

Kim Ondaatje -- Thoroughly Ontarian

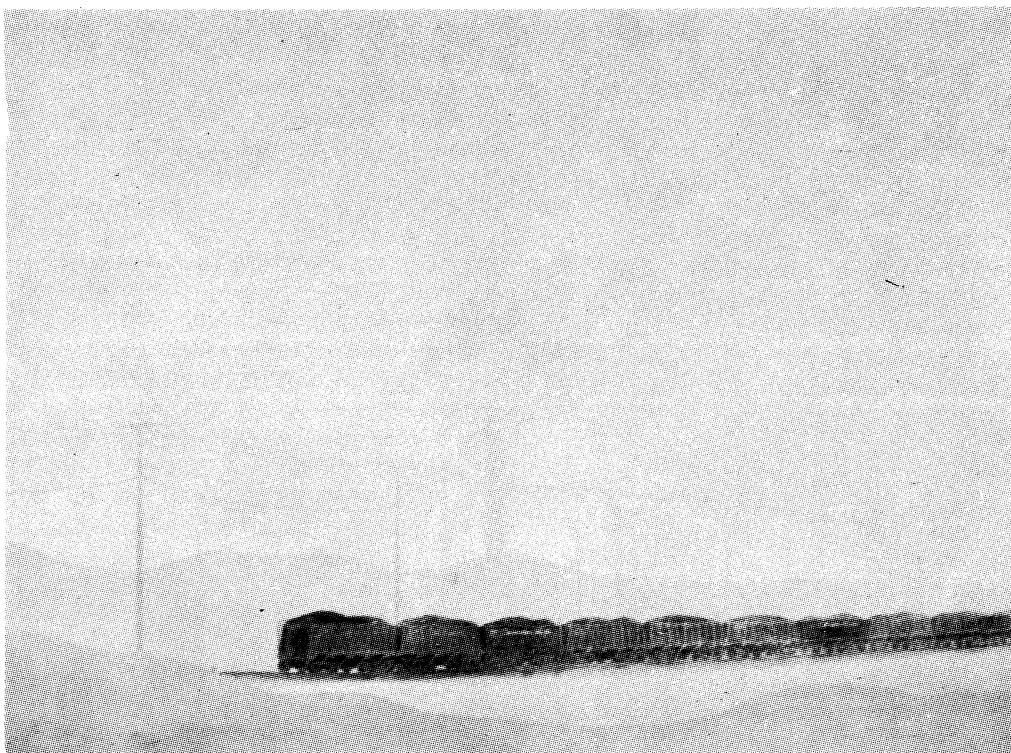
by Jane Hood

Last Friday evening, a group of Glendon students and guests had the privilege of meeting Kim Ondaatje, an artist who describes herself as "thoroughly an Ontario person". Twenty-one of her paintings and prints were on display in Dr. McQueen's residence, which, although dimly lit, provided a comfortable atmosphere for the viewing.

Kim Ondaatje's earliest work, known as "The Picadilly Series", is a collection of linear

silk screens which all show the artist's predominant interest in line in space. Most of the prints are of doorways, done in almost invisible shades of yellow and white, giving an airy innocence to the artist's style and a feeling of freedom to the viewer.

From these silk-screens Ondaatje went on to do several Furnace paintings, still part of the Picadilly series, and still very subtle in colour and composition, but with a new interest in cylindrical shapes and form. These works were an obvious progression toward



her later paintings, "The Industrial Series".

It is Ondaatje's industrial paintings that mark her as a distinctively Canadian artist. This collection, done in acrylic and mixed media (which is anything from toothpicks to masking tape), depicts the many factories of Ontario's landscape, and explores the atmosphere around them. Free brush-strokes of washed-out blues and whites over faint outlines of smoke stacks and telephone poles convey the bleak surroundings of Carling Breweries or an Inco slag train, but the subject is uninteresting and the paintings are too dismal to be enjoyed. It is as if one wants to pluck the factory from the canvas, leaving only the landscape.

It is apparent, however, that Kim Ondaatje has returned to her earlier interest in archi-

ecture, as she has just completed research for a film on old Ontario houses which will begin production early in '76. Her work is available for viewing and purchasing at the Nancy Poole Studio, 16 Hazelton Avenue, Toronto.

Also on display Friday evening in the Senior Common Room were seven wall hangings from the Merton Gallery in Toronto. Canadian artists David Kaye, Marilyn Leonard, Kai Chan, Joanna Stankis and Anne Ortan were represented, each with very individualistic styles.

Most impressive were the theatrical hangings of Kai Chan, who has designed sets and costumes for Theatre Passe Muraille, and David Kaye's tapestries done in natural linen and jute. For prospective buyers, the hangings sell from \$300.00 to \$2,000.00



Results of the Election

The results of last week's election, in which 200 ballots were cast are as follows: The Communications Commissioner is Allan McPherson; Susan Liebel is the French Rep; Rick LeRoix, Donald Mackinnon and Cheryl Watson are the new first year representatives. Surprisingly enough, Marney Gattinger and Cathleen Scott, were ratified as this year's editors of Pro Tem!

Les suivants sont les résultats de l'élec-

tion de la semaine passée: (200 personnes ont voté) Allan McPherson a été élu représentant de communications; le représentant du département du français est Susan Liebel; les trois représentants de première année sont Rick LeRoix, Donald MacKinnon et Cheryl Watson. Dans une décision étonnante, Marney Gattinger et Cathleen Scott ont été commées les éditeurs (éditrices?) de Pro Tem.

