

Les franco-ontariens

Un peuple sans histoire et sans culture

par Christiane Beaupré

Parmi les différentes activités de la super franco-fête tenues à l'Université Laurentienne (Sudbury) du 17 au 20 mars, j'ai assisté au panel-discussion qui a eu lieu vendredi le 18 mars à 10h,00 et qui portait sur les Franco-Ontariens.

Plus de 150 personnes s'étaient réunies pour assister à cette discussion matinale animée par Gilles Garand, professeur à l'université de Sudbury. Ceux qui participèrent à ce groupe de discussion furent: le Père Chrysologue Allaire s.j., vice-recteur académique de l'Université Laurentienne; Omer Deslauriers, Président du Conseil des Affaires Franco-Ontariennes; Gaëtan Gervais, professeur d'histoire à l'Université Laurentienne; Monique Cousineau, assistante-directrice du Centre des Jeunes de Sudbury; Noël Fortier, animateur à la télévision éducative de l'Ontario; Jean-Claude Perreault, président de l'association des étudiants francophones à l'Université Laurentienne. Tous ces participants ont d'abord eu six (6) minutes chacun pour répondre et/ou donner leur point de vue sur les trois questions suivantes:

- qu'est-ce qu'un franco-ontarien?
- les franco-ontariens ont-ils une histoire?
- les franco-ontariens ont-ils une culture?

J'ai recueilli les points saillants de leurs exposés et en voici les résultats:

Chrysologue Allaire: il ne donne aucune définition du franco-ontarien. Selon lui, la culture franco-ontarienne n'est pas aussi connue qu'elle voudrait l'être. Il se demande si les franco-ontariens connaissent leur histoire et leur culture. Il mentionne également la nécessité d'avoir davantage d'organismes dont le but serait d'accumuler de la documentation sur les franco-ontariens et il termine en disant que l'avenir nous montrera que les franco-ontariens ont une histoire mais qu'ils ne la connaissent pas.

Gaëtan Gervais: selon monsieur Gervais, on est franco-ontarien

lorsqu'on s'exprime en français en Ontario (relie le terme aux frontières géographiques). Il avoua que les franco-ontariens n'ont pas d'Histoire avec un grand H mais que si l'histoire est la vie du monde ordinaire, les franco-ontariens en ont une.

Quant à leur culture, il en nie totalement l'existence "Une culture? inutile de poser la question."

Monique Cousineau: (celle à qui va toute mon admiration!) elle se considère comme une 'vraie' franco-ontarienne puisqu'elle est née en Ontario et graduée de l'Université Laurentienne. Pour elle, les franco-ontariens sont un type de Canadiens qui se cherchent et que c'est d'autant plus intéressant puisque tout est à faire. Quant à l'histoire et à la culture franco-ontariennes, dit-elle, on ne peut les séparer.

Omer Deslauriers: il tente de définir le franco-ontarien moyen en disant qu'il refuse de se faire considérer comme un Québécois puisqu'il est plus conservateur, qu'il ne veut pas coexister avec les anglophones, qu'il a un désir plus marqué de s'affirmer et qu'il est encore en quête de son identité. M. Deslauriers a également parlé de la vie culturelle franco-ontarienne (CANO, Paquette, Lemieux, Théâtre du Nouvel Ontario, etc.) et il a terminé son exposé en soulevant la question 'sommes-nous des franco-ontariens de l'extérieur seulement.'

Jean-Claude Perreault: il s'interroge sur la nécessité de définir le franco-ontarien. Selon lui, la culture franco-ontarienne est une culture qui se renouvelle. Il termine en disant que les franco-ontariens veulent les mêmes privilèges que les anglophones ont eu au Québec mais pour cela il faudrait que les franco-ontariens s'impliquent dans toutes les sphères de la société ontarienne (politique surtout).

Noël Fortier: pour lui les Canadiens ne forment qu'un seul peuple. Il résume l'histoire des franco-ontariens à un demi siècle de luttes scolaires. Il ajoute que l'élection du 15 no-

vembre dernier au Québec a permis à la francophonie ontarienne de faire de grands pas.

Suite à la présentation individuelle des participants et au débat, il y eut une période de ques-

tions de la part des spectateurs (dont 5 avaient levés la main au début et s'étaient identifiés comme franco-ontariens.) Au cours de cette période, les spectateurs étaient également invités

à donner leurs opinions sur le sujet. Je mentionnerai le témoignage d'un homme d'affaires, M. Jacques de Courville Nicolle, qui assistait à la discussion et ..continued on page 2

CHOM "l'esprit de Montreal"

A radio fights for bilingualism

By Karol Gasperec: The Georgian for Canadian University Press

Montreal's oldest FM rock station, CHOM has decided to ignore a Canadian Radio-Television - Telecommunications Commission (CRTC) ruling which takes away its right to bilingual broadcasting.

Started in 1969, as an alternative to "hit parade" type broadcasting, the stations received CRTC permission to include 25% French content on an experimental basis. As its ratings began to climb and the station realized it was reaching Quebecois rock fans, CHOM began a "L'esprit de Montreal" campaign. Its mixture of French and English programming and progressive Ame-

rican soft-rock sound made it the number one FM station in Canada.

But, CRTC regulations, which required that French stations play 70% French material, prevented competition with CHOM's success. CHOM was able to attract upwards of 600,000 listeners, 75% of whom were francophones.

COMBAT PHENOMENA

Incapable of combating this broadcast phenomenon on their own, Montreal's seven French-language outlets filed an intervention with the CRTC March 11, 1976.

Demanding that the CRTC and CHOM's experiment, the Montreal "seven" claimed the station was destroying the French-Canadian culture by turning Quebec youth into English culture

junkies. CHOM countered that it had addressed itself to the bi-cultural realities of Quebec and contributed to a greater understanding of the province by exposing English audiences to the French language and its music.

CHOM has had more influence on the emergence of progressive Quebecois music than any other radio station. The most progressive artist played by French stations before CHOM was Robert Charlebois. CHOM filled the void, waking the recording industry up to the enormous potential which existed in the Quebecois music industry.

The rock group Harmonium was recorded following a live CHOM broadcast and went on to sell over 100,000 of their first two albums in Quebec. As a result, continued on page 10

Deacon misuses his 'authority'

The following article comes from Alan Lysaght, Station Manager for Radio Glendon, in response to last week's lede story and the editorial dealing with the same subjects. The subject was the airing of a satirical tape about the six presidential candidates, on the Wednesday evening of this year's GCSU elections.

by Alan Lysaght

The first part of last week's editorial was right about the tape not being campaigning or publicity. I would like, however, to clear up any misconceptions about the position of the G.C.S.U. vis-à-vis Radio Glendon (R.G.) The GCSU does own RG but delegates all of its authority for the running of the station to the Broadcast Policy Board (BPB), on which they have two (2) votes. Therefore Deacon had no authority to come in to the station and tamper with the equipment under the provisions of the BPB.

At this moment the BPB does not even exist, as the incorporation documents have not yet been signed and won't be for another few weeks, as the lawyers are still working on the by-laws. So, Deacon had even less authority, i.e. none.

If Deacon wants to write a letter of complaint to the BPB, he is welcome to do so and has that right. However, I have since explained the situation to all of the other members and their unanimous decision was to demand, and even petition for his impeachment as GCSU president.

I would personally like to forget the whole matter because I'm em-

barrassed that this sort of petty politicking could go on at Glendon, it being usually considered an institution of higher learning. I also don't feel that the whole GCSU Council should get a bad name over the misguided acts of a very few members. I am sure that Cheryl Watson and the other members of the new Council will continue a responsible job.

As far as the CRTC is concerned, we have neither applied for nor received final on-air approval and so are not a recognized licensed radio station. We are presently a closed circuit, private music service of no concern to the CRTC.

When I asked CRTC about the specific issue of the 'election

tape', they said that they were only interested in municipal, provincial and federal elections and couldn't really care what we did with student elections. Had we done the same thing in relation to a public election there would, according to the Broadcast Act of Canada, only be a problem had we been dealing with issues or personalities involved in such a way as would be construed as being "for other than purely entertainment purposes."

I am sure that at such time when Greg Deacon extracts his foot from his esophagus he will want to publicly apologize to Jeff Rogers and Mary Dickie for the inconvenience he caused them.

Goodbye Gweg, welcome Cheryl.

Reunion de SCEUF

Aux étudiants qui ont l'intention d'étudier dans une faculté Française ou Québécoise:

Il y aura une réunion du Sous-comité d'étude dans une Université Francophone (S.E.U.F.) le 24 mars (jeudi) à 13h15, dans la salle 245. Tous les étudiants qui partent l'année prochaine sont

demandés d'y être. Les formulaires qui doivent être remplis avant de partir sont maintenant disponibles dans le bureau de Réjean Garneau. Si vous ne pouvez pas assister à cette réunion, prier de vous adresser à M. Joubert, à Réjean Garneau, à Claude Tatilon, à Gord McIvor, ou à Brock Johnston. Merci.

RG in trouble...

Cafe hopeful

TORONTO — Tense meetings have continued through the last few days between the management of Radio Glendon and doctors from the three leading hospitals in Toronto to decide the fate of Peter Pinball Halls, RG's no. 2 man in the pinball championships April 2.

Halls was seriously injured in a fire mishap in which he received second degree burns to eighty percent of his pinball finger. After two operations in Sunnyside Hospital doctors would

only say that "it's just a waiting game now." Battling infection while still getting in practice for the competition a week Saturday is the biggest concern.

The Café management expressed concern over the fate of a fellow pinball player but told the reporter privately, "Frankly we're relieved."

RG manager Alan Lysaght said that this was the most critical thing that's happened to the station this year and said that he hadn't slept a wink since the incident occurred on Saturday.

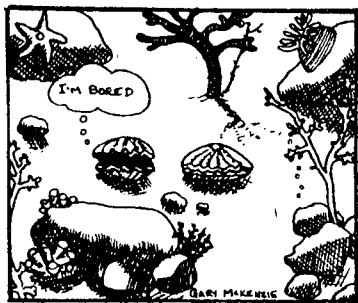
THIS WEEK

"If the earth were the size of an egg, all the water in all the oceans, streams and rivers would be but a single drop on that egg's shell."

— Jacques-Yves Cousteau

TAKE A LOOK!
HERE'S THE LATEST

News Bulletin



Eng 410 presents:

Pipe Room
Tues. March 29th at 3:00 p.m.
EW 410 presents: Open House at the "Y" - an exercise in improvisational theatre. All welcome, free admission

OFS notice

The Ontario Federation of Students (OFS) has called a day of investigation for next Thursday, March 31.

A delegation of students will go to the Parliament buildings and talk to members of the Legislature and Education Ministry officials. Any Glendon students wishing to participate can call Al at 487-6230 or Terry at 487-6246.

Job offer

ON RECHERCHE POUR LE 5 MAI
Jeune homme ou jeune femme (18 ans env.)...
parlant français
pour s'occuper d'un bébé (garçon 14 mois)
10h à 18h - - 5 jours par semaine.
Métro Rosedale
\$65 par semaine
van Burek 964-8921.

Economics Rep.

All persons interested in becoming the Economics Rep. for the coming academic year, please see Neil Glennie either by coming to room B216 Hilliard residence, leaving your name and phone number in the GCSU office, or calling 485-4082. Deadline for notice is March 28, 1977.

French Union Presents:

Michel Bravay, of the French-Canadian Association of Ontario who will be speaking on "La francophonie torontoise", Thursday, March 24 at 1:30 pm. in the Fireside Room.

All students and faculty welcome. Refreshments will be served.

RADIO GLENDON



MUSIC FOR AN OPEN MIND

Lear extended as a result of illness

by Clare Uzielli, in consultation with Charles W. Northcote
Last Thursday morning, when Michael Gregory, who plays the title role in the Dramatic Arts Programme's King Lear, woke to find that he was running a fever of about 102 degrees. Although the fever had not improved much during the course of the day, Gregory decided that he would do the show that night. That same day, Ronn Sarosiak, who plays the part of Edgar (the good son of Gloucester) had also been quite ill, with the same type of thing--infected nodules on the back of the throat, accompanied by a high body temperature.

The nodules result when the voice is overstrained--it was in fact the infection which was contagious.

Ronn also made the decision to perform on Thursday evening. However, through the course of

the performance, both Michael and Ronn were losing their voices in progressive stages. Michael was doing something which is almost humanly impossible. He was somehow managing to pers-

pire through his latex makeup which takes three hours to apply and which does not normally allow the skin to breathe.

At the end of the performance, Michael made the decision that he

would spend the next day in bed and that he could then be ready to go on stage that night. He did in fact show up, with his voice, ready to perform. But at this

Update on Faculty of Ed petition

by A. Nikiforuk

Several weeks ago a petition was circulated among student teachers at Glendon College and among EDEXS students at York. This petition called for a more comprehensive reading program in the Faculty of Education. More than one hundred students signed this petition.

The petition has been presented to FESA. Many of the issues raised in the petition had already come to the student association's attention. Subsequently, FESA has presented to the Faculty a

series of recommendations. These focus on the content of education courses, their continuity and organization, three of the Faculty's greatest weaknesses. The last I heard a committee was studying FESA's proposals. For more information on this issue, I suggest that students phone FESA--667-6304.

It has been brought to my attention that some Faculty members now teaching reading found the petition unfair. I recognize that the petition reflects more of what the Faculty has not offer-

ed in the past than what the Faculty currently offers on the subject of reading.

The only basic neurological functions taught in school are reading, writing, and arithmetic. One might argue that schools are justifiable only on the grounds that they train children in the mastery of these skills. One could also argue that teacher training is only justifiable on the grounds that it instructs teachers on how to teach these skills competently and creatively.



Les franco-ontariens...

-continued from page 1
est intervenu pour critiquer la presse écrite et parlée franco-ontarienne. Il ajoutât même qu'une des solutions pour la survie des franco-ontariens serait peut-être indépendants financièrement. Il donna par exemple le poste de radio de Sudbury qui offre à ses auditeurs de la musique western toute la journée (c'est vrai croyez moi!). Selon lui si les franco-ontariens ne veulent pas autre chose que cela...

