

Night Clubs

Lenny Solomon Band at Colonial Tavern, 201 Yonge St. 363-6168. **Mighty Pope** at Backstage, Seaway Hotel, 1926 Lakeshore Blvd. W., 766-4392.

Silverleaf Jazz Band at Harbourfront Jazz Club, York Quay, on **Sun. Feb. 27** at 7:30 pm. Free. **Goddo** at Gasworks, 585 Yonge St., 922-9367.

Ishan People at Chimney, 579 Yonge St., 967-4666.

Zoot Sims at George's Bourbon St., 180 Queen St. W. 864-1020. **Sneezy Waters** at Groaning Board 1057 Bay St., south of Bloor.

The Richie Family at Generator, 2180 Yonge St., 486-8950.

Wooden Teeth at Midwich Cuckoo 240 Jarvis St., 363-9088.

Marc Jordan at Egerton's, 70 Gerrard St. E. 366-9401.

Ken Tobias at Geronimo's, 10711 Yonge St. Richmond Hill 884-9171

Brutus/Fingers at Larry's Hideaway, 121 Carlton St. 924-5791.

Don Potter at Riverboat, 134 Yorkville Ave. 961-2626.

Harlequin at Piccadilly Tube, 316 Yonge St. at Dundas, 364-3106.

Garfield at Knob Hill, 2787 Eglington Ave. E., 267-4648.

Downchild Blues Band at El Mocambo (Upstairs), while Zig Zag is downstairs at 464 Spadina at College 961-8991.

David Essig at the Horseshoe Tavern, Queen at Spadina, 368-0838.

Bounty at Nickelodeon, 283 Yonge at Dundas Square, 362-1453.

Mike Munoz at Mother Necessity Jazz Workshop, 14 Queen St. E. 2nd Floor, 368-0971.

Platters '76 at Stonehouse Tavern, 1399 Kennedy Rd. 751-4580.

Foot In Cold Water at Forge, 5 St. Joseph St.

Don Thompson Quartet with Ed Bickert at Yellowfingers Jazz, 1280 Bay St. at Yorkville.

Concerts

Raffi, Shirley Eikhard and Ian Thomas at St. Lawrence Centre on **Thurs. Feb. 24** \$5.

Barbie Duggan, Joe Fahey & Quarrington & Worthy at Church st. Community Centre, 514 Church St. **Fri. Feb. 25** at 8:00 p.m. \$2.00.

Maynard Ferguson at Minkler Auditorium, Seneca College, 1750 Finch Ave. E., 491-8877 on **Fri. Feb. 25** at 8 p.m. \$7 & \$8.



Maynard Ferguson performs at Minkler Auditorium, Seneca College.

Ravi Shankar at Hamilton Place on **Sun. Feb. 27** at 7 pm \$4,5,6.

Sha Na Na at International Centre 6900 Airport Rd. on **Sat. Mar. 5** at 8 pm. \$10 advance, \$12 at door. Licenced LLBO.

Genesis at Maple Leaf Gardens on **Sun. Mar. 6** at 9 pm. \$7.70 and \$8.80.

on tap

by Rob Williams

Andres Segovia at Massey Hall on **Sun. March 6** at 8:30 p.m. \$3.50, \$5.50, \$8.50 & \$11.00

Santana at Maple Leaf Gardens Concert Bowl on **Tues. March 8** at 8 pm. \$7.

Lou Rawls and Shirley Eikhard at Massey Hall on **March 15**.

Valdy at Massey Hall on **Mar. 18**.

James Brown at Maple Leaf Gardens Concert Bowl on **Fri. Mar. 18** \$7.50.

Gordon Lightfoot at Massey Hall from **Mon. March 21 to Sun. March 27**, at 8 pm and **Sun. March 27** matinee at 3 pm. \$7.50 \$6.50 and \$5.50.

Kate & Anna McGarrigle at Convocation Hall on **Wed. March 23** at 8pm. \$5.50.

Jethro Tull at Maple Leaf Gardens on **Thurs. March 24**. \$6.60

Eagles at Maple Leaf Gardens on **Wed. March 30**. \$7.50, \$8.50 \$9.50 - Guest Jimmy Buffet.

Peter Gabriel at Maple Leaf Gardens on **Tues. Mar. 27**, \$6.60 and \$7.70 at 8 pm.

Bruce Cockburn at Massey Hall on **Thurs. April 7 and Fri. April 8**, 8 p.m. \$7.50, \$6.50, \$5.

Tom Waits at New Yorker Theatre on **Tues. April 12**. (925-6400)

Janis Ian and Tom Chapin at U. of T. Convocation Hall, on **Fri. April 15**.

Leo Kotke at U. of T. Convocation Hall on **Tues. April 26**.