Political Clubs Growing

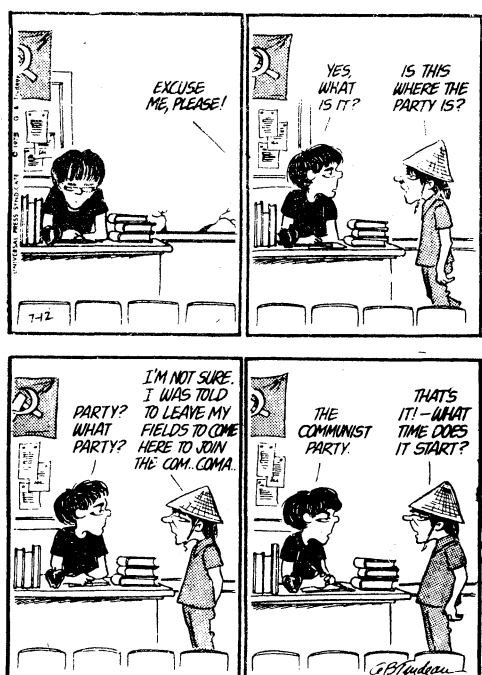
by Mike Drache

This year has witnessed a startling rebirth of political groups at Glendon. The past few years had shown a decline in interest by students in political activity. It seems as if personal concerns and cultural activities were the only things which attracted most students' attention. Student organizations throughout Canada reached a low-water mark and apathy appeared to be widespread.

Now it appears that inflation and the growing realization that economic hardships will affect students in a major way, more concern has become rapidly evident. At Glendon, the Liberal, Conservative and Marxist clubs have become active. The first two groups represent the traditional policies of older and more conservative bodies. The Marxist or socialist club takes a more critical look at existing problems and sees itself as representative of the disenfranchised who seek power.

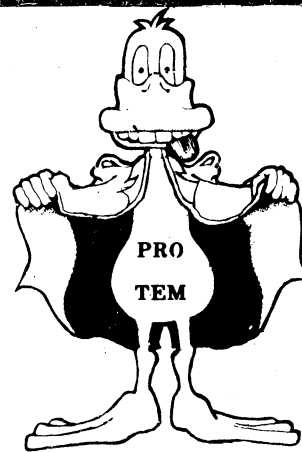
Any interested people who want traditional solutions and wish to involve themselves with our existing political structure, should attempt to join the political clubs of the older parties. People seeking more drastic

solutions, perhaps revolutionary perspectives should join the Marxist group. Remember, there's no time like the present.



What's Inside

- p.2 ... Doug Graham, Announcements
Dime Bag
- p.3 ... Editorial, Letters to the Editors
- p.4 ... French at Glendon
- p.5 ... Resident Patient Our Space
- p.6 ... Castillo's Report, Scottie's Sports
- p.7 ... Reviews
- p.8 ... Entertainment



Petition Regulations

Petitions this year will be handled as follows:

1. Students will obtain forms from the Student Programmes Office. When the student has completed his application and collected supporting documents, the form is to be returned to the Student Programmes Office.

2. The student's form and file is then forwarded to Mr. Jos d'Oliveira, Director, Administrative and Academic Support. He will screen all petitions under the medical, economic misfortune and academic misfortune categories. He will forward to the Committee personal misfortune applications and those which cannot be handled in a routine manner (e.g. properly documented medical petitions need not go to the Committee). Applicants who are not happy with Mr. d'Oliveira's decisions may then appeal to the Committee.

Policy: on deferred standing Department Chairmen may grant deferred standing subject to regulations on pp. 29-30 of the Calendar. Thus, students should bring completed petition forms for deferred standing to the department involved.

On Course Withdrawal:
Regulations changed by Faculty Council last

year regarding withdrawal from a full course without penalty state **January 16, 1976** as the final date. (Approved by Petitions Committee of Faculty Council-October 20, 1975.)

Art Conference

Busloads of noisy tourists descended on Glendon last Wednesday for another one of those government conferences. These tourists were no ordinary folk however. They were leading artists, writers, directors and film-makers in Canada today.

Amongst the notables: Alan King, Carol Bolt and our own Michael Ondaatje. Boozing and debating, the conference may have produced an exciting interchange of ideas. It is somewhat unfortunate that more students from the College couldn't attend. A special radio show filled with interviews of the various celebrities may be heard on Radio Glendon this week.

Checking it out,
Mike Drache

RADIO GLENDON



MUSIC FOR AN OPEN MIND

PRO TEM MEETING

There will be an important meeting on Thursday, October 23, 1975 at 1:15 in the Pro Tem office (across from the bank) for all people who currently write for the paper, and for anyone else who is interested in reporting. (We don't care what year you are in or what language you speak!) Experience is definitely not necessary.

FRANCOPHONE UNIVERSITY STUDY

The SSFU (Subcommittee for Study in a Francophone University) is planning a meeting in mid-November for all students interested in doing their third year studies in a Francophone university for the year 1976-77. Watch for details in Pro Tem and on the French Department bulletin board.

BOOK AND RECORD SALE

A second hand book and record sale, sponsored by the C.Y.S.F., will take place in Central Square (Ross Bldg., Main Campus) Oct. 21 - 23. Tables will be provided for all students, staff and faculty who wish to sell the above mentioned items; please call 667-2515.