A midi, tout était terminé. Après cette discussion je me suis arrêtée pour penser, moi aussi, à la

francophonie ontarienne. Je dois dire que j'étais déçue. J'en suis maintenant à me demander si le qualificatif 'franco-ontarien' signifie quelque chose, s'il a un sens (lequel?). Les franco-ontariens existent-ils vraiment ou sont-ils simplement des anglophones s'exprimant en français ou encore des québécois en exil? Tant de questions pour si peu de réponses. Il n'en demeure pas moins que si les franco-ontariens prétendent avoir une histoire et/ou une culture, ils devraient d'abord commencer par se définir.

Procedures for pre-enrolment



Pre-enrolment for continuing students will be held April 18-29. The Student Programmes Office will write to all continuing students asking them to pick up study Lists and other necessary documents (calendar, timetable, etc.) from April 11 on. Students will be told to contact their major departments to make arrangements to be advised and to pre-enroll. Students who have not pre-enrolled by April 29 will have to wait until the formal registration period, September 13-16.

Graduation notice

The schedule of 1977 Spring Convocation ceremonies appears below. Students planning to graduate this spring should note the following information regarding the withholding of a degree.

1. Anyone who, as of the 1st of May, owes more than \$25.00 in library fines, or who holds overdue library books beyond sixty days, at any of the York University Libraries, will not be permitted to graduate at Spring Convocation.

- authorized by resolution of the University Senate, 23 January 1975.

2. Anyone who still owes overdue tuition fees (or any tuition fee surcharges) will not be per-

mitted to graduate at Spring Convocation, and in addition, will be de-registered from the University.

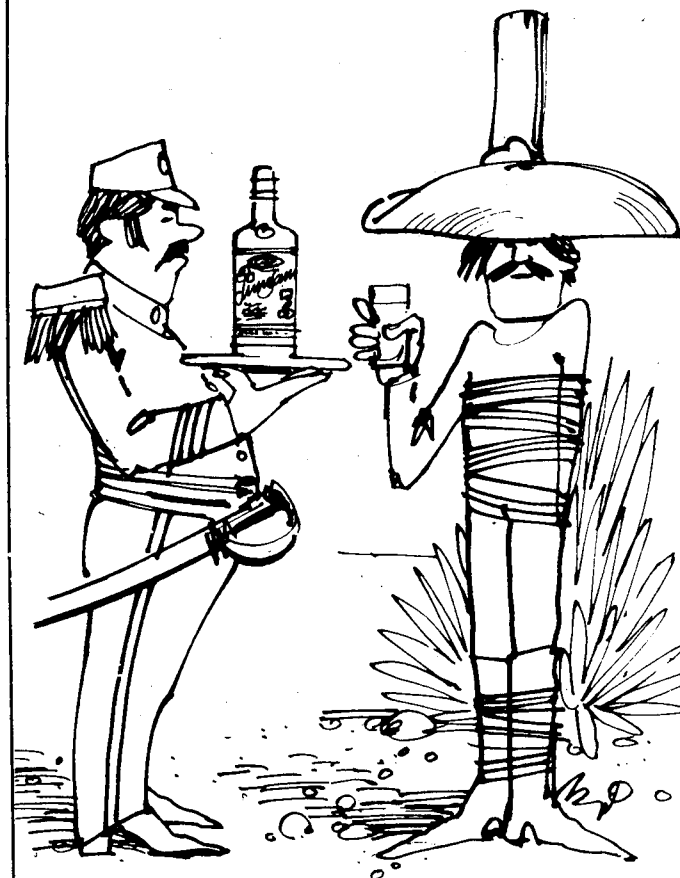
- authorized by resolution of the University Senate, 22 March 1973.

3. Students who are not allowed to graduate because of the two above resolutions, and who subsequently settle their outstanding accounts, will not be entitled to graduate until the next regularly scheduled Convocation (i.e. Fall/77).

GLENDON COLLEGE

Convocation Office,
2:30 pm, Saturday, June 4
York University.

One Last Shot



When you're drinking tequila, Sauza's the shot that counts. That's why more and more people are asking for it by name.

TEQUILA SAUZA

Number one in Mexico.
Number one in Canada.



PRO TEM



Glendon Collège,
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.

Editors: Clare Uzielli, Kim Wilde
Business Managers: Ron Stott and Clare Uzielli
Advertising Mgr: Patrick Arbour
C.U.P. Editor: Patrick Arbour
Entertainment Editor: Robert Williams
Photography Editor: David Garland
Sports Editor: Mark Everard

Production: Gord Clark, Bruno Dubé, Anna Mallouk, Charlotte Robertson.

Typesetters: Ann Barrett, Donna Massotti.

SPACE RESERVATION: FRIDAY
TYPED COPY BY: MONDAY, NOON

with feeling

Introducing Mark

I have been asked to do the editorial chores this week, as Kim and Clare overspent their stay at a Canadian University Press Conference in Ottawa this weekend, and consequently find themselves rather pressed for time. Ms's Uzielli and Wilde must now be deeply regretting their extra day of merry-making in the nation's capital, for it is only out of sheer desperation that they would thus abandon their sacred "With Feeling" column to the pen of a rowdy and somewhat profane sportswriter.

Before going any further, perhaps I should mention that the omniscient and omnipresent author of the slanderous item you are presently perusing is none other than your new editor-in-chief. You will no doubt have seen my battle-scarred mug on the front page of this hallowed journal a few weeks back, shortly after my election to the position.

Let me take this opportunity to clear up a few points, and give

you some indication of where **Pro Tem** is headed. First, I wish to categorically state that there is no truth in the rumours that the paper's name will be changed to "Pro Phylactic".

Also, let me dispel the impression that I am a long-haired hippie radical. A few days since the notorious victory photo was taken, my shaggy and unkempt locks were trimmed so I would not be mistaken for Roger Daltrey while performing in my part of the First Knight in *King Lear*. I may still be a hippie and a radical, but I am constrained to announce that an alarming proportion of my curls are now in the proud possession of John London Unisex Hair Stylists.

You may also have got the feeling from looking at the picture that I was drunk and/or stoned at the time of its taking, viz, the bottle of Molson's Stock dangling from my hand and the rather burnt-out expression on my face. Actually, I was in one of my rare

moments of sobriety (although I cannot say as much for my condition a few hours later), and I was unfortunately blessed with that starry-eyed gaze at birth.

While we are on the subject, however, I wish it known that one of my top priorities for next year is to write editorials speaking out against any moves to legalize the use of marijuana and in favour of raising the legal drinking age to at least 65. (In case you have not yet noticed, my prose is not always to be taken at face value, for if it were, there would be a lot of people walking around Glendon with sheepish grins.)

If you know me at all, you will realize that much of what I write is done totally tongue-in-cheek. Those of you who have mercifully been spared making my acquaintance will also learn, I hope, to look on my rantings and ravings with the same sense of intelligent bemusement that one of

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LETTERS

in 2,000 words or fewer

Congratulations Mark

To the Editors:

I would like to express congratulations to Mark Everard on his acquisition of the Pro Tem editor's throne. He will be assuming the weekly task of assembling our community rag. Not an easy task. This, I am sure, will take up much of his time. I can but hope that he will take a "time-out" to scour the quad for someone fitting of the title "sports editor", if not for that person to muster enough material for a sports page, then to keep up the fine tradition of "Pro Tem".

Every Thursday I flip through the pages of Pro Tem in a flurry, by - passing "Deacon's Beacon", "In 2,000 words or fewer", and even Ma Bell's "Life, love and long distance" to uncover "Pro Tem".

Pro Tem's plea for cartoonists resulted in Mark Everard's appointment as sports editor, but the compromise turned out for the best. I always find his "Pro Tem" exhilarating! Looking forward to this weekly bit of entertainment in editorial form is like anticipating chocolate cake or sunshine or a Molson Canadian even! How can I describe it?

I am sure Everard will give his all for the good of "Pro Tem" in the 1977-78 session. Perhaps next year I will not flip through its pages with such rapidity.
Leo Fournier

p.s. Thank you, Terence K., for your lecture last week on the differences between fecal matter and compost.

GCSU elections undemocratic

To the Editors:

I am shocked and dismayed at the manner in which democratic principles have been scorned and abused by the G.C.S.U. during the recent elections. Virtually all of the precepts upon which a free democratic election is conducted have been ignored, if not completely placed in ridicule. One wonders whether democracy on a national level can long survive when the so-called "citizens of tomorrow" show such an appalling ignorance of what is and what is not democratic.

When I attended university in the 1960's there existed a consensus among the university community that the university should be a model of democracy for the

rest of society. This applied particularly to the conduct of student affairs. Indeed the dramatic democratization of our university administrations over the past ten years was due in large measure to the initiatives of the students of that era. One wonders what in the world has happened from that time to this.

The present elections at Glendon were nothing short of a mockery of democracy.

Item: In a democracy, a candidate for a particular office never nominates himself for that office but rather is nominated by his peers.

Item: Once a nomination is submitted to a returning officer that nomination is made public (not locked in a steel box) so that those who object to a particular candidacy can place in nomination a candidate whom they consider more suitable for the job.

Item: A free, unrestricted discussion of the merits of each candidate and his policy is encouraged as being the only way in which an electorate can cast intelligent votes. The idea that a CRO could censure such discussion is unacceptable and lewd.

In the 1960's, the holding of a university student council election saw most every position actively contested. The campaigns were characterized by lively, often heated debate over the issues and personal positions of the candidates. Satirizations during the campaigns were always funny and often very incisive. What emerged was a sense of both importance and joy. As a result, fully 80 to 90 per cent of the student body turned out to vote.

In comparison the election at Glendon was a pathetic joke. Surely the first job of the new council must be to restore a sense of democracy and participation to the conduct of student affairs. The first step would be a complete revision of the Election Act.
by: Gregory Sorbara.

Support for Pass/Fail option

To the Editors:

I would like to raise my humble voice in support of the Pass/Fail option. For this individual the implementation of the Pass/Fail option would represent an opportunity to once again pursue the study of the French language.

While I was at high school I took French up until grade 13. When I was in grade 12 I realized that my French marks were

not very good, so I took French as a seventh subject. Only your top six grade 13 subjects are counted in your final average. This meant that my French mark would not inhibit my chance of going to the university of my choice, nor my chances of getting the York entrance scholarship. I was accepted at the university of my choice, and I squeaked through grade 13 French with an average of 52%.

As I entered Glendon, however, I resigned myself to the curtailment of my French studies. My academic ineptness in the study of French could only hurt my chances of getting my degree with an average that would allow me to pursue my more advanced goals in life.

I have not found it easy to ignore the manifestations of the French language and culture at Glendon. The very real commitment to Bilingualism and Biculturalism that is found in many of the people here is a just one and, I find, very attractive. I have found the temptation to take French very strong. There is still that fear, however, that a low mark would hurt my average (already weakened by attempts to have "another go" at math and science oriented courses - subjects that I also had difficulty in high school). If, however, the Pass/Fail option was implemented I would be free to unbent my best efforts at the study of French, without this predominant fear.

I am writing the letter, not only for myself, and I am sure for many others, the Pass/Fail option could be one of the most positive steps towards the promotion of Bilingualism and Biculturalism that this college could make.

Sincerely:

Richard Schwindt

Editor's note: For others interested in expressing their views on this important question, the motion for a Pass/Fail option will be the first item on the agenda for this week's Faculty Council meeting.

Dr. McQueen comments

To the Editors:

The open letter which appeared in your last issue over the signatures of Walter Beringer, Anne Marzalik, Steve Mosher and Tony Spano seems to call for some comment from me.

Reference is made in the letter to "mere listening to a speech", which I and a number of other faculty members allegedly chose to do in preference to attending the special meeting of Faculty Council called for March 10.

We were not at a "speech"; we were at an important public lecture in the Canadian Studies series, "Which way Quebec? -- Which Way Canada?". The lecture was given by Professor Louis Balthazar of Laval University, on the subject of "Quebec in the World". In the judgment of myself and many others, including **Pro Tem's** reporter, it was a first-class academic performance, as would have been expected by those who became acquainted with Professor Balthazar a couple of years ago when he and Professor Kirschbaum changed places for a year under special arrangements for switching faculty between Glendon and Laval. It was the sort of performance that seemed to me to epitomize what Glendon is trying to accomplish academically.

Travel and other arrangements for Professor Balthazar's lecture had been set up well in advance. Unlike the admittedly important business scheduled for Faculty Council, the lecture could be experienced on March 10 only.

That was why, when I learned that through one of those scheduling accidents that just happen in the frenetic phase of the academic year, the special meeting of Faculty Council would clash with the lecture, I requested that the Council meeting be rescheduled. Unfortunately, under the regulations, it was too late -- the notice had been sent out, and so forth.

I then observed to two or three people that under these circumstances, it might really be better if the special meeting was adjourned or failed for lack of a quorum. That way, a much better attendance of faculty and students could be obtained when Council took up a number of important pending matters, such as the Pass/Fail option, and the report of the Library Committee.

Today, Thursday, March 24, these matters are indeed coming before Council at 1:15 p.m. I shall be there, and I trust that many others will be as well.

Yours sincerely,
David McQueen, Principal.

Transition to Retirement

TORONTO, March 3, 1977: A six part public lecture series entitled "Transition to Retirement" will be jointly offered by York University's Centre for Continuing Education and the North York Central Library on Tuesday evenings, March 22 through April 26, at the Willowdale Branch Library, 5126 Yonge Street.

The series will feature a team of professional speakers experienced in informing and counselling individuals and couples in matters related to retirement.

Topics to be discussed include:

Reluctant Retirement: Retirement choices and basic issues; clueing in to changes. Dr. Frank Fidler, Executive Director, Richmond Hill and Thornhill Family Services.

Planning for the Future: Attitudes that affect acceptance of opportunities or result in rejection or withdrawal with retirement. Hope Holmsted, Chairman, Ontario Advisory Council on Senior Citizens.

Planning Retirement Income: Protecting income; private and government schemes of benefit available to persons over 65 years of age. Dr. Dan Baum, Professor of Law, Osgoode Hall Law School.