Live Theatre

Anna Christie by Eugene O'Neill directed by José Quintero. Starring Liv Ullman. **Through Sat. Feb. 26**. Royal Alexandra Theatre 260 King St. W. Box Office 11 am -9 pm. 363-4211.

No! No! No! continues to **Feb. 27**. Tickets \$3, Fri. and Sat. \$4, Sun. matinee pay what you can. 16 Ryerson Ave. 363-8988.

The Children's Hour: Lillian Hellman's study about the goodness and evils of life in the Wright-Dobie school for girls. **Feb. 10 to 26**. Tues. to Sat. at 8:30 pm. Tickets \$3.50, students \$2 on Tues. to Thurs. Firehall Theatre, 70 Berkeley St. 364-4170.

Pyjama Tops: To **Feb. 27**, Tues. to Sun. at 8:30 p.m., Sat. at 7 and 9:30 pm. Tickets \$3.50, Fri. and Sat. \$4. Phoenix Theatre, 390 Dupont St. Reservations 922-7835.

The Primary English Class: Israel Horowitz's comedy performed by Open Circle Theatre under the direction of Ray Whelan. Tues. to Fri. at 8:30 pm, Sat. at 5:30 and 9 pm, Sun. at 7 pm. Tickets Tues. to Thurs. and Sun. \$3.50, Fri. and Sat. \$4.50, Sun. pay what you can. New Theatre, 736 Bathurst St. Reservations 967-6584. To **March 13**.

Six Characters in Search of An Author by Luigi Pirandello, performed by Toronto Arts Productions, at St. Lawrence Centre, 27 Front St. E., 366-7723, \$3.50 - \$8. Students rush \$3. to **Mar. 12** Mon.-Sat. 8 pm, Sat. Mat. 2 pm.

The Mousetrap: Agatha Christie's mystery, presented by Nucleus One Theatre in cooperation with York Centennial Theatre. To **Feb. 26**, Thurs. and Fri. at 8:30 pm, Sat. at 6 and 9 pm. Tickets Thurs. Fri. and Sat. \$4, Sun. matinees \$3, students Thurs. and Sat. at 6 pm \$3. Central Library Theatre 20 St. George St. at College St. 979-2040.

White Noise: Michael Hollingsworth's rock musical comedy starring Dianne Heatherington, Patrick Christopher, Janet Wright and Jeff Braunstein under the direction of Clarke Rogers of the New Theatre. To **March 13** Tues. to Sun. at 8:30 pm, Fri. at 8:30 and midnight, Sun. at 2:30 pm. Tickets from \$4 to \$6. Bathurst Street Theatre, 25 Lennox St. 534-4990.

Of Mice And Men: John Steinbeck's classic drama of love, innocence and death. To **Mar. 12** Thurs. to Sat. at 8:30 pm, Tickets \$3.50, 2446 Bloor St. W. at Jane St. Reservations 762-3231.

Movies

THE CENTRE: 772 Dundas St. near Bathurst, 368-9555. Admission \$1.99, \$1.49 for students, 99 cents for children. Programs begin at 7:30. **Feb. 24 and 25**, Captains Courageous (1937) with Spencer Tracy, Adam's Rib (19-49) with Tracy and Hepburn, 1950 newsreel.

THE ROXY: 1215 Danforth at Greenwood Subway. 461-2401. Admission \$1.99. Senior citizens and children 75 cents. **Feb. 24** Rollerball at 7:30, Return Of A Man Called Horse at 9:35. **Feb. 25**, Return Of A Man Called Horse at 6:30 and 10:50, Rollerball at 8:45.

ALL-NEW \$2.75 NEW YORKER: 651 Yonge St. 925-6400. **Feb. 24**, The Ritz at 6:30 and 10:15, The Boys In The Band at 8:05. **Feb. 25**, The Man Who Fell To Earth at 7 and 10:50, The Holy Mountain at 9.