VISITING LECTURER

The Department of English is sponsoring the visit of David V. Erdman, Professor of English, State University of New York to the Glendon Campus on Thurs. Nov. 6 at 3:15 p.m. He will give a lecture entitled "Woodsworth and the French Revolution" in the 3rd floor Senior Common Room of York Hall. All interested members of the University community are invited to attend.

ASCENT OF MAN

The Division of Natural Science is presenting the 'Ascent of Man' series. Screenings commence on Oct. 20 (in Room 1, Curtis Lecture Halls) and Oct. 30 (Curtis Lecture Halls) at 3:00 p.m. and will continue until further notice each Monday and Thursday. All persons interested in viewing these films are welcome to attend.

STUDENT UNION CAUCUS

Student members of Faculty Council, student members of one of its standing committees, or students interested in campus academic affairs are urged to attend a meeting of student caucus to be held on Thursday Oct. 23, at 12:45 p.m. in the Principal's Committee Room which will have the four-fold purpose of electing a chairperson of caucus; discussing committee affairs; and replacing Yves Jolicoeur and Peter Bennett on B. and B. and T. and P. respectively. Anyone interested in serving on these committees is requested to attend this meeting or to contact Peter Bennett in 005A, Hilliard.

CAFE MEETING

annual meeting-café shareholders in the Café (Pub) at 3:30 on Monday 27th, October. For election of new Board of Directors and presentation of financial statement. This is your pub. You deserve a voice in how it's run.

YEAR IN FRANCE

For those students who have spent a year of study in France and who are interested in discussing Glendon Credit, Credit Equivalence, worries, disappointments, or problems, please come to the Meeting, Thursday, Oct. 23, 1975, Room B215 at 1:15 p.m. or leave your name and phone number with John Anderson, B203, Hilliard Residence, 487-6222 or drop in on me to talk over a cup of coffee. Let's get together on this.

Making Deals with the Devil

NAUGHTY WORDS FROM DOUG by Doug Graham

Well, I've finally got it. I met with God on a hill overlooking the Oshawa Creek. I recognized him from the description I was sent. Tennis hat and a T shirt that read, "I don't know how to love Him either". He was remarkably candid and we had an interesting conversation.

D.G.: Well, Mr. God, I've been wondering why you agreed to an interview with me. God: God will do. I accepted because I've been getting a lot of bad publicity lately, and there've been rumours going around that I died. I thought it was high time to clear up some of the bullshit.

D.G.: Then you're not dead.

God: I'm here, aren't I? If you're going to ask such damn silly questions, I might as well go.

D.G.: I'm sorry, please stay. Well, how are things going in heaven?

God: Not bad considering. Moses walks around all day hitting water fountains trying to make them split. All he ever gets is wet. David likes to work with his slingshot. Shot down three of my best angels last week. Gotta watch that kid. Ever since Jesus Christ Superstar came out, there's been no living with my kid. Every night I get a prayer from Billy Graham trying to reserve a spot. I tell him he's got to wait till he dies, just like everybody else. He doesn't need me anyway. He's made enough money off me to build his own damn heaven. He's on contract now anyway.

D.G.: What does that mean?

God: The devil and I are negotiating for him. So far, if I give the devil Billy Graham, I can get Raquel Welch and Linda Lovelace in a package deal. I'm gonna hold out for Ann Margaret. It's not for me, you understand, but I've got Errol Flynn up here,

and he's getting bored with Jayne Mansfield. He can't very well run his fingers through her hair, can he? And he likes to kiss his girls on the lips once in a while.

D.G.: I notice you've been swearing a bit. What about taking the Lord's name in vain?

God: The swearing thing is just a practical rule. It used to be a bitch in heaven with people saying "God" and "Jesus Christ" all day long. After a few hours of sorting legitimate calls, you didn't know whether to shit or go blind. This rule helps things run more smoothly.

D.G.: I'd like to know more about the deals you've got going with the devil

God: Well, I just traded off Helen Keller for W.C. Fields. This place needs livening up and Helen was constantly knocking things over. We were losing money. My comedy line needs some beefing up, so I've been giving up guys like George Washington and Ben Franklin for Lenny Bruce and the rights to George Carlin.

D.G.: Could you use me?

God: Sorry, you're on the protected list.

D.G.: Oh.

God: Losing those guys didn't bother me much. George just sat around smoking grass with Jimi Hendrix all day, and Ben drove us crazy with those stupid one-liners. Who gives a shit if the early bird catches the worm. There's no fish up here.

D.G.: Did Janis Joplin make it?

God: No, I had to give her up to get Jim Croce. He's a little crispy but he still sings a good song. It's gonna go crazy here when those fag rockers start kicking off. The girls won't know which way to turn.

D.G.: Is there sex in heaven? Billy Graham said there wasn't.

God: What are you listening to that asshole for? He rakes in millions every year telling people how good he gets along with me, and he's never offered heaven a damn thing. Just a call every night to say, "Oh

Lord, is my spot ready yet. See if you can get me one near the golf course for when Dick and Spiro get here. And Lord if it's not too much trouble, can you get a golf cart for Dick. He doesn't get around so good. That's it. All take take take. Every body figures all they have to do is run around all day reading the bible, and telling everybody how much they love me and my kid, and whammo, they get a spot. It just isn't that easy.

D.G.: I see. To get to another line, what are your views on splinter religions that don't recognize you.