Use of Time in Retirement: Present use of time and expected

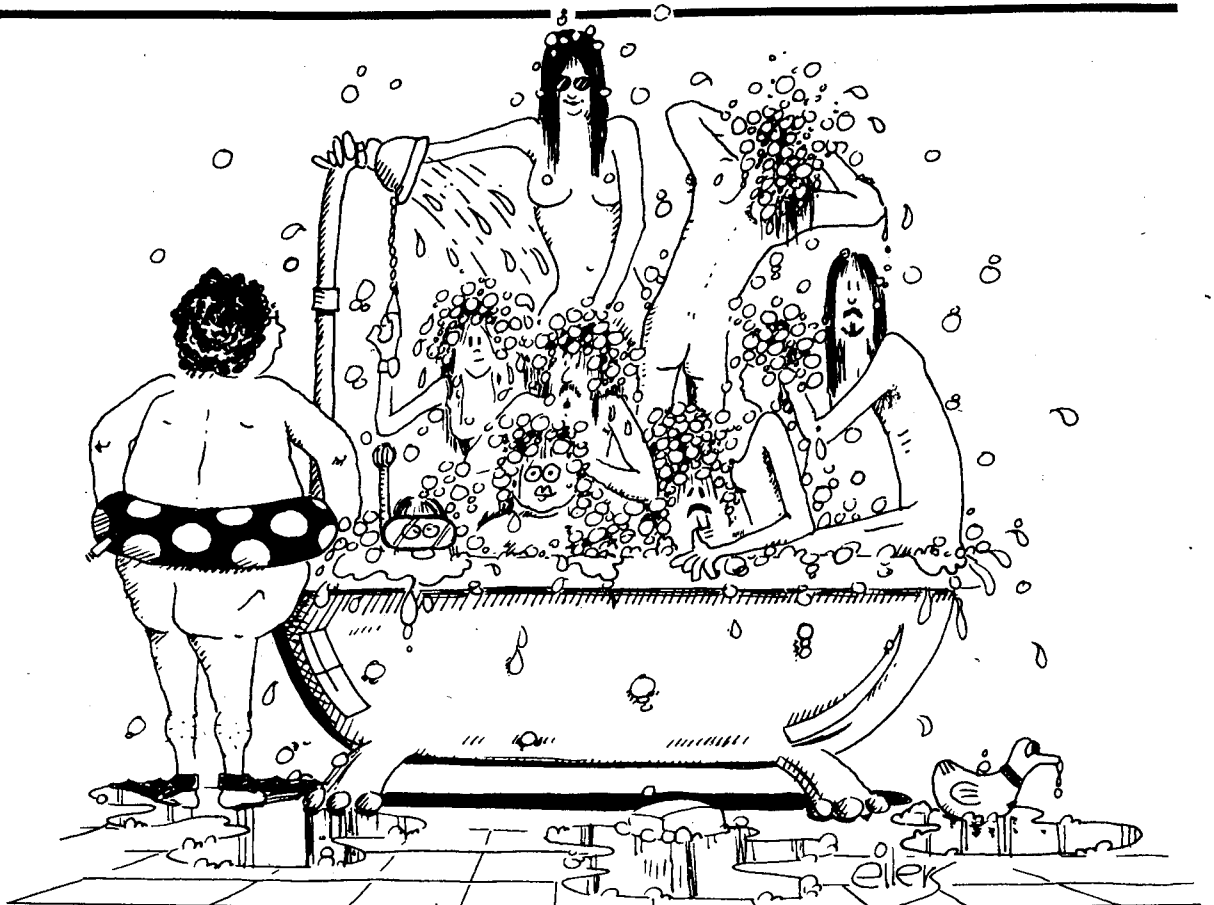
change in retirement; uses of time to meet retirement needs; time and money; "productive" activities; personal plans for use of time and enhanced retirement. Dr. Ann Fales, Assistant Professor, Department of Adult Education, Ontario Institute for Studies in Education.

Let's Look at Wills: The individual and his will; consequences if no will exists; the contents of a will; employing a lawyer to draft a will; choosing an executor and an executor's function; taxes and fees payable with death; changing a will; disinheriting relatives. Maurice Cullity, Professor of Law, Osgoode Hall Law School.

Choosing Living Arrangements for Retirement:

Retirement housing - private and subsidized plans; American housing programmes as related to Canadian choices; health-related problems and housing; accommodation within a mixed-generation family. Robert Bradley, Director of Community Relations, Ontario Housing Corporation.

The 6 part series is available to the public as a total package or by single sessions. For complete information and a brochure on "Transition to Retirement", contact: The Centre for Continuing Education, 4700 Keele Street, Downsview, Ontario. M3J 2R6, or telephone (416) 667-2525.



The Institute of Cuteness

Due to the literally thousands of requests from members of the Toronto community, a concerned student of Glendon College has decided to set up a natiokl chain of cuteness institutes after obtaining his B.A. at the end of this year. The C.N.I.C. (Canadian National Institute of Cuteness) will meet the needs of the thousands of desperate Canadians across the country who do not feel that they are being cute enough in life. Head offices will be located both in Toronto and Montreal, in order

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of becoming cute either professionally or just as a hobby, will be located in the Mount Pleasant area on Goodness Avenue, and will most certainly be constructed before the end of this academic session. Applicants to the C.N.I.C. should leave their name and address in the PRO TEM OFFICES" THEY WILL BE CO SHORTLY BY ONE OF THE NU CUTENESS RECRUITING OFFIC the first one on your block to be cute. Remember, to be Canadian is to be cute!

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Lear extended from page 2

point a phone call was received from Ronn Sarosiak's home, to inform the director that Ronn was delirious with fever and that his doctor had forbidden him to use his voice for a minimum of three days.

So, late Friday afternoon it was decided to cancel the performances for Friday, Saturday, Sunday and Monday nights. Busily the signs went up, notifying audiences of the change and assuring ticket holders that their tickets would be honoured. At the same time, all the radio stations and television stations which had been advertising the play as a public service announcement were also informed of the changes.

At 5:30 p.m. on Friday afternoon an emergency meeting was held with Ron Sabourin, David McQueen, Ted Paget and Michael Gregory, to discuss the problem and possible solutions. The basic problem was that the cost of the show was quite high and was budgeted for a ten-performance run. If they lost the four performances, they would also lose the necessary revenue.

The decision was made in that meeting to extend the show to March 29th, leaving Saturday, March 26th free for Québecaud's major concert of the year, CANO, which had already been booked.

At the time it was thought that CANO could play in the theatre on the Lear stage, but subsequently, it was found by Ted Paget and Daniel P. Bélair that in fact the area was not large enough to accommodate the equipment for CANO. In consultation with Ron Sabourin, it was arranged that the concert would go on in the O.D.H.

Yet another problem presented itself. Christopher Blake, who plays Edmund (the evil brother of Edgar), was expected to start rehearsals in Stratford the day following the original closing of Lear (the 25th). The question presented itself, of whether or not he'd be allowed by Stratford

to continue in Lear or whether he could be released in time from his Stratford rehearsals to make it back for Lear performances. The answer to this question was extremely doubtful, as Stratford's policy is usually not very flexible, and especially given that Christopher was already more than a week late in starting rehearsals at Stratford because of his participation in Lear.

One of the possible contingency plans thought of, was that Charles Northcote, one of the directors, would step into the role on three days notice--not impossible--but not the best solution, as the cast had been working together since

December.

Stratford, in a very gracious and generous act, have agreed to allow Christopher to leave his scheduled rehearsals at 4:30 p.m. every day in order to complete his Lear commitment.

For those of you who haven't yet had the privilege and opportunity to see Lear, tickets are still available for every performance through to Tuesday, March 29th (which will definitely be the last performance!).

All of this provides an interesting and unexpected end to a very successful theatrical year at Glendon.



"No, I don't think success makes a woman masculine, professor. — Did yours make you feminine?" (Thanks to the Women's Centre of Samia, Ontario.)

GCSU news

Course evaluations are being handed out all this week. If you have been to your class lecture and it has not been evaluated, then you can get a questionnaire in the G.C.S.U. office. The e-next year's student handbook, which will be processed during the summer. They are of great use to students and will help you in picking your courses for the academic year of 1977-78.

These evaluations are important, so please make every effort to be in class, or to pick up an evaluation questionnaire in the G.C.S.U. office.

Thank you, students and faculty, for your co-operation.

Two Council members, John Ford Brian McBurney were asked to vacate their positions on the GCSU Council early this week. Under Article 15 of the constitution, a member of Council who misses three (3) consecutive meetings without notifying the Chairman, or any other member (for a proxy), can be asked to leave his position by a two thirds majority vote in Council.

The vote was taken at Monday's Council meeting regarding the cases of John Ford, Course Union Rep. for History and Brian McBurney, Education Rep.

The general feeling was that the two had not been pulling their weight of late.

Editorial continued from page 3

ten needs to get through this nasty world.

It has always seemed to me that far too many Glendonites take themselves far too seriously. There are many in our midst who smile only on the rare occasions when they get a good mark, and spend the rest of their time worrying about all their bad ones. If you are squirming in your seat because this description strikes home, my advice to you is to spend less time in the library, acquire a sense of humour and read Pro Tem next year.

I will personally try to inject that element of the satiric exuberance into my writings that makes something worth reading. At the same time, I hope to provide an aesthetically and intellectually pleasing newspaper, by stressing both my accessibility to new ideas and my insistence on relatively high standards of competence. Well-written copy

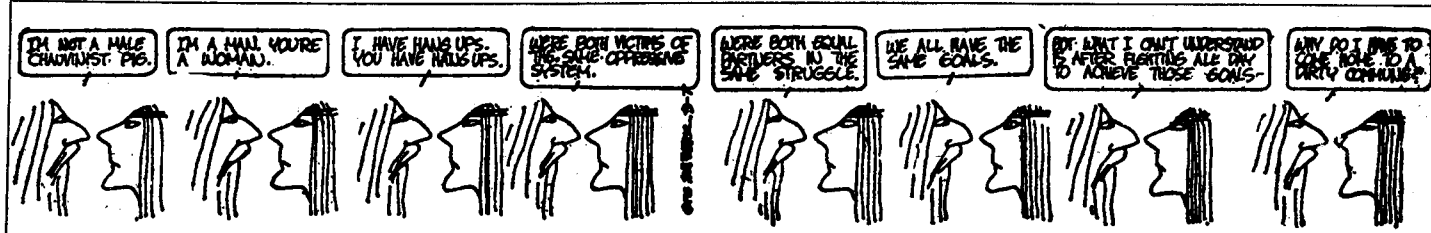
is not only pleasing to read, but will bring to the author greater returns, both in terms of personal satisfaction and peer response.

I believe that I and my staff of section editors (which I have already begun to assemble and on whose enthusiasm and talent I can rely) will be able to show anyone interested in a campus activity how to communicate their feelings to others through the printed page and to channel anyone with a talent for writing into a campus activity he would like to report on. Together, we can make working for Pro Tem something that is both enjoyable and rewarding.

If we can have a good time while at the same time putting out a quality journal, then we will have both brought respectability to Pro Tem and done something we can recall with pride many years hence to our grandchildren when they ask, "What did you do at Glendon?"



"So when I took over the company I discovered we didn't need quite so many male executives."



classifieds

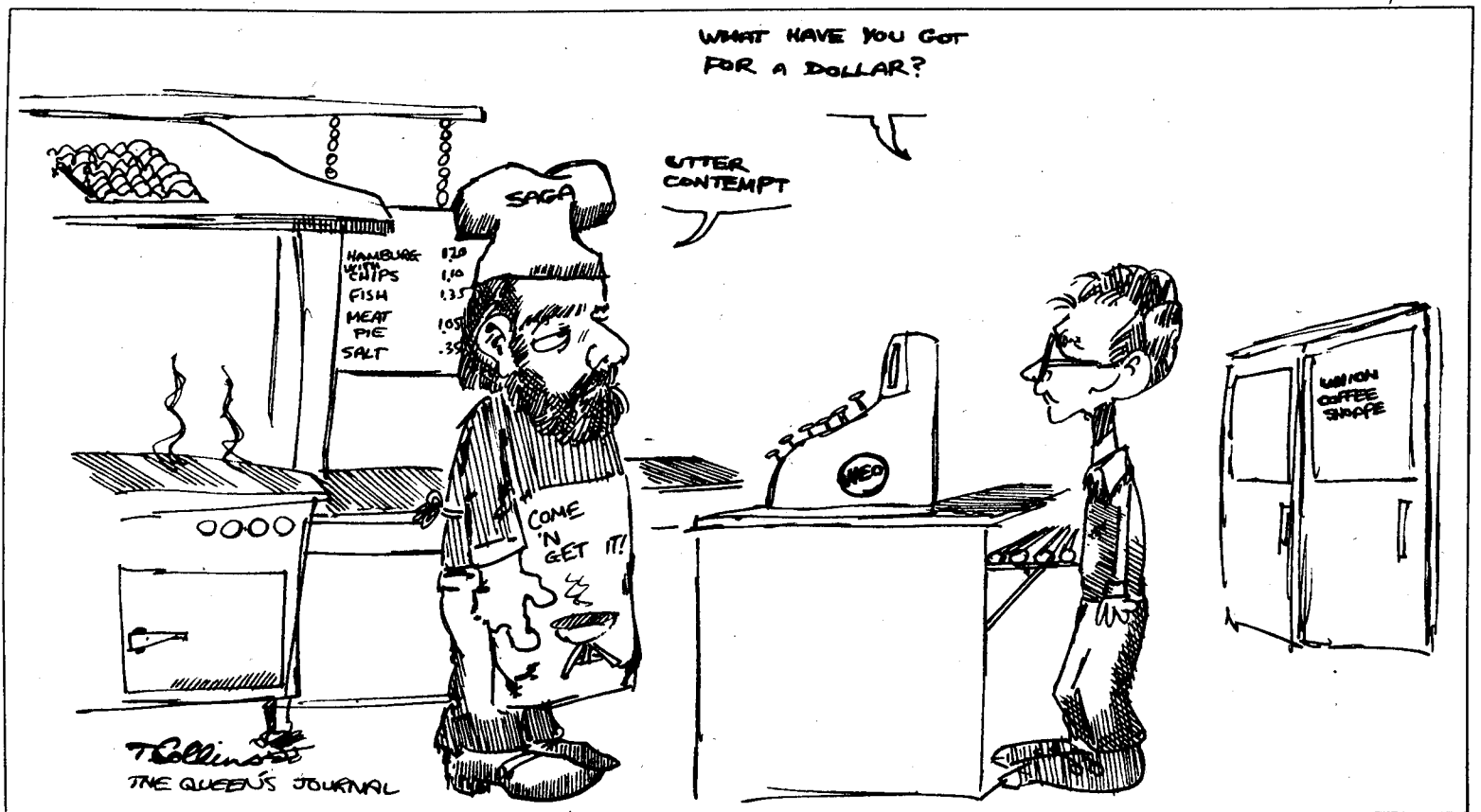
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Analysis of How to Say No to a Rapist

How to say no to Fred Storaska and survive

by Maureen O'Hara; reprinted from UPSTREAM

OTTAWA (CUP) -- A film about rape currently being circulated throughout Ottawa and other cities across Canada and the U.S. has been denounced by every Rape Crisis Centre in North America--and its father, Frederick Storaska, is being brought to court by NOW, the American National Organization of Women.