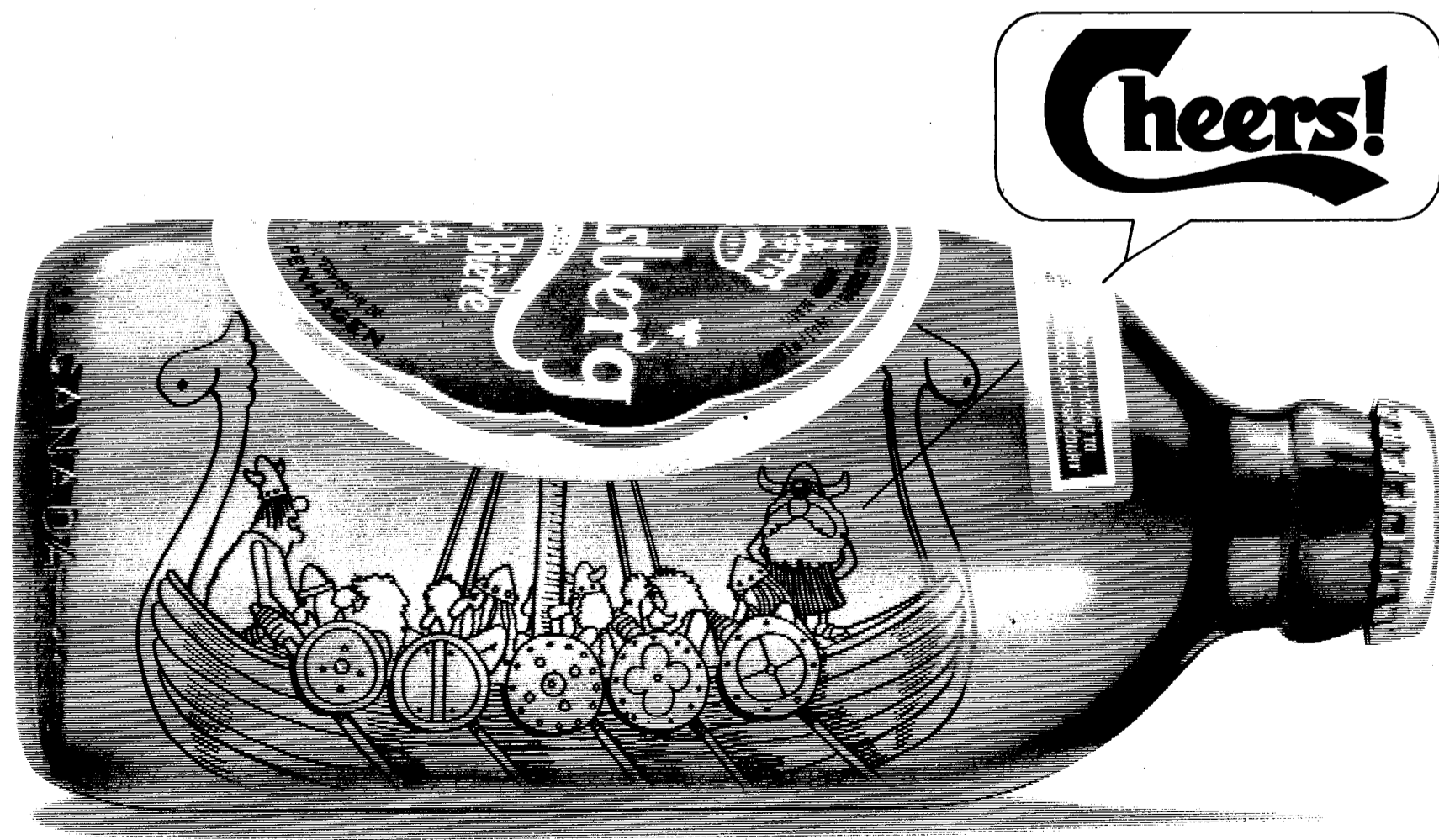
THE SCREENING ROOM: Kingway Cinema, 3030 Bloor St. Royal York subway station. Admission \$1.99. 236-2437. Nightly at 7 p.m. **Feb. 24 to March 2**, Obsession with Cliff Robertson and Genevieve Bujold and Little Big Man with Dustin Hoffman.

SILENT FILMS: Bloor and Gladstone Library, 1101 Bloor St. W. 536-3402. Admission 99 cents. **Feb. 24** at 8 p.m., four Charlie Chaplin shorts - The Fireman, The Floorwalker, The Immigrant and The Tramp. Live piano accompaniment.

REVUE REPERTORY: 400 Roncesvalles Ave. 531-9959. **Feb. 24 to March 1**, Jeanne Moreau's Lumiere at 7:15, Francois Truffaut's Small Change at 9:30. **CINEMA LUMIERE**: 290 College St. 925-9938. Admission \$2.50 (Monday through Thursday). \$2 for second feature only.

Feb. 24, Hurry Tomorrow (1976) at 8, Family Life (1971) also known as Wednesday's Child at 9:30. **Feb. 25 and 26**, Conflict (1945) with Humphrey Bogart at 7:45 The Big Sleep at 9:30.

INNIS COLLEGE: 2 Sussex St. at St. George, south of Bloor. **Sun. Feb. 27** at 1 p.m. and 3 p.m. \$2. 536-7382, or 978-7368. "Triumph Of The Will" (Hitler's 1934 Nuremberg rally).



THE GLORIOUS BEER OF COPENHAGEN