God: Imagine how you would feel if you were walking down the street and a guy stopped you and said, "I don't believe you exist". You'd feel like a real shit wouldn't you? Well, that's how I feel. As for the groups like the Krishnas and the Jesus Freaks, I can do without them. The Krishnas are too damn noisy and the Jesus Freaks run around all day proclaiming their undying love for my kid. No wonder he's getting such a swelled head. He thinks these people really and truly mean it.

D.G.: Is there anything you can do to insure a spot in heaven?

God: No, but you can give it your best shot if you be happy and spread it around. I gotta go now, it's not good for my image talking to you.

Editors' note: Doug has decided to leave Pro Tem for greener pastures. (No, not the pastures described above!) We are very sorry to be losing Doug's weekly column. His humour expertise in profanity and better than prompt delivery of his copy will be missed by all. Hopefully, he will have time to squeeze in one or two articles during the year. We could all use the laughs.

P.S. Dear Doug, We'll try to be in the office the next time you drop around. (If we aren't there, the pub is always a safe bet!)

Dime Bag Needs You

by Brad Henry

The success of any 'literary' magazine depends very directly on the volume of material which the editors have at their disposal. Quite simply, the more you've got, the more selective (or representative) you can afford to be. This is obvious enough as a prerequisite, but its obviousness does not make it any the less difficult to satisfy. This has always been **The Dime Bag's** number one problem, despite the fact that the number of submissions is constantly increasing. Given the size of the Glendon community this is no great surprise. It is also in keeping with what seems to be a basic cultural attitude towards creative writing in general. Most of us know people who paint and call it a hobby. It is even more common for a person to take up a musical instrument as a means of self-expression or emotional release. In both cases the objective is purely personal and none other is required. When it comes to writing, however, we suddenly become hypercritical and anyone who sets about writing a poem seems under some curious obligation to contribute to artistic patrimony of mankind-it has to be 'good' somehow, otherwise it just isn't worth it. In other words, the practice of creative writing has no real status as an amateur art, whether as a form of self-therapy or simply as a source of diversion. As a result, there are relatively few people who make a pastime of poetry and of these a good number make it a secret. Why this should be I don't know. After all, visual art and music both require some basic equipment (more often than not at an appreciable cost) and a rudimentary technique before one can even begin. In the case of poetry, on the other hand, the raw material (language) is common property and any native speaker has the rudiments at his command. All of which,

BREAKTHROUGH

October 21, 1975--The fourth issue of **Breakthrough**, formerly the York Women's News-

letter, is now available. It is published by a group of women who believe that there is a need for a forum for feminist opinion on campus. **Breakthrough** is distributed free at the following locations; Information York, CYSF, and other areas.

in case you haven't guessed, amounts to a reasoned appeal for material on behalf of **The Dime Bag**. Production plans for this year follow the pattern established in 1974-1975: two larger and hopefully more professional looking issues (one per semester), as opposed to the previous practice of trying to spread the money over three or four numbers. All manuscripts should be left in room C222 by mid-November for inclusion in the Christmas issue. If you can't type at least make a serious effort at legibility, and by all means don't trust us with your only copy. Photographs and drawings would also be most welcome, the higher the contrast the better. Also worthy of mention here is the formation of a poetry workshop which will be meeting Tuesday afternoons at 4:30. Check the notice on the Hearth Room door for details or see Marilyn Collins.

Et puis, last but not least, deux mots à l'intention des francophones ou plutôt les francoplumes. Compte tenu de la forte majorité anglophone au collège, on ne s'étonne pas de ce que les manuscrits remis en français soient assez rares. Malheureusement, il en résulte que le **Dime Bag** se fait une réputation de publication exclusivement anglophone. Afin de dissiper ce malentendu, nous soulignons qu'il n'existe au **Dime Bag** aucun "quota" visant à limiter le nombre de pages consacrés aux oeuvres d'expression française. Alors, pour les Ingres qui ont cassé leurs violons, pourquoi pas s'essayer à la poésie? Amenez les manuscrits au bureau C222, de préférence avant le 20 novembre (pour le premier numéro).

Il n'en reste qu'à vous signaler la formation d'un atelier de composition créative qui se réunira le mardi à 16h 30. Pour plus de détails, voir l'affiche sur la porte du "Hearth Room" ou contacter Marilyn Collins.



CFRB 1010

PRO TEM

PRO TEM is the weekly independant 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 Newsweb Enterprises.

EDITORS: Cathleen Scott, Marney Gattinger

BUSINESS MANAGER: Michael Landry

ENTERTAINMENT ED.: Rob Williams

PHOTOGRAPHY ED.: Nancy Ker Bloom

STAFF: Roberta Powers, Marnie Stranks, Susan Carroll, Don MacKinnon, Karen Aquino, Lynne Kennedy, Peggy Worthen, Barb Haig, Kathy Kelner, Claudette Jaiko, Clare Uzielli, Louise Regan

TYPISTS: Jennifer Wilks, Judi Nealon, Nancy Scott, Jane Hood, Kirstin Saanum, Anne Marie Gallagher, Mary-Jo Sheedy, Anne Meggs

EDITORIAL COMMENT

Miracles of miracles! We actually have so many letters to the editors, that we have decided to greatly reduce our usual allotment of editorial space to accommodate all the feedback from the Glendon community. It is really gratifying to see people responding (whether it's to praise or criticize) to what they read in *ProTem*. Keep those letters coming!