The film, *How To Say No To A Rapist And Survive*, used by the Ottawa Board of Education, the RCMP, the Ottawa City Police and other agencies as a guide to preventing rape, is "harmful, unrealistic and based on false assumptions," according to spokespeople representing the Ottawa Rape Crisis Centre and various other centres.

They say the film could influence women to put themselves in vulnerable and dangerous situations by accepting the methods suggested in the film.

The film shows one of the several hundred lectures Storaska has given university students since his individual crusade against rape began more than ten years ago after witnessing and breaking up the rape of an 11 year old girl by a gang of rapists.

Since that incident, Storaska has become a self-appointed authority on the prevention of rape. He has lectured to more than a million people and written a book by the same name as the film. He is the founder of the National Organization for the Prevention of Rape and Assault and is consultant to the National Crime Prevention Institute in the U.S.

In a letter to various municipal agencies like the Board of Education, Ottawa MPP's and

city police, Rosemary Billings, a worker in the field of rape prevention in Ottawa for the past three years, points out that while the intention of organizations showing the film is admirable because they want to present the facts about a traditionally unmentionable crime, "they could not have selected a worse tool with which to achieve their aim."

Members of the Upstream collective screened the film last week and found it objectionable in the contradictory approach Storaska takes in viewing and dealing with the crime.

On one hand, he is manipulative and intimidating as he presents his measures for dealing with a rape situation, falsely reinforcing his arguments with statements that suggest if a woman chooses not to follow his techniques, she is as good as dead.

"It's your choice," he says, "I'm not going to be there."

At the same time he deals lightly and comically with the situation using jokes and sexual innuendo. Using women in the audience to demonstrate methods for dealing with potential rape situations, Storaska swaggers up to the stage taking off his jacket while eliciting laughter from the audience with comments like: "This won't take long folks" and "You have to feel energetic to take four on up here."

Play up feminine wiles

From the outset, the film insists that women have little chance of escaping rape by using self-defence or screaming. Storaska says that kind of behaviour will only anger a potential assailant causing violent reactions. The

action a woman must take is to exercise her feminine wiles, play up to the rapist, offer him sexual favors and hope to outwit him and escape in the end, he says.

Several studies into rape contradict this method, including the Stanford University study which found that in a group of women who had escaped rape, 100 per cent actively resisted. And in 50 per cent of these cases the attacker was repelled by a loud noise alone.

Another study by Denver psychologist Dr. James Selkin, found that by hesitating and playing along with a potential rapist a woman assures him that she will be his victim.

A number of studies, including Selkin's, found most rapists follow a pattern that starts with choosing a victim, testing her vulnerability, threatening and then acting if it is apparently "safe" to do so. Fear and hesitation encourage the rapist to follow through once the hesitation provides a chance to check whether the victim is alone and without means of escape.

In a paper objecting to Storaska's film, the Toronto Rape Crisis Centre points out that lack of resistance is the first thing defense lawyers look for in a rape case.

"If a woman followed Storaska's advice of playing along and leading the man on, and then was raped, she would find it almost impossible to prosecute," the paper states.

The film completely overlooks consent as one of the major legal issues in proving that a rape did or did not take place. Educational and community lia-

ison co-ordinator at the Ottawa Rape Crisis Centre, Jutta Teigeler adds that by playing Storaska's "ego-flattering con game ... there will be no physical evidence of a struggle" and "your own statements...will be used against you as evidence of your consent to the act."

Rape is only unwanted sexual intercourse

In the first part of the film, Storaska warns women against struggling, claiming that struggle is sexually exciting and encourages a rape. For evidence to this, he tells the women in his audience to try it next time they make love with their boyfriends.

He goes on to say the assailant is a person to be viewed not as a raving lunatic but as someone with the same needs as every normal person who should be loved and respected. Kindness, love and understanding are the best ways to deal with him, Storaska says.

Trivializing the outrageous nature of the violent act of rape, he says rape is "only having sexual intercourse when you don't want to...if you think it's the worst...look at a woman who is blind, deaf..."

Members of the Toronto Metropolitan Police have objected to film saying "...the subject of the violence of rape is not treated realistically." And Storaska's advice in regard to active resistance is dangerous. The film is treated as entertainment rather than as a serious subject about a violent crime, one spokesperson was reported as saying in the Toronto Star.

The Toronto Rape Crisis Centre states that Storaska views rape as a crime of sexual passion rather than one of violence, humiliation and control.

"Storaska sees rape as a crime of sexual passion that occurs when a woman, consciously or unconsciously, provokes a man to the point where he can no longer control his desires." But, the centre maintains "rapists are not driven by a need for sexual contacts and outlets" and "it is ridiculous to assume their aggression can be appeased through intercourse."

A study by Manachem Amir, author of *Patterns of Forceable Rape*, who is currently teaching at the University of Ottawa, shows that most rapists are married, have normal sex lives and are first offenders.

As pointed out in the Toronto centre's paper, "violence arises from the deep-rooted aggression necessary to commit rape" and "the idea that a woman will only get raped if she resists passively has no basis in fact."

Articulating the view of almost every rape crisis centre in North America, Teigeler says a confident woman who is accurately informed as to who the "real" rapist is, and what his likely behaviour will be, has "a better than good chance of initiating resistance action and escaping rape."

Their reasoning validating the effectiveness of self defence follows:

1. A woman who has learned self defense gains an air of confidence which diminishes the likelihood that she will be chosen as a potential victim.

2. Rapists do not expect their victims to retaliate, so a woman has the advantage of surprise.

3. Resistance at the beginning of an attack doesn't give the assailant a chance to assess the situation.

4. Putting up a loud strong resistance attracts other people who may be able to help.

According to Storaska the first attitude to be adopted if rape is to be avoided is that women are by nature victims and shouldn't do anything that might put them in a potentially dangerous situation like living alone, hitch-hiking or dating without explicitly articulating the limitations in regard to physical contact.

As Tiegler points out, Storaska is saying any woman who does such things "goes outside mainstream social norms and has made herself stupidly visible to a potential victimizer. If she is then raped, she has only herself to blame."

"This is akin to saying that Jews in Nazi Germany caused their own extermination by being stupid enough to live visibly outside the social mainstream in ghettos."

Storaska, the non-victim

Storaska the non-victim stands from his podium in the film telling his audience of women they are natural victims. He tells them what they think, feel and are capable of, while threatening fearful consequences if they don't conform to his strategies for their protection.

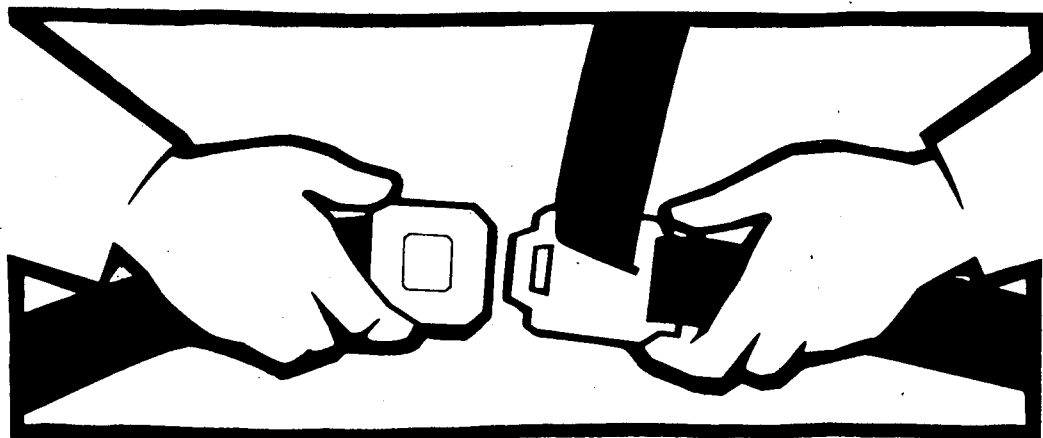
There are a few films on rape and rape prevention but the Toronto Rape Crisis Centre urges people to be patient until better films are made.

"Although there are no films that we can wholeheartedly recommend, anything is better than 'How To Say No To A Rapist And Survive.'"

It seems curious that Storaska, who in no way identifies with the victim position he has assigned to all women, should be the person interpreting the experience of a woman who finds herself in the horrifying reality of a rape situation.

His obvious non-victim identification is seen in the introduction to his book wherein he describes his superman performance while saving a young woman from rape by a gang of teenagers:

"...knowing karate, I stormed into the gang, kicking and flailing away at the girl's attackers... Fortunately, most of them--there were about ten or eleven, I guess--were on the scrawny side, but then in my mood anybody would have looked scrawny. And they weren't interested in doing battle with an enraged karateist, a lineman on his college football team who was four inches taller and fifty pounds heavier than most of them. They ran, those who could. The rest, strewn about didn't move."



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ANEQ purges PEN

Quebec student executives clash

MONTREAL (CUP) - The recently "destituted" executive of Quebec's student press network has been charged with hindering the unity of the student movement by the leadership of Quebec's national student organization.

According to a recent press release from l'Association Nationale des Etudiants du Quebec (ANEQ), the former executive of la Presse Etudiante Nationale (PEN) was removed two weeks ago on charges including theft, refusal to publish two member student newspapers and the transformation of PEN into a political organization.

ANEQ says that, according to their constitution, they were within their rights to remove the PEN executive.

The former executive of PEN, ANEQ stated, "refuses to recognize the constitutional power that ANEQ has over its subservient news service and demonstrates

a deplorable attitude which hinders student movement unity and is 'provocative, to say the least.'

Jean-Paul Bédard, a member of the ousted PEN executive, said in an interview that the accusations were "lies" and that it is not within the power of ANEQ to purge the PEN executive. He said the ANEQ executive were "putschists and careerists" and were "only trying to impose their political line" on Quebec students instead of "serving the basic interests of students."

Bédard said ANEQ instead serves "the common interests of students" and so was in fact "only serving the interests of the bourgeoisie."

Claiming to maintain his position as general secretary of PEN, Bédard announced that the fourth congress of PEN would be held soon at Laval University. Daniel Paquet of ANEQ, asking

to comment on Bédard's announcement, stated that "the executive council of ANEQ seriously questions Bédard's refusal to accept ANEQ's decision to hold democratic elections at the next PEN conference."

According to ANEQ, Bédard's congress is illegal. Instead, ANEQ plans to hold a conference in the near future to elect a new PEN executive and revitalize the PEN news service once vandalized printing equipment is repaired.

Yves Mallette of ANEQ said the purged executive was a "front group" for the Communist Party of Canada (Marxist-Leninist), using PEN to voice their own political views.

Refusing to say whether he was a member of the CPC (M-L), Bédard said his political views were not the issue. He said the issue is for PEN "to defend the

basic interests of the students" -- that is "to serve the students in their battles against the attacks of the state." The ANEQ's executive's last arbitrary "putschist act" was to purge the PEN executive, Bédard said, warning that the "conspirators were venturing onto dangerous ground." Bédard admitted having refused to publish the house organ of ANEQ, le Journal de la Majorité, saying that the ANEQ exe-

cutive sees itself as a negotiator with the government on behalf of the students for their "common interests."

Bédard said that because of society's class distinctions, there are no "common interests" but only "basic interests." Serving the "common interests" of students means "serving the interests of the bourgeoisie" and attacking the "fundamental interests of students."

ANEQ delegates support new PEN executive

MONTREAL (CUP) -- An overwhelming majority of delegates to the sixth congress of l'Association Nationale des Etudiants du Quebec here March 12-13 supported the recent ousting of the Communist Party of Canada (Marxist-Leninist) executive of the provincial student press service.

Students representing 25 post-secondary institutions formalized the recent ejection of Jean-Paul Bedard and his executive who, according to the new Presse Etudiante Nationale executive, used the news service for the political motives of the CPC (M-L).

A large majority also supported the reinstatement of Daniel Paquet as PEN secretary-general.

The vote to support the ouster of the Bedard executive was unanimous.

Bedard has been charged by the ANEQ executive with theft and refusal to publish certain student newspapers. He was accused of withholding from the incoming executive pertinent documents and equipment.

Pauquet said PEN was "unfortunately" still responsible for numerous debts incurred under Bedard's administration.

The ANEQ assembly voted unanimously to order Bedard to forfeit all documents and equip-

ment belonging to PEN.

When asked to answer charges against him, Bedard refused to answer and attempted to discuss PEN, saying the news service should "defend the basic interests of students."

The 250 delegates supported the chairperson's decision to limit Bedard's comments to answering questions asked of him. Bedard refused to comply and was asked to sit down.

His only comments then were "la PEN vit et vivra" and "je dois lutter pour les intérêts fondamentaux des étudiants."

The congress voted unanimously in favor of not recognizing a recent "PEN conference" called by Bedard after his ouster and primarily attended by newspapers supporting him and his ousted executive.

The PEN conference will be held in late April, Paquet said.

Pauquet said PEN is saddled with overdue debts and seizure threats from creditors. And, he said, the new executive has not been able to acquire any documentation, files or accounts of the activities of the Bedard administration.

"They left nothing," Pauquet claimed. "We have absolutely no formal record of Bedard and company's transactions."

Prisoners under new agreement

Canada and the United States will be able to return prisoners to their native countries to serve



ve jail terms when an agreement signed March 2 is ratified by the two governments.

The treaty on penal sentences signed in Washington will enable inmates, probationers and parolees to serve their sentences in their country of origin and not in the country they were sentenced in. The agreement affecting only Canada and the US will probably be in operation in less than a year, according to Canadian Solicitor General Francis Fox.

The transfer of persons under sentence would take place only after all rights of appeal had been exhausted in the sentencing country and would not be initiated without the consent of the

prisoner and the approval of both countries.

According to the government there are 90 Canadians known to be in US prisons and 174 Americans serving sentences in Canadian penitentiaries.

The government said it hopes the agreement will "serve as a prototype for Canada in negotiating similar treaties with other countries." Fox hopes to reach a similar agreement with Mexico in the near future, he said.

Including those in American prisons the government estimated that there are currently 242 Canadians in foreign prisons.

Student president impeached for supporting right of English

The president of the students council at a French language school here was impeached because he wrote a student newspaper editorial supporting the right of students to occasionally speak English.

Brian Monast expressed his opinions in an editorial in the student paper last fall but a school committee, of teachers, students

and parents said what he wrote did not conform to the views of the majority of students on the question of language. Monast was impeached on a non-confidence motion.

In the editorial Monast said, "It is evident that it is ridiculous to impose on students an atmosphere uniquely in French if people speak English half the time

We are raised in French-speaking homes in the midst of an English society. This bicultural state is the basis of franco-ontarian culture.

"We really can't speak freely in the halls", Monast said. "Some students reject the French language and speak English when they are by themselves because it seems more cool."

Monast said the principal of Charlebois High School, Raymond Sauvé, told students they didn't belong in the school if they didn't read Le Droit (Ottawa's French language daily newspaper).

He said students were told the campaign for French is like a soap commercial -- the more they hear it the more it sinks in. "My freedom of speech has been restricted at Charlebois," Monast said.

"If somebody told me to speak Chinese here, I would resent it."

Option sheets and next year's course outline states students must sign an agreement to speak only French or be transferred to another school.

Few civil liberties in Canada

WINNIPEG (CUP) -- Canadians have few civil liberties and the ones that exist are difficult to exercise according to Winnipeg lawyer Norm Larsen.

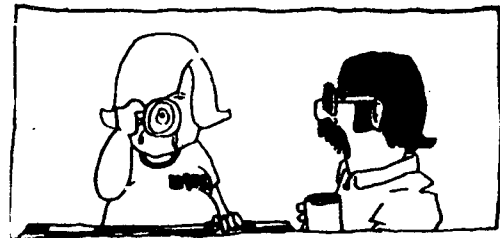
"American television programs give Canadians the impression they have certain rights, but these are American constitutional rights", he told Red River Community College students recently.

There is now law in Canada, for example, which guarantees a suspect's right to see a lawyer be-

fore making a statement. And the compulsory one phone call is non-existent here, although it is "preferable" for police to allow it.

Americans are much more aware of their civil rights than Canadians, Larsen said.

"People cannot and will not understand what their civil liberties are until they have their first bout with the police," he said.



Reviews by Rob

Balloon: something good

by Rob Williams

Canadian theatre is sometimes a difficult phenomenon to deal with. I recently witnessed a special performance of James Reaney and Marty Gervais' play "Balloon". I cannot say it was bad yet I cannot say I liked it.

Originating from the Wallaceburg, Ontario region, the play purports to tell a tale of the "blacker" yet "true" side of our history. This is similar in style to Reaney's trilogy about the Donnelly Family. The story itself seemed a bit far-fetched, leading me to the reaction of "so-what" that this is part of our past.

The play opens in Long Point on Lake Erie at the house of a witchfinder Dr. Troyer, who tells his grandchildren several stories about local witches. A Methodist minister and his tormented companion, Jack McTavish, come 80 miles from the Balloon settlement near Wallaceburg in need

of the help that only Dr. Troyer can supposedly provide.

Through flashbacks, the story moves to Balloon where we see that for the past year Jack McTavish's house has been assaulted by mysterious apparitions. Dr. Troyer and his daughter Mary have their own opinion on how these problems can be solved and we see Dr. Troyer return with McTavish to Balloon and proceed to put his solution into action.

It is not that the actors do not get the story across well -- they do a fairly good job of this. And it is not that the actors have not been well chosen to suit their parts. Jerry Franken as John McTavish and Virginia Roncetti as both Mary Troyer and Jane McTavish were outstanding. The problem lies, I think, with the playwrights and the director (Keith Turnbull).

The director managed to bring half of his cast to the 'meat' of

their part while the rest seemed only to be mouthing the lines.

Props used might have been successful in creating the illusions intended but facial slights by the actors, as well as the plain ridiculousness of some, defeated their purpose. Also, many 'new' tricks in theatre presentation have become old and boring, thereby detracting from the mainstream of the play.

Blocking can be the key factor when doing 'flashback' style. At least three of the actors doubled in roles, one for the past (flashback) and one for the present. They played these dual roles in the same scene, often jumping back and forth. Successful blocking was crucial in helping the audience understand exactly who it was who was talking, and whether they were appearing in the

past or the present. Unfortunately, this was not achieved.

But poor blocking was not the only reason for the confusion. The dialogue was often dull and sometimes the acting helped me to do that, but too often the words just did not fit.

So it was, with great difficulty, that I decided I was not satisfied, yet something good had gone on before me.

Just noise--unprofessional

by Rob Williams

Just a short note regarding a recent occurrence I had the misfortune of experiencing. I was at the New Theatre (Bathurst & Bloor) on Sunday, February 13 at 8:30 p.m., under the impression I was about to see a new rock musical called "White Noise". Ticket buyers were not allowed into the theatre proper.

Eventually a man identified as the director (Clarke Rogers) appeared, rather paranoid, at the entrance and spoke to ticket holders in the lobby. In a defensive tone he announced that there would be no show. The excuse given was that an audience of twenty in a 450-seat theatre seemed rather "perverse" to himself and the performing cast. Tickets were refunded and the director announced the play would go on as scheduled the following weekend.

There were a few weak protestations but nothing the uptight man could not handle. I suppose it was the astonishment at his own words that kept most of us from being able to quickly and wittily rebuke the man for the disgusting display of pomposity. The nerve of a supposed

entertainer, implying that those present were not good enough to perform for. Everyone knows how much Toronto theatre has been suffering at the box office. New Theatre should have welcomed us graciously. Instead we are snubbed: "You come in masses to witness our great play or we won't perform it at all". May I suggest that they rent a smaller theatre next time so the size of the audience does not seem "perverse".

I realize I may be supporting the play unintentionally ("any press is good press"), yet I feel this group's lack of professionalism must be centred out and avoided in the future. How many times have I as a professional musician wished I did not have to perform for the three people in the nightclub, as a result of weather conditions, hockey games, etc.? But every professional knows that you must do your best even if one lone customer appears that night.

New Theatre has a lot to learn. Especially if they expect the people they turned away one week, to show up the next, possibly for more of the same abuse.



It seems more than a little suspicious that the audience was not ushered to their seats but left to huddle in the hallway. This would suggest that "White Noise" had experienced small audiences previously and were attempting to stop the same thing from being repeated.

Theatre goes can be as discriminating as the next group. After all it's their money to begin with. Why pay money and, in effect, support such abusive amateurs as the "White Noise" cast. I strongly urge people to boycott this and future plays produced by the New Theatre.

The Moe Koffman Quintet

by Rob Williams

It felt peculiar to sit in a huge, glorious auditorium such as U. of T.'s Convocation Hall and watch Moe Koffman's Quintet attempt to reproduce the mood of an intimate nightclub appearance. As grand finale to the Hart House Committee's week-long Jazz Festival, the quintet was successful in getting across the essence of popular jazz, despite the obstacles.

Choosing the cream of the crop in Canadian jazz sidemen today, Moe Koffman (himself one of the most popular Canadian jazz artist around) managed to relax, then thrill us. Ed Bickert on electric guitar, Don Thompson on electric and acoustic piano, Rick Homme on electric and acoustic bass, and Marty Morell on drums all proved that they are established musicians in their own right. It was like a casual meeting of the clan, yet the audience was not ignored.

In between numbers, Koffman "chatted up" the crowd and demonstrated a wry sense of humor.

This brought audience and performer closer together.

The band played pieces from several Koffman albums, like the light and pretty "Swan Dance" from Moe's "Switched-on Bach" lp, or the lively, funky "Taurus Rising" from his "Live at George's" lp. To be sure, the sound system was poor and the drummer's style irritated me the way Paul McCartney's does (stick to piano, please) but Thompson's solo work on piano and Koffman's on alto sax, more than made up for them.

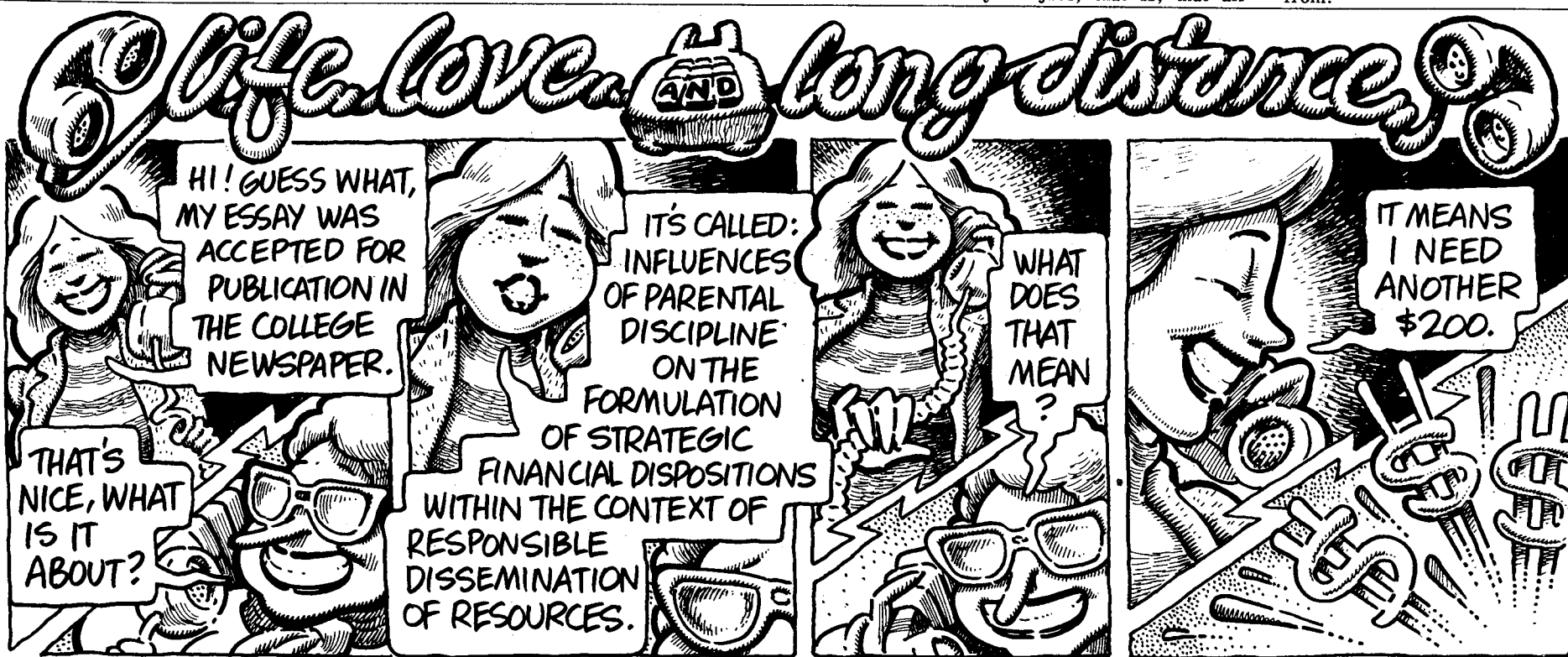
The first set ended with a soft, sleepy tune, written by Don Thompson. On it, Ed Bickert's harmonizing with Koffman's flute lines allowed the mind to travel off a hundred miles away. The second set began with a Chick Corea piece, proceeded by an old be-bop tune entitled "Confirmation". After relating more effectively to the pure jazz fans (as opposed to the pop-jazz fans) in the first set, the Koffman Quintet started in to some better-known pieces tow-

ards the end of the evening, fine solo work, and I must give Marty Norell credit for some competent latin percussion in a piece called "Day of the Dog", composed by himself. Rich Homme has a bass style that seems to consistently capture audience's hearts. And what can

you say about Thompson and Bickert? They are giants! They were a good compliment to the genius of Moe Koffman's performance and compositions.

If not for Moe's frequent chats with the audience though, we might have been forced to suffer completely the unique melody of jazz; that is, that all

the energy happens on stage. We often must be content to watch and listen to the exchange of riffs and feel. But Koffman, along with the help of his sidemen, offered an evening of splendid jazz to which we all could feel we had participated in and gained from.



Long Distance. The next best thing to being there. Trans-Canada Telephone System

sports

Glendon Globals win York Championship

by Roberta Powers

As you more than likely know by now, the Glendon Women's Intercollegiate Basketball team won the York Championship last week.

The semi-final game was to be played on Monday night at Glendon and the final on Tuesday at the Main Campus. However, the Osgoode team did not show up for the semi-final game due to a mix-up as to where the game was to be played. The Osgoode team was at the Main Campus and the Glendon team was at Glendon. Because Glendon did not feel that winning the semi-finals by default was a fair way to win, they decided to play both the semi-final and the final game on Tuesday night.