As well as encouraging writers for the letters column, we would again like to encourage any and all Glendon people - staff professors, secretaries, and students - to give us their reaction to this week's article and the following weeks' series of articles on bilingualism and biculturalism at Glendon. Even better, to write an actual article on some aspect of this issue for inclusion in the paper. We need your help to make this newspaper interesting and useful.

self congratulations and reprints

To the Editors,

With reference to your last issue, I believe there are two areas that deserve special comment.

M. Drache's article about Student Council is a good indication of where the present Council is at. It appears that no one else is willing to congratulate them for their hard work and effort, so M. Drache takes it upon himself; not a bad political move at all but it is too bad it lacks tact. The least that could be done is for Drache to write under an assumed name so it doesn't appear so obvious.

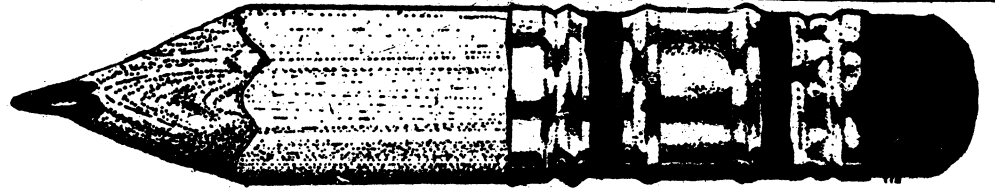
Also, my personal congratulations to M. Drache for finally discovering it is easier to criticize than participate. One can hardly wait for his next enlightening philosophy.

It is difficult to understand why you persist in approaching people's rights with such a sexist title as a column by and about women. While it has been an interesting column, last week's reprint of a May speech leaves me somewhat puzzled. Has the writing talent gone drastically downhill, or could it be that women here are not interested enough in the issue to write about it?

Hopefully the editors could show a little more imagination in putting together a paper by using Glendon copy rather than reprints. The voice of this college, I sincerely hope, is not so weak as to warrant *Pro Tem* to become a series of reprints.

Critically,
Larry Guimond

Letters



arts conference a success

Dear Editors,

The "Quiet Explosion" Arts Conference has come and gone, and to judge from the comments of our Quebec guests, it was one of the more successful bicultural functions of its kind ever held in Canada. Again, it has been demonstrated that when Glendonians throw themselves into putting on this sort of show, they can do a superlative job, in spite of having to do it with only half as much time, half as many people, and half as much money as any other institution would require.

Many members of the community made contributions to the conference far beyond the strict call of duty, and a complete list of their names would overflow the page. But any list would most certainly have to include the following in no systematic order: Howard Robertson, Fran Wilson, Jeannette Urbas, C. Pilley, Jindra Rutherford, Michael Gregory, Michael Ondaatje, Jos d'Oliveira, Bob Wallace, Peter and Anne Koli-snyk, Ann Mandel, Charles Northcote, Tom Lietar, Jennifer Waugh; Don Smith, Veronica Buchan and the Beaver special-events team; Stan Horner and associates; and Bill Firman and his squad, who among other things had to assure the security of more works of art than have ever before been on campus at one time.

To avoid improper Glendon-chauvinism, I must in fairness add that we got some very substantial help from certain friends from the main campus. Eli Mandel, Mavor Moore and Joseph Green may be mentioned, among others. And let it be said too that one of our most nagging worries was laid to rest by the 100-per-cent reliable performance of Bob Martin, at the wheel of a York bus.

Yours faithfully,
David McQueen,
Principal

more restraint, less rhetoric

To the Editors

It seems amazing to me, a male, that feminists seem determined to widen the already existing gap between the two sexes. I am sure most men ascribe fully to a woman's right to equal pay for equal work.

Unfortunately the kind of concepts raised by last week's, and the previous week's articles in "Our Space, a column by and about women" have me worried. My concern stems from that age old feeling of disbelief. Do most women really believe the ideas and views being espoused by that column?

Sadly, in reading it, last week in particular, I see that the lady who wrote it was excessively emotional. Through the emotion I saw distortions, half truths, lies and some very real problems. Unfortunately those real problems are being obscured by rhetoric. A few examples might include "with unemployment rates of 8-1/2%", not even close. It's more like 7.3%. "12% of the tax burden to the 50% paid by the mass of individual workers". Such a figure is nonsense. It's closer to 1/2 that for the average worker. "Looking for bargains which then take longer to cook". Why should a bargain take longer to cook? And finally in referring to the situation in the Yukon where they have just opened the mines to women, her reaction is not one of pleasure but of intense protestation and indignation. If she expects equality, then women will have to accept the burden for some of the "Hard dirty work" in the same way that men have for centuries.

Let me reiterate my original point; though I do not feel that men and women are inherently equal, (and its been proven medically) women do some things better than men, and vice versa. I fully agree with such concepts as equal pay for equal work and the elimination of both the female and male stereotype, but

issues, if you don't wish the chasm that now exists between the two sexes to get larger, become less emotional and more understanding.

Don MacKinnon

P.S. At the risk of sounding too antagonistic, for those of you who have classified me as a male chauvinist, you're probably right. I think I am a "bellicose nationalist". As far as being bigoted towards women, you're dead wrong. If after reading this short letter you think that, perhaps you should examine your own level of open mindedness.

glendon's great

To the Editors:

Upon first glance of Glendon College, I have the impression that it is a step up a ladder. The students made me feel that I was older, one of them, rather than the High School student that I was. As I gave this idea further consideration, I realized that it is true.