The game against Osgoode was one with little competition. Glendon had previously won against

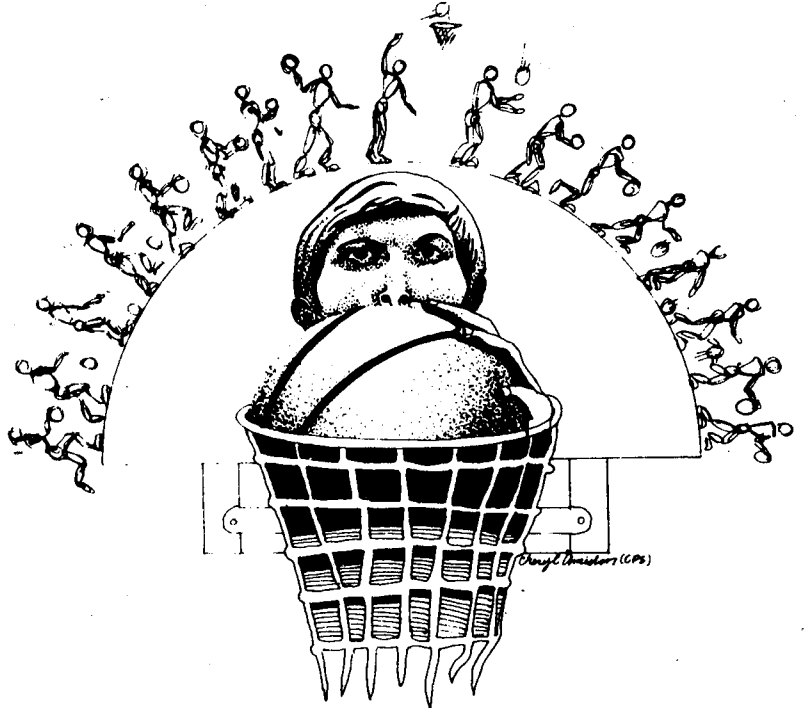
Osgoode 25-2, therefore expecting an easy adversary. They were, just the same, on their guard. At the end of the first quarter, the score was 14-0 in Glendon's favor. Glendon's defenses were down a bit for the second quarter, the score being 19-3. In the last half of the game Osgoode scored even more baskets, and the final score was 29-11 for Glendon. So they had won the semi-final and now it was on to the final against McLaughlin.

McLaughlin definitely had an advantage over Glendon, as they had watched the Osgoode-Glendon game and were able to foresee most of Glendon's plays. This is evident in the scoring during the first half. It was back and forth, being at the quarter

mark 2-2 and at the half 14-10 for Glendon. For the remainder of the game, the Glendon team really got together. During the last half, Glendon held McLaughlin to two baskets and the final score was 25-14.

No one player on the Glendon team really excelled. It was a definite team effort. The girls on the team are: Marion Milne, Eileen Hayes, Theresa Van Niekiek, Judy Harvey-Smith, Doris Levesque, Karen Shuik, and Gina Soriano. These girls are to be congratulated for a job well done.

Last year Glendon lost the Basketball title that they had held for eight previous years. We now have it back thanks to these girls and to the terrific coaching they received from Peter Jensen.



1977 baseball preview

by Steve "Doc" Lubin

Pro Team sports staffer Doc Lubin has spent spring training hiding under locker benches and peeping into shower stalls to get the inside story on what Major League ballplayers are really like. He has sent us the following report.

As the opening of the baseball season is only three weeks away, I, as one of the most respected sportswriters to hit the earth, have decided to share my insights with the readership of Pro Tem by previewing the teams of the National League.

The Philadelphia Phillies are likely to win the eastern division because, after a few quarrels over the use of the hair dryer and make-up bag, they've finally set up a schedule. My sources indicate, that Greg Luzinski gets to use it first (oh, he is a big boy!).

The Mets should finish well up in the standings since general manager Joe McDonald has asked Seaver, Koosman and Matlack to keep their three-way thing going.

Unless the Chicago Cubs get out of their beastiality kick, they will certainly end up in last

place (baby bears, tut! tut!). The Cincinnati Reds should finish first in their division and

nicknamed the "Big Red Machine" after seeing the action in their locker room (quack,

the Atlanta roster will really have to be "Braves", what with all the spanking and stuff (ooo, love it!).

As for San Francisco, they may be Giants in their jocks, but they are pretty unimpressive once they put on the rest of their uniforms.

The rest of the teams are not expected to produce any surprises, as their locker room activities are confined to such traditional perversions as bending over in the showers. (Next week, the American League.)

NATIONAL LEAGUE

East
Philadelphia Phillies
Pittsburgh Pirates
New York Mets
St. Louis Cardinals
Montreal Expos
Chicago Cubs

West
Cincinnati Reds
L.A. Dodgers
San Diego Padres
Atlanta Braves
Houston Astros
San Francisco Giants

go on to win the World Series. It is no wonder that they are

quack). Rookies trying for sports on

Fourskins tip their caps to GCSU

by Garth Brownscombe

Last Wednesday, D house of Wood Residence was the site of yet another sporting spectacular: the Glendon College Team Caps Competition. The GCSU "Scurvy Politicians" downed the fabulous Fourskins 8-2 in a grueling match of skill and co-ordination, not to mention a fair amount of guzzling.

For those of you unfamiliar with this ridiculous game, the rules may be summarised as follows: a) pick up a beer cap b) attempt to toss it into the opposing team's glass c) succeeding in the above, watch opponents chug copious

amounts of ale.

It is obvious that these few restrictions on conduct lend themselves to a large variance in interpretation. The Fourskins, for example, utilise an overtly defensive style of play, apparently hoping to consume more of the stock on hand than their opponents. On the other hand, offensive-minded clubs like the students council prefer to neglect their defensive responsibilities while inflicting sadistic casualties on their foes.

These two styles conflicted disastrously Wednesday in the GCSU victory. Their relentless attack

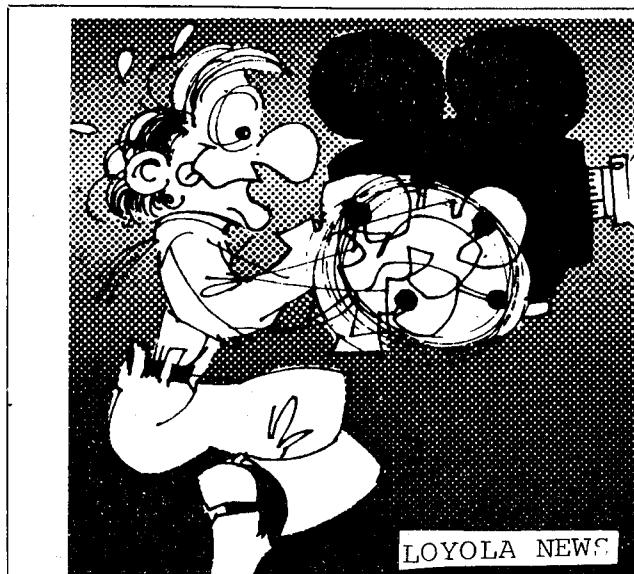
afforded no peace for the hapless Fourskins, who during the 90 minute match probably consumed more yeast than they did oxygen.

Leading the way for the students council was Dave "Boom-Boom" Zulis, who alone was responsible for five scores. The rest of the team, Mike Brooke and Marshall Katz, got off to a slow start, but upon receiving threats to their employment possibilities on next year's council from the newly elected V.P., improved their output to round out the scoring.

The Fourskins were as cold as the councillors were hot. M.D.P.

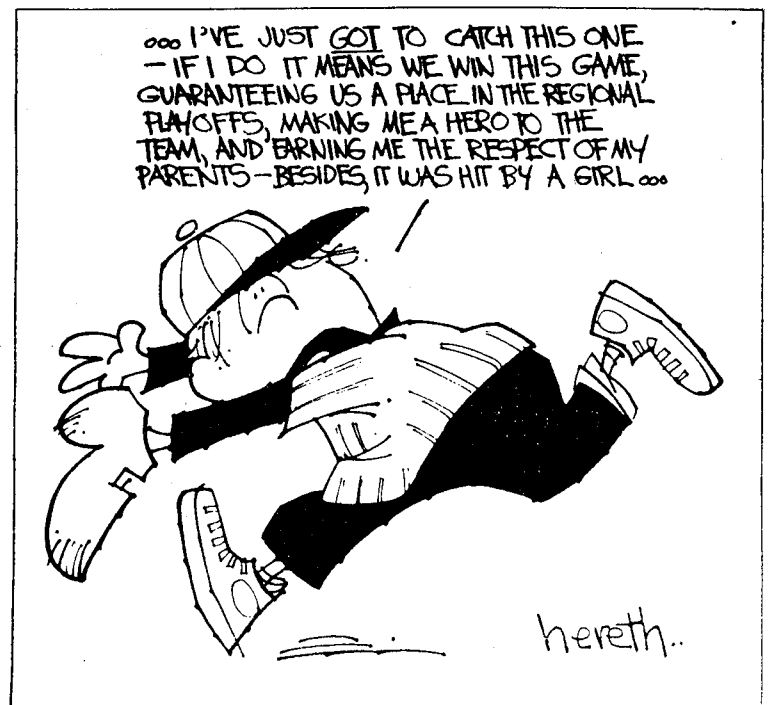
(Most Disgusting Player) winner Mark Everard was shut out completely for the day, while team members Steve "Doc" Lubin and Garth Brownscombe accounted for one score each, an amazing feat considering the rigorous warm-up they went through. The good Doctor rationalized the defeat as follows: "We came close, but as the girls in Hilliard will attest, we just can't get it in!"

The 'Skins' gained some measure of revenge when the event's sponsor, M. Brooke, who was celebrating his impressive performance in the Board of Governors election, threw some decaying vegetable matter onto the field of play. On the basis of this, a re-match is greatly anticipated by all competitors, as soon as the sponsor wrangles five more cases of free ale and lager.



Sports Calendar

All this week in the first floor broom closet Wood Residence there will be a showing of Fellini's "Great Moments in Japanese Sports". During the intermission an added feature, "I Was a Kamikazee Pilot", will be shown, starring Errol Flynn and W.C. Fields. Shows are at 7:00, 7:01 and 7:02, with a special benefit screening entirely in slow motion at 12:00 for the Pro Tem sports staff.



CHOM struggles for bilingualism

French stations, FM and AM, are playing French rock and Quebecois groups are realizing their commercial potential for the first time.

But, on July, 30, 1967, the CRTC concluded that, "the interests of both English and French populations of Montreal are best served by not renewing CHOM-FM's authority to broadcast in the French language over and above its use of proper names and those expressions, quotations, words and phrases that are common currency."

Reaction from the music industry, recording artists, broadcasters, the press and the general audience was clear and immediate. David Clayton Thomas, Blood, Sweat and Tears and Murray McLaughlin, to name a few, sent telegrams of shock and dismay. "Scandalous", "a step backwards for Canadian culture and unity", "fails to reflect cultural reality" were some of the expressions used.

PUBLIC HAS MORE TO LOSE
The public has more to lose

than CHOM because the decision removes the one bilingual, bi-cultural art and communication form in Canada. CHOM's programming and "on-air personalities" switching from one language to another with ease, often in mid-sentence reflects the reality of Montreal.

Trying to understand the "why" is a problem. Is it not true that the government of Canada, at least since 1968, has been pushing bilingualism? Is it not true that the people of Quebec, especially those who speak English as a first language, are being asked to learn French and show more respect for the French fact? Is the CRTC not an arm of the federal government? The answer to all those is "yes". How then to explain the CRTC ruling?

The beginning featured a Quebec politician named Pierre Trudeau.

Sweeping out of French Canada with a flower in his lapel, he carried the Liberal party to victory on a platform emphasizing

the importance of the two languages in Canada.

Neither French nor English stands alone as the official language of Canada, he said.

TRUDEAU'S SUPERVISION

Under Trudeau's supervision, the government set up French courses for its civil servants, advanced bilingual civil servants to positions of power and insisted on the right of all French-speaking Canadians to use their language anywhere in this country.

According to all the rules, the CHOM experiment should have failed. Being neither fish nor fowl, it should have offended both English and French, but instead prospered to become the only financially viable bilingual project in Canada.

Various protest to the CRTC and ministry of communications over its decision have resulted in no action. Obviously, the Liberals are more interested in their favored position with Montreal's broadcasting community than with serving the people of Canada well.

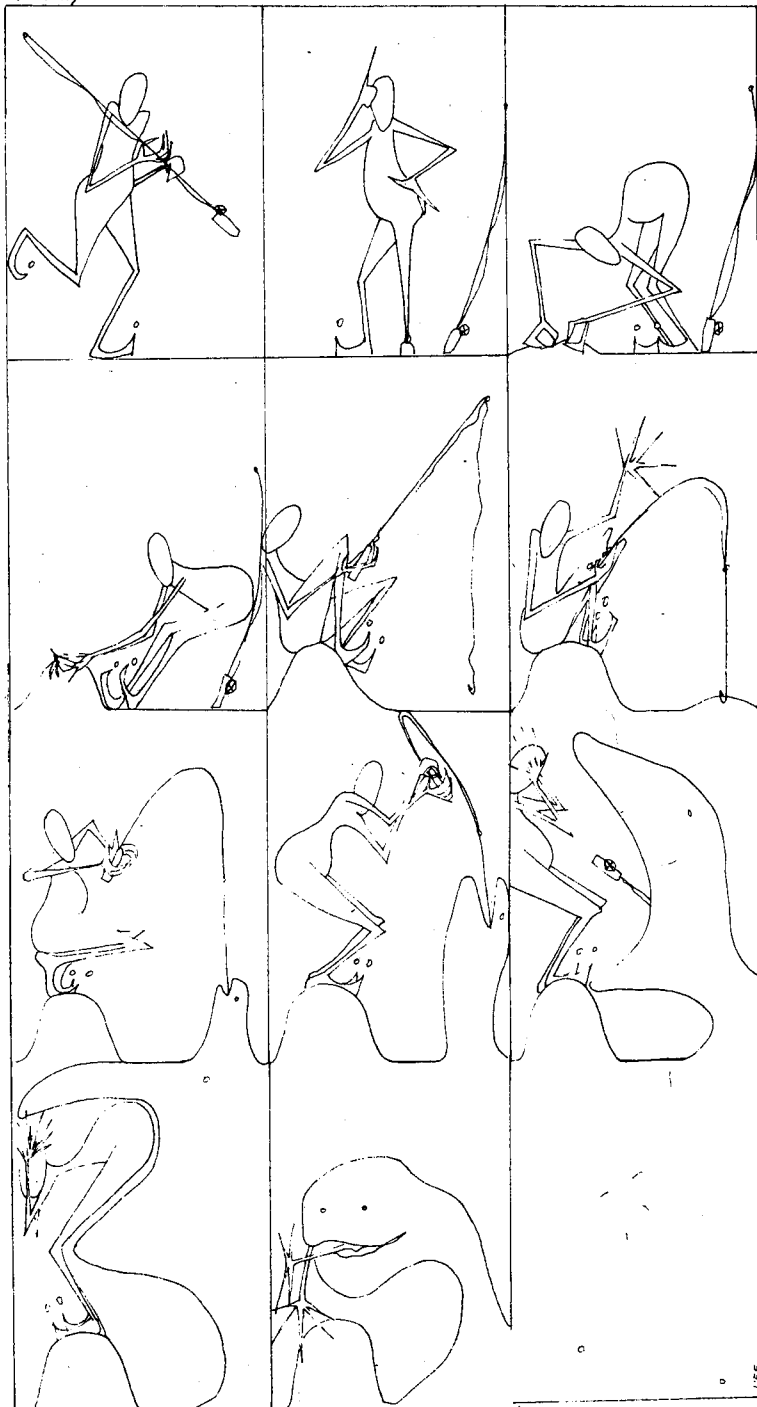
The CRTC should be the last group to worry about how much money a radio station is making. Rather, it should remain idealistic about what kind of programming a community gets over the air, which in effect the federal government owns.