Now, I am a student attending Glendon. Thus, the feeling of being a student here has come true. It is nice to know that I feel welcome here, and enjoy Glendon's courses, and some very nice people. This year, and others shall be really good!

by Gail Berman

dancing up a storm

To the Editors: Glendonites have done it again; 1,140 of them just missed one of the best dances of the year. The Humber River Valley Boys with caller Stan Dueck inspired the 60 people who were there (on Saturday evening in the ODH) to an exhausting, hilarious square dance. Many normally quiet, reserved people let loose and danced (or rather tried to dance) up a storm. Dave Moulton & Sue Boston were seen reeling their way across the floor with donly decorum(?). Three-quarters of the staff of the Café de la Terrasse showed exactly why they are members of that staff. (it has something to do with being able to move two hands and two feet at the same time!)

Everyone there had a great time, spectators and dancers alike. Hopefully no one was too much the worse for wear - charley horses and hang-overs aside!

My feet will never be the same!

Mary McTavish

their name sounds good

Dear Editors:

I have a couple of comments I would like to make at this time (hoping each one is duly justified) about the recent student council elections. In the "Last Day to Vote" an article by Mary McTavish (*Pro Tem*, Oct. 16) it was pointed out that there was an attitude not to vote if people did not know the candidates. I did not vote, because I do not know the candidates, and more importantly, what they proposed to do for the student body. Where were the election speeches that are vital in any sort of campaigning? Maybe I am wrong in saying that none were forwarded but I was never aware of any election speeches. As I passed the ballot box several times, I heard the most ridiculous reasons possible for voting for a particular person. Is it reason enough to vote for a person because "their name sounds good?" or because "I don't care who wins. I'm just exercising my right to vote?" Something is definitely wrong when elections go like this. Come on people, you're smarter than this!

Ken McPherson

fooling around baseball

To the Editors,

This is in reply to the scurrilous reference made in the column "Sport Shorts" to the baseball game that took place last Tues-

day evening between "Doiron Inc." and the dedicated members of Sancho's Tea House, Cultural Centre, Nursery, Sanitorium and Zoo (better known, in baseball circles, as Sancho's Sainly Sinners). The reference, which actually outraged all of the members of Sancho's TH.CC.N.S. & Z is, and I quote, "... to fool around like the baseball game yesterday...". Indeed such inaccuracy of reporting can not be tolerated. If your correspondent had been there to see the grim determination, and the agony of pressing oneself beyond human limitations for the sake of their fellow team-mates by the loyal Sancho's Sainly Sinners team, she would have realized that they were not "fooling around".

I trust that Miss Scott stands corrected and indeed, I shall go further in issuing a challenge to the entire staff of *Pro Tem*, on behalf of our team, to come and face the fearless fighters of Sancho's Tea House, Cultural Centre, Nursery, Sanitorium and Zoo in an all out contest to the death, if necessary, on the baseball diamond. Replies can be directed to me personally or mailed to: Sancho's Tea House, Cultural Centre, Nursery, Sanitorium and Zoo, Box E108 Wood Residence.

Yours vehemently,
Sancho

P.S. The game will not be held until after we have totally humiliated the Labatt's Brewery Salesmen in answer to a previous challenge.

seeing is believing

To the Editors:

This is the second time that I find it necessary to respond to articles appearing in *Pro Tem*.

This letter was generated in response to "Workers are Bled Wage Jumps are Slow..." by Dave Moulton. The article dealt with the White paper presented by P. E. Trudeau, Oct. 13, 1975. The P.M. introduced a package that will force Canadians to 'tighten their belts'. The government has in the past asked the Canadian people, the labour force, and the business community to show voluntary restraint; this attempt failed. Government intervention in our lives is thus even greater. I might add that government, at all levels, has also failed to restrict its growth. Trudeau promised this time to limit it to 1.5% this year. I'll have to see it to believe it. These 'wage and price' controls will undoubtedly prove incredibly complex and their implementation most probably will cause another 'bureaucratic nightmare'.

Given this, I would like to comment on two points in Mr. Moulton's article. First, although it is true that salaries will be allowed to increase by 8% in the first year (to account for inflation), plus 2% (depending on the growth of the G.N.P.); there is more. There is another 2% increase for those workers whose salaries or wages have not kept up with the Consumer Price Index in the past two years. Mr. Moulton also failed to mention that the maximum allowable increase will be \$2,400, for anyone. Prices will only be allowed to increase to reflect cost increases. If you feel that companies are cheating, report it to the Anti-Inflation Board. How long it will take them to act is another question.

Robert Stanfield said that wage and price controls offer at best 'rough justice'. Whether or not wage and price controls will reduce inflation to the desired 4%, is the question upon which the debate will be focused. (We all know their successes in the U.S. and G.B.)

Finally, I don't know that economists are bad historians, but I do know that Mr. Moulton is a questionable one. That "the rich are getting richer and the poor are getting screwed" - a cute twist - is at best questionable. I would probably be shown, logically of course, that "you mean to tell me that workers today..."

by Mike Landry

French at Glendon--Need for a New Approach

by David Moulton

Glendon College was founded in 1966 with the specific goal of developing and maintaining "a definite orientation". This goal of distinction in relation to all other post-secondary institutions in Ontario was to be accomplished in three ways. Glendon was to become a 'national college' drawing students from all across Canada, and thus debate and involvement in the public affairs of this country would become a driving force within the community. As a small liberal arts college dedicated to treating 'a community of scholars', Glendon would be "experimenting with various methods of exchanging information and views." This initial belief in the need for experimentation in teaching methods and academic evaluation led to the formation and subsequent report of the Tucker committee (officially titled the 'Committee on Undergraduate Instruction'). And finally there was a recognition of the need to enhance the understanding between the two founding peoples of Canada. The original compulsory stipulation that each Glendon student take two years of both French and English (no matter what his or her tongue) was established in the belief "That a fair mastery of the two national languages of Canada is essential for any intelligent and properly balanced interest in and involvement with, Canadian public affairs.

what Glendon was to be...

Historically, it is necessary to look back and see what has happened to the three things Glendon tried to create in order to make it a 'marketable' alternative in the university marketplace.

The national college and interest in public affairs concept was strongly pushed by the first principal of Glendon, Escott Reid. In fact, in the 1969-70 Calendar in his statement 'The Nature of Glendon College' Reid spent roughly a page and a half explaining this aspect of the Glendon ethos. On the other hand he only used one sentence to describe the 'bilingual' aspect -- "Students who enter Glendon College should be prepared to work hard during their first two years at the College in learning to understand and speak French as well as to read it." We have some success with applicants coming from all parts of Canada, but so has every other university. Indeed, compared to some of the Maritime campuses, Glendon's provincial-non-provincial ratio is considerably low. Thus it could be said that Glendon as a 'national college' is national only so far as every other Canadian university is 'national'. And even then we aren't the best.

In the past at least Glendon has distinguished itself with some very notable accomplishments in the area of public affairs. Successive yearly forums -- 'Quebec: Year Eight' (1967), 'The Canadians' (1968), 'The Year of the Barricade' (1969) and the 'City Forum: The Urban Struggle' (1970) -- were tremendous opportunities to learn and debate some of the particularly deep-rooted problems that face Canada and its people. But for the past two years (1971 and 1972) no event of such a magnitude has been presented. In 1968, when the Students' Union presented the 'University is for People' Manifesto, general meetings with attendance of upwards of 300 people debated the problems that students faced and are still facing within the university.

are students disinterested?

This year when a general meeting is called to discuss the financial crisis facing post-secondary education and the students who are going to be directly affected by that crisis, perhaps fifty people attend. Topic seminars held in Orientation '69 for example were attended by (in each case) at least twenty if not more students. This year we had a top attendance of 6 people for the series of seminars we scheduled.

We have always had students interested in community affairs and now there is the course in Humanities entitled 'Community Action.' Unfortunately, the interest in this credit course does not appear as good as when students volunteered to work, for example, in Regent Park.

Certain people - especially faculty - are going to argue that it's the students' fault because they show little or no interest in Canadian public affairs. Historically, however, what has the faculty done to encourage student participation and direction in the issues that concern all of us? They failed to democratize this college when students still believed they had a fighting chance to create such a change. Instead the faculty and administration co-opted students by giving us token representation on decision-making bodies within the university (i.e. 18 students out of approximately a 130 member faculty council at Glendon). York hasn't however been as liberal as other institutions because students still don't have their token member or two on the Board of Governors. When students attempted to organize course unions in 1969, either through open hostility, bureaucratic obstruction or just by ignoring the whole thing, the faculty were able to cripple those attempts to democratize at the department level.

Glendon College made a political decision to support federalism and the 'One Canada' concept when it adopted the principles of 'bilingualism and biculturalism' and the 'national college'. That was a political decision because it subverted discussion of the right of the Québécois people to self-determination. However, when it came to a motherhood issue like Viet Nam, this College - i.e. mainly the faculty - refused to take a political stand because 'the university should not involve itself in political issues - it could lose its autonomy and objectivity.' That's the kind of example we, the students, have received from our learned Superiors, and yet they blame us for losing interest in public affairs.

the experiment - a pass/fail system

This intransigent stance on the part of the faculty and administration to real change in the role and structures and political orientation of the university can be demonstrated again when we examine the aim of 'educational experimentation' at Glendon and what has happened to that. The college decided to experiment in providing a broad introduction to liberal arts education, so they made it compulsory that you take four different general education courses (now you only have to take three of the four - Natural Science, Humanities, Social Science or Modes of Reasoning). Glendon wanted everyone to be bilingual so they made it compulsory that each of us take two years of French and English (now you only have to take your non-mother tongue if you are in the bilingual stream). Of course, Dean Harris in 1969 called these compulsory courses part of the 'freedom to experiment'. That's fine - students know they need to be compelled to experiment.

However, more important to Glendon was the fate of the 'Tucker Report'. Before Al Tucker became principal of Glendon in 1970, he chaired a committee established in January 1968 that was to investigate undergraduate instruction at the college. In February 1969 it reported with a series of recommendations that would have established Glendon as the 'educational experimentation centre' in Canada. They proposed a second Orientation Week 'as a means (for students) of examining their goals and purposes in coming to Glendon and a new academic year that provided for three to four reading weeks (as opposed to the two planned this year)'.
A proposal for a pass/fail system was introduced for it "may well be a means to

introduce a more satisfactory process of learning among five courses"; they recommended that a small number of students be allowed to take an ungraded degree, and a further recommendation was brought forward to allow senior scholars (third and fourth year students) to aid in teaching seminars. Some of the minor and less 'disturbing' recommendations of this report were implemented, but of course the major proposals - the ones that would have begun to make Glendon an educational challenge and would have created a far more invigorating intellectual climate - were shelved. Thus the main concept of Glendon, the experimental college, died a slow death in the same manner as the national college-public affairs concept fell out of favour.