FOURTEEN FM CHANNELS

In Montreal, there are 14 FM channels; five in French, four in English and five that are unused. Recently, a Toronto-based group applied to the CRTC for one as an English all-news station. They were turned down because the CRTC said another English station could not operate unless another French one was created.

The CRTC's duty is to protect broadcasting in general and its attempts to protect francophones from being swamped with English programming is laudable. How-

A FISHY LINE



Un cadeau a Glendon

par Martine Desrochers

Les cours de français 233 et 325 enseignés par Mlle Porré, sont sans aucun doute les seuls à monter une pièce annuellement, qui de plus n'a aucun but lucratif. Cette année n'est donc pas une exception, puisque les 24 et 25 mars, vous aurez le plaisir de voir la pièce L'Avare de Molière, au "Senior Common Room", à 20h,30.

Naturellement c'est du théâtre d'amateur, mais vous pourriez avoir des surprises. Ainsi, depuis quelque temps déjà, nos comédiens et le metteur en scène se mettent au travail tous les soirs et toutes les fins de semaine. Donc, je vous suggère de venir vous amuser et vous dé-

tendre sous le charme de la comédie de Molière et de nos comédiens qui seront:

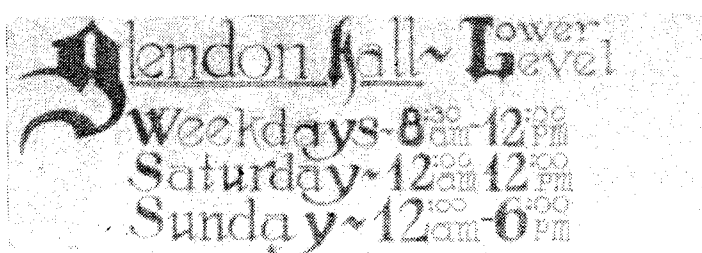
Pierre Robitaille dans le rôle d' Harpagon, Sylvie Labrèche dans le rôle d'Elise, Denis Arsenault dans le rôle de Cléante, Ian Gentles dans le rôle d'Anselme, Ilda Augusto dans le rôle de Miriane, Gordon McIvor dans le rôle de Valère, Francine Ledoux dans le rôle de Frosine, Daniel Bélair dans le rôle de La Flèche, Gérard Mitchell dans le rôle de Mtre Jacques, Gisèle Leduc dans le rôle de Mtre Jeanne-Simon, et le metteur en scène Martine Guay.

C'est une invitation et une occasion spéciale que vous ne pouvez manquer.



David Hayes and Stephen Feuer

\$1.25 Friday, March 25, 9 p.m.



CJRT-FM Festival review

by Rob Williams

I subscribed to the CJRT-FM Festival Series last year and have enjoyed a number of very pleasant orchestral concerts. Each program is presented thematically (Beethoven, Tchaikovsky, and Weber already performed) in two parts: a prelude featuring soloists and ensembles; and a symphony concert featuring Paul Robinson conducting the CJRT-FM Orchestra. The orchestra is a "veritable who's who of some of Toronto's best orchestral players", including members of the T.S.O. and the York Winds.

Recently I witnessed a concert of the "Music of the Americas", some truly new and different scores. But youth and uniqueness are not necessarily positive aspects nor do they necessarily mean an enjoyable evening for the general listening public. In fact, much of this new music (originating from North, South, and Latin America) is lacking in heart and soul. No mistake about it, this is moody music, yet its moods are for the most part unpleasant and seem to wander aimlessly.

Perhaps the more refined ears and eyes of a symphony mu-

ever, the CHOM decisions serve neither purpose.

CHOM was to stop its bilingual format on Sept. 30, 1976 when its old license expired. It did not, nor does it intend to. General manager Les Sole has said the station will not stop bilingual programming until told to do so by the government of Canada.

"This time, the CRTC has made

a mistake and we intend to contest it in court," he said. By ignoring the ruling, the station can lose its license. An appeal must go to the federal court of appeal, where decisions are usually based not on the implications of a ruling but whether the CRTC has done its job properly. In short, the station's chances of "winning" are far from good.

sician excite at the challenge of reading such technically difficult scores in an accurate fashion, but the consensus in the lobby after the show was one of displeasure and disapproval.

Not that the music was not well performed. The Prelude featured the York Winds who presented the first two works with depth and scope. The third piece was a Scott Joplin tune (thrown in as a light, compensating afterthought?). My point is, however, who wants to listen to such direction-less experiments in texture, mood, and soon? The composers are still in the initial stages of finding a place for what they have learned from these experiments.

The Symphony Concert, also three pieces, continued the trend with "Lyric for Piano and Orchestra" by the very much alive (he bounced onstage at the end of the piece) Walter Buczynski. The piece featured the brilliant William Aide at piano, but again left the audience either sulking, yawning, or scratching its collective head.

Then a change occurred and Samuel Barber's beautiful "Adagio for Strings" took the audience from its gloomy detach-

ment and swept it away with fabulous swirls of violins, layered on top of a solid yet flowing bottom section, to blend wonderfully like rich whipped cream.

Almost equally beautiful and certainly more challenging than the Barber piece, was the final presentation of the night; a composition by Latin America's foremost composer Alberto Ginastera. The score was comprised of eleven variations on a theme, initially presented by cello and harp. It evolved quite nicely for the most part and the full orchestra was given a chance to demonstrate what it was capable of. They built it to a most satisfying crescendo at its conclusion. This was a most appropriate and successful piece to end a somewhat disarrayed evening of Music of the Americas'.

Future concerts should prove more evenly rewarding to the audience. The theme for the Sunday March 27th concert will be Music by Mozart. The concerts are held in Ryerson Theatre, Gerrard St., east of Yonge at Victoria, at 8:30 p.m. Admission for students is \$4.50 and adults \$6. Seats may be reserved by calling CJRT-FM at 595-3281.

that's entertainment

Contemporary folk music



by Tom Brown

David Hayes and Stephen Feuer, recently back from a set of performances in Halifax, their home town, will be playing the Café this Friday, the 25th.

The duo has decided to settle in Toronto, at least as home base, for a number of reasons, the main one being the scarcity of clubs to play in Halifax.

The biggest gig they have played thought was as backup to Jessie Winchester in a club called the "Cohn" as part of Jessie's recent tour. As a result of that gig, Winchester's agents are considering taking on Feuer and Hayes...another reason for the move to Toronto.

Both Hayes and Feuer write music and they perform only original material--a style which is folk oriented but with a jazz feel. They are both polished performers and extremely competent musicians.

I doubt they'll be playing coffee houses for long and it's quite a treat to have the duo here this Friday, March 25th, \$1.25 admission, in the Café de la Terrasse.

Bulletins

Trio recital

Trio Recital at York University's Glendon College: Reesa Gringorten (clarinet), Ruth Baker (piano) and Deborah Hillman (cello) will give a recital at York University's Glendon College on Monday evening, March 28.

The programme: Brahms- Trio, Tchaikovski- Pezzo Capriccioso, Schumann- Fantasy Pieces.

The concert will take place at 8:30 p.m. in Theatre Glendon, 2275 Bayview Avenue, at Lawrence. Admission is \$1.00, to be donated to a Glendon students' bursary fund. Free admission for students. For reservations please call 487-6181/2.

Ernest Lindner drawings

"Drawings 1971-77" by Ernest Lindner will be on view at the

Art Gallery of York University (N145, Ross Building) until Apr. 8. Gallery hours are from 10:00 a.m. - 4:30 p.m. Monday to Friday and from 2:00 p.m. - 5:00 p.m. Sunday.

King Lear extended

King Lear extended! To Tuesday, March 29th. Dates: Tues. Mar. 22, Wed., Mar. 23, Thurs. Mar. 24, Fri. Mar. 25, Sunday Mar. 27 Monday, March 28, Tues. March 29. Note, no performance on Sat. March 26.



Summer Cafe counter staff needed

Café counter staff-summer 1977 A possible three summer counter staff positions are now open for summer operation- May 16-August 12. Please submit written applications, including telephone number and any relevant

personal information to: Café de la Terrasse, 2275 Bayview Ave., Toronto. Deadline is Thursday, March 31, at 4:00 pm. All applicants will be scheduled for personal interviews. Glendon students only, please.

Tous dans l'même bateau

Quebechaud vous fait ses adieux avec CANO

par Daniel P. Bélair

Il y a bientôt quatre mois je mettais rendu chez Pierre Fortier pour discuter de la culture franco-ontarienne, et c'est en ce bureau que j'endendis parler pour la première fois du groupe CANO. J'avais alors et il faut l'avouer d'autres plans que je mijottais depuis bien longtemps mais de mal chance en malchance tout ce que j'avais travaillé à mettre sur pied, c'est-à-dire depuis le mois d'août 1976: la venue d'Harmonium à Glendon, c'est complètement iffoudré devant moi et cela au prix de nombreuses heures de négociations de part et d'autres. C'est alors que je me souvins de cette conversation avec Pierre Fortier et je me mis aussitôt en contact avec le groupe CANO.

Après quelques semaines de négociations L'affaires était conclue mais à ce moment je ne me doutais point que ce spectacle entraînerais des complications. Tout fonctionnait le mieux au monde quand vendredi passé l'affaire fit explosion et que le spectacle est en danger d'être annulé.

En effet lorsque les dirigeants du DAP me firent part de leur décision de rapporter les représentations de "King Lear", nous étions devant une situation délicate: soit CANO devait jouer

sur la scène de "Lear" ou démonter et annuler définitivement la pièce. Il eut le lendemain une petite réunion des partis en cause et la décision fût prise de déplacer CANO dans le ODH et de garder "King Lear" dans le THEATRE GLENDON, nul doute que cette décision était la plus sage et la plus logique.

Alors nous voici donc, nous présentons CANO dans le ODH qui m'apparaît être mieux que le théâtre puisqu'il y aura plus de place pour tout le monde.

Je crois qu'il faudrait en venir ici au vrai sujet de mon article, c'est-à-dire vous donner un bref aperçu de L'historique de ce que c'est que CANO. Ils sont huit musiciens, très talentueux et dont l'origine remonte jusqu'en 1970 alors qu'ils forment la Coopérative des Artistes du Nouvel Ontario sous la bannière d'un nouveau théâtre pénétré de poésie et de musique. Issu de l'assertion culturelle de ces dernières années et surtout par la musique, CANO est le dernier né de la famille, celui qui permet de faire la transition entre le Nouvel-Ontario et le Québec.

Ces huit musiciens qui viennent de partout ont puisé à même le folklore, le rock, le jazz, le blues du Canada et des Etats-Unis, CANO crée un son que seul le Nouvel-Ontario

peut s'approprier: une murmure doux, gracieux et intime, imprégné de l'odeur des vastes forêts et espace libre d'une nature imperturbée.

Jusqu'à présent CANO est une réflexion sur une situation, celle d'une groupe minoritaire qui essaye bien que mal de rester à la surface de l'eau.

Leur vision poétique décrit ce qu'ils connaissent ce qu'ils vivent un peu chaque jour et ceci est valable dans la mesure où cela s'inscrit dans le contexte politique et social du Nouvel Ontario. La force de CANO se situe dans la pureté qu'ils puisent à même son environnement mais une fois assimilé à la ville, saura-t-il encore alimenter son imagination. CANO se défend bien: "on retournera les amis et la famille," sans accepter que les dimensions changent, que l'idée d'une coopérative n'est pas toujours compatible avec le succès commercial et qu'un beau jour, on se retrouve tout seul dans la grande ville des hommes déracinés, perdus, parce qu'incapable de rentrer chez soi et incapable de se définir ici.

Ainsi après plusieurs années ils ont réalisé une remarquable oeuvre collective comportant huit compositions dont plusieurs sont assez longues. Leur style varie entre le folk-rock, la ballade et

la gigue. "Tous dans l'même bateau" est un microsillon qui mérite une attention spéciale tant en raison de sa musique folklorique moderne avec un son acoustique qu'en raison de la qualité de l'exécution et de la production. CANO en est qu'à son premier microsillon. Mais déjà on peut déceler cette orientation qui a vu la naissance d'

Harmonium et de Beau Dommage. Ils sont bons, dynamiques, et talentueux. Leur expérience ne peut que réussir et nous vous invitons tous à venir les entendre dans l'ODH samedi soir au prix de trois dollars.

P.S. Vous pouvez acheter vos billets devant la café à chaque repas, faites vite car les billets se vendent très vite.

Hum 250 Art show--all welcome

The last exhibition of this year in the Glendon Art Gallery opens next Thurs. March 24. It is a display of the drawings, prints and watercolors done by the students in Hum 250. It is always amazing to see the qual-

ity that the students achieve in this one-year program.

This year's work looks as interesting and diversified as any previous year and will probably surprise even the artists in the orthodoxy of the gallery setting.

There will be a coffee opening from 4 to 6 p.m. Thurs. 24.

Hum 250 students and sympathizers are cordially invited to come and bask in their accomplishments.

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William Shakespeare's
KING LEAR
Presented by the Glendon College
Dramatic Arts Programme
March 22,23,24,25,27 at 8:00 pm
Admission: \$3.00
Reservations 487-6250 (12 p.m. -
7 p.m.)
THEATRE GLENDON

CANO
Groupe Franco-Ontarien
Samedi, le 26 mars, 20h
Prix d'entrée: \$3.00
Dans le O.D.H.

Sights and Sounds

Lazarium II at McLaughlin Plan-
netarium, \$3, 978-8550. Queen's
Park.
Music of Mozart: on Sun. Mar. 27
CJRT-FM Festival series with
pianist Jane Coop and the CJRT
orchestra. 8 p.m. \$6. Students
and Senior Citizens \$4.50. Rush
seats \$2. **Ryerson Theatre**, Vi-
ctoria and Gerrard, 595-5281.
Toronto Symphony Orchestra at
Massey Hall on **Tues. March 29**
and **Wed. March 30** at 8:30 pm.
Conductor Andrew Davis, \$3,6.50
and \$8.50.

Live Theatre

18 Wheels: A country musical
for an indefinite run. Tues. to
Sat. at 8:30 pm, Sun. at 2:30
pm. Tickets Tues. to Thurs. \$3,
Fri. and Sat. \$4 and \$5. Sun.
matinee pay what you can. 16
Ryerson Ave. 363-8988.
**Canadian Gothic and American
Modern:** Two one act plays by
Joanna Glass featuring Canadian
Gothic. Kenneth Dyba directs the
play, continuing to **Apr. 10**. Tues.
to Sun. at 8:30 pm. Tickets \$3.50
students \$2.50, Fri. and Sat. \$4
previous and opening night \$1
Phoenix Theatre, 390 Dupont St.
922-7835.
La Troupe Grotesque's comedy
review **Plain Brown Wrapper** at
Old Angelo's 45 Elm St., Mon
to Thurs. 9 pm, Fri. and Sat. 8
and 10:30 pm. Reservations 597-
0155. Student discount Mon. to
Thurs.
The Primary English Class: Is-
rael Horowitz's comedy perform-
ed by Open Circle Theatre Whelan
Tues. to Fri. at 8:30 pm, Sat.
at 5:30 pm 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 The-
atre, Bathurst Street, Reser-
vations, 967-6584. **To March 26.**
Ionesco Festival: (en français)
At Théâtre du P'tit Bonheur, to
April 3, 8:30 pm. \$2.50-\$5.
95 Danforth Ave. 466-8400.
The Gingerbread Lady: Neil Si-
mon's bittersweet comedy by Tor-
onto Truck Theatre, to **April 2**,
Wed. to Fr. and Sun. at 8:30 pm,
Sat at 7 and 9:30 pm. Tickets
Wed. Thurs. and Sun \$3.50, Fri.
\$4 and Sat. \$4.50, discount rates
for students and senior citizens.
The Colonnade Theatre, 131 Bloor
St. W., 922-0084.
Baal: Bertolt Brecht's saga of the
self destructive career of a lusty,
heavy drinking and selfish poet
presented by the Toronto Free
Theatre. **Continues to Mar. 27**,
Tues. to Sun. at 8:30 pm, Sun
matinee at 2:30 pm. Regular per-
formances \$4 and \$5. Toronto
Free Theatre, 268-2856.
Equus: Peter Shaffer's award-
winning drama involving a dis-

turbed boy and psychiatrist to
April 2. Mon. to Sat. at 8:30
pm, Wed. and Sat. matinees at
2:30 pm. Tickets \$8 to \$12,
matinees \$6.50 to \$10. Royal
Alexandra Theatre, 363-4211.
A Marriage Proposal: Chekhov's
play. Directed by Joli Manson.
March 24 at 1 pm and **March**
25 and 26 at 8:30 pm. Tickets are
free but reservations are a must.
UC Playhouse. 79A St. George
St. 978-6307.



Cages at Central Library Theatre.

Cages: two one-act plays by
Lewis John Carlino including
Snowangel, are presented as the
final production at Central Li-
brary Theatre, College and St.
George Sts. **To April 2**, Tues.

Creeps: A comical and chilling
look at cerebral palsy victims,
their attitudes towards society
and society's attitude towards
them, written by David Freeman
and presented by Lawrence Pro-
ductions. **Continues to April 2**,
Tues. to Sun. at 8:30 p.m. and
Sat. matinee at 4 p.m. and Sun.
matinee at 2:30 p.m. Tickets \$5
to \$7. Toronto Workshop Pro-
ductions Theatre. 12 Alexander
St. Reservations 925-8640.

Johannes and The Talmud: to
March 27, Tues. to Sun. at 8:30
p.m., Sun. matinee at 2:30 pm
Wed. matinees on March 2,9 and
23 at 1:30 pm. Tickets Tues. to
Wed. Thurs. and Sun. \$4, stu-
dents and senior citizens \$3. Tar-
ragon Theatre, 30 Bridgman Ave.
531-1827.

Shorts: an evening of three one
act plays presented by Redlight
Theatre including **TV Lounge** by
Carol Bolt, **Change Partners and**
Dance, by Patricia Carroll Brown
and **Ally Ally Oh** by Margaret
Hollingsworth. **to April 3**, Tues.
to Sun. at 8:30 pm, Sun. matinee
at 2:30 pm. Tickets \$3.50, Sun.
matinee pay what you can. Red-
light Theatre, 54 Wolseley St.
Reservations 368-9094.

I Love You Baby Blue 2: Theatre
Passe Muraille's sequel to I
Love you Baby Blue is a light
comedy about love and sex, direc-
ted by Grant Alianak. **For an**
indefinite run. Tues. to Sat. at
8:30 pm, Sun. at 3 pm. Tickets
Tues. to Thurs. \$3 and \$4, Fri.
and Sat. \$4 and \$5, Sun. matinee
pay what you can. St Paul's Cen-
tre. 121 Avenue Rd. Reservations
363-8988.

Dracula: John Balderstone's
adaptation of Bram Stoker's fa-
mous vampire story chock full
of suspense, mystery and good
fun. Presented by Toronto Truck
Theatre. **March 24 to Apr. 30**
Wed. to Fri. and Sun. at 8:30
pm. Sat. at 7 and 9:30 pm. Tick-
ets Wed. Thurs. and Sun. \$4,
Fri. and Sat. \$5, students and
senior citizens \$1 discount. 94
Belmont St. Reservations 922-
0084.

Let's Get A Divorce: by Vic-
torien Sardou and Emile de Na-
jac. Directed by Albert Millaire.
At St. Lawrence Town Hall, 27
Front St. E., Mon. to Sat. at 8 pm
Sat. matinee at 2 pm. **to Apr. 16**.
Mon.-Thurs. \$4,6,7.50. Fri. and

on tap

by Rob Williams

Sat. \$4.50, 6.50, and \$8. Mati-
nees \$3.50, \$5 and \$6.50. Stu-
dents reserve rush seats on Sat.
matinees \$3. and a half hour be-
fore any performance for \$3.
Reservations 366-7723.

to Sat. at 8:30 pm, Sun. at 2:30
pm. Tickets Tues. to Thurs. \$3.50
Fri. and Sat. \$4.50, Sun. matinee
\$3.50, students \$2.50 at all per-
formances. Reservations - 278-
4351 or 979-2040.

Nightclubs

A Foot in Cold Water at Colo-
nial Tavern, 201 Yonge St. 363-
6168.

Ian Thomas at Midwich Cuckoo
240 Jarvis St. 363-9088.

Paul Odette at Egerton's 70 Ger-
rard St. E. 366-9401.

Harlequin at Larry's Hideaway
121 Carleton St. 924-5791.

Dave Bradstreet at Riverboat
134 Yorkville Ave. 961-2626.

Triumph at Picadilly Tube, 316
Yonge St. at Dundas, 364-3106.

Liverpool at Knob Hill, 2787
Eglinton Ave. E. 267-4648.

Roomful of Blues at El Mocambo
(upstairs) while **Desperado** is
downstairs at 464 Spadina at Col-
lege, 961-8991.

Willie P. Bennett at the Horse-
shoe Tavern, Queen at Spadina,
368-0838.

Bernie Pilch Quarter at Yellow-
fingers Jazz, 1280 Bay St. at
Yorkville. 964-1984.

Wireless at Gasworks 585 Yonge
St.

Sweet Blindness at Generator
2180 Yonge St. 486-8950.

Hott Rox at Forge 5 St. Joseph
St.

Rough Trade at Chimney, 579
Yonge St.

David Wilcox and the Teddy Bears
at Geronimo's, Blackhawk Inn,
Yonge and Elgin Mills, Richmond
Hill.

The Lisa Hartt Band at New
Shamrock Hotel, 280 Coxwell at
Gerrard St. E. 466-3763.

Edward Bear at the Queensbury
Arms 1212 Weston Rd. at Eglin-
ton West.

Watson and Reynolds at Groa-
ning Board, 1057 Bay St, south
of Bloor.

The Pointer Sisters at Imperial
Room, Royal York Hotel, 100
Front St. W. Shows at 9:30 and
11:30 p.m. Reservations 368-
2511.

Buy a ticket today
for a chance to win
the Pro Tem draw

Return ticket to Gt. Britain

only 50¢ or five (5) for \$2.00

Concerts

Jethro Tull at Maple Leaf Gar-
dens on **Thurs. Mar. 24** at 8 pm
Tickets are \$6.60 and \$7.70

Gordon Lightfoot at Massey Hall
from **Thurs. March 24 to Sun.**
March 27, at 8 p.m. and **Sun.**
Mar. 27 matinee at 3 p.m. Tic-
kets \$7.50, \$6.50 and \$5.50.

Max Webster plus John Lovsin
and the **Invisible Band** at the New
Yorker Theatre on **Sat. March 26**
at 8 p.m. and 11 p.m. Tickets
\$5.00 Reserved. 925-6400.

Peter Gabriel at Maple Leaf
Gardens on **Sun. March 27** at 8
p.m. \$6.60 and \$7.70

Joan Armatrading at Convocation
Hall on **Tues. March 29** at 8
p.m. \$5.75 advance

Eagles with guest **Jimmy Buffet**
at Maple Leaf Gardens on **Wed.**
Mar. 30 at 8 p.m. \$7.50,8.50,9.50

Harmonium at Convocation Hall
on **Sun. Apr. 3** at 8 pm. \$5 ad-
vance.

Electric Light Orchestra at Map-
le Leaf Gardens on **Mon. Apr. 4**



at 8 p.m. \$6.60 and 7.70

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

Tom Waits at New Yorker
Theatre on **Tues. Apr. 12** at 7:30
pm and 10 pm. \$7 reserved
925-6400.

Janis Ian and **Tom Chapin** at
U. of T. Convocation Hall on
Fri. Apr. 15 at 6:30 and 9:30 pm
\$7.50 advance

Al Stewart with **Wendy Waldman**
at M.L.G. Concert Bowl on **Mon.**
Apr. 18 \$7.70

Leo Kotke at Convocation Hall on
Tues. Apr. 26.



THE FREE CHEVRON

mmovies



Randy Barkman

Revue Repertory: 400 Roncesval-
les Ave. 531-9959. **March 24** and
25, Scarecrow and Death in
Venice.

New Yorker 651 Yonge St. 925-
6400. Admission \$2.75, \$1.50 for
late film every night. **March**
24 The Virgin Spring at 7 and 10
Rashomon at 8:30. **March 25**,
A Clockwork Orange at 6:30 and
10:50, The Devils at 9.

The Screening Room: Kingsway
Cinema, 3030 Bloor St. Royal
York Subway station. Admission
is \$1.99. 236-2437. nightly at 7
p.m. **March 24 to 30**, O Lucky
Man and Clockwork Orange.

Kingsway Theatre: 3030 Bloor St.
W. at Royal York Rd. 236-2437
March 24, Steelyard Blues at 7
and 10:30, Gumball Rally at 8:45
March 25 and **26**, Woodstock at
7, Led Zeppelin: The Song Re-
mains the Same at 10:30 and 1 am

Cinema Lumiere: 290 College St.
925-9938. Admission \$2.50, (Mon
thru Thurs. \$2 for second fea-
ture only), **March 24** and **25**
two with Humphrey Bogart -
Across the Pacific at 7:30 and
To Have and Have Not at 9:30.
Ingmar Bergman Festival, Poor

Alex Theatre, 296 Brunswick
Ave. at Bloor. Admission \$1.50.
March 25 and **26** at 8:30 The
Magician (1958)

Films at OISE: 252 Bloor W.
Admission \$2 at 7:30, \$1.25 at
9:30. **March 24** The Passenger
at 7:30, Adam's Rib with Spen-
cer Tracy and Katharine Hep-
burn at 9:30.

The Centre: 772 Dundas St. near
Bathurst, 368-9555. Admission
\$1.99, \$1.49 for students 99 cents
for children **March 24**, two with
the Marx Brothers -A Night at
the Opera (1935) at 7:30, A Day
At the Circus (1939) at 9:15
plus chapter 3 of The Phantom
Creeps with Bela Lugosi and
Chickens Come Home with Lau-
rel and Hardy. **March 25**, A
Night at the Opera at 8 pm, A
Day at the Races at 9:30

**Giant Hollywood Cartoon Festi-
val:** Cinema Archives continues
its ongoing series at Palmerston
Library, 560 Palmerston above
Bloor. **March 27** at 6:30 and 8:30
pm, \$2.50 536-7382. Flash Gor-
don, chapter 5, Porky Pig, Po-
peye, Mickey Mouse, Superman,
Looney Tunes, Betty Boop, Bugs
Bunny and Elmer Fudd, Walt
Disney.