bilingualism - the word of the times

However, the disasters that befell the first two parts of the Glendon ethos did not befall the third. In fact, over the years as the other two declined, the third rose in stature and it now dominates the scene. In the 1969-70 Glendon Calendar both Principal Reid and Dean Harris spent only a sentence each on the language programme. It should be of further interest in that same calendar the terms 'bilingualism' and 'biculturalism' were not used. But Glendon had to establish its uniqueness and what better slogan to pick up than a 'bi-bi small liberal arts college'. Trudeau had won the 1968 election with his main emphasis being the need for Canada to develop 'bilingualism and biculturalism' as the only real means of keeping the country together. That, along with the previous establishment of the 'Bi and Bi' Royal Commission, made money available to anyone or any institution raising the flag. With the fervour of 'bi and bi' Glendon stood to recruit more students (except for 1971-72 problems) and at the same time pick up a few bucks.

First of all it should be pointed out that I would be crazy to argue against bilingualism or biculturalism per se. No one can deny the benefits gained by a person who develops and maintains a facility for a second language and experiences two or more cultures. The basic problem that has arisen at Glendon is the assumption that in order to develop bilingualism and biculturalism it is necessary to have compulsory language programmes. This is an assumption which has been proven wrong. The number of bilingual anglophones that graduate from this college opposed to the number that are not bilingual is very small.

french same as in high school

Why has this been the case? I would simply argue that the French language programmes as presently set up and as taught in the past have been insufficient in providing the impetus necessary to anglophones to become bilingual. The negative effects of high school French courses are quickly reinforced when a student, who by reading the calendar assumes a far different approach is used here, quickly discovers how similar the courses at Glendon are to his or her mediocre experience in secondary school. I have yet to hear one person who has taken the French language programme, compliment it in any serious manner. That fact alone should stand out as a strong indication as to why the programme is inadequate, and why this college is having such a difficult time becoming 'bilingual'.

The following are some constructive suggestions I have made before to improve this deficiency and it is from this point I hope we can seriously change the present situation. First of all I think that in order to give people the basic tools and confidence to talk en français, immersion courses must be established. For two week periods throughout

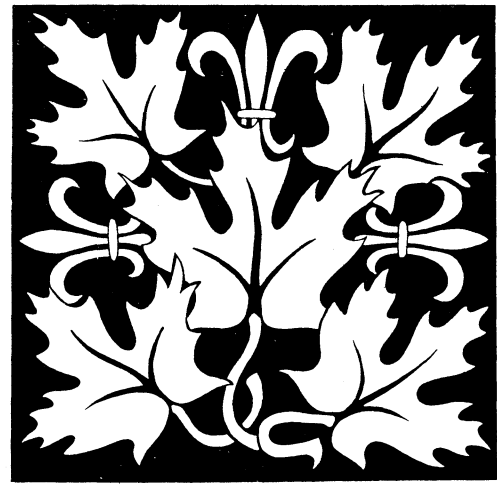
the year a group of students and faculty would retreat into a completely French atmosphere. The school year could certainly be adjusted and so could each student's workload, to compensate for this time. Once this is done the 'classroom approach' should be changed from an hour a day to two half day periods when people sit down in a common room and carry out whatever conversations they want to in French. These periods would allow for trips such as the bi-bi bus tour during Orientation Week all over the city. Thus the language can be related to day to day experiences and not to a textbook in a sterile classroom. Once the person is confident of his speaking and comprehension, then the work in formal grammar and writing can begin.

We all have to learn to speak our mother tongue before we ever write it, so why hasn't that lesson been applied to the language programmes here? Develop creative writing (short stories, plays, poetry) and have people let things out. Don't force people to go to language labs, but use them as a place where they can keep up the facility they learned during the immersion course. There is no way this approach can guarantee full bilingualism, but it certainly would lead to some improvements.

If Glendon could produce a vibrant, exciting French language programme then we could talk about eliminating the unilingual stream. Some people came here for the other two parts of the Glendon ethos and may not necessarily put such importance on the 'bilingualism' aspect. However, if they arrived and found the language programme to be one that creatively teaches people to become bilingual then very few would turn down the opportunity. The original fight to eliminate compulsory French came not because people like myself were opposed to bilingualism, but rather because of the content and methods of the language programme were completely alienating and non-productive. Time could be better spent doing other things than forcing yourself to a class you didn't enjoy and weren't getting anything out of in order to get a passing grade.

So the argument is simple. Glendon College should stop legislating the need for compulsory French in order to develop bilingualism, because we know it doesn't work. What we should be doing is developing creative language teaching programmes that will capture the imagination of the student. Education is not something that can be instilled through compulsion or legislation. Rather it is a process that must stimulate both the educator and the educated and provide in the end a tangible accomplishment for both.

Ed. Note: The preceding article by Dave Moulton was reprinted from the Sept. 27, 1972 issue of Pro Tem. As we announced in our editorial of last week, this is the first in a series of articles on the subject of bilingualism and biculturalism at Glendon. It explores some of the background and history of Glendon's development as a bilingual college. Next week an article will feature a view of Glendon's present situation. Any member of the Glendon community who feels they would like to contribute their views or opinions on this topic are urged to contact the editors this week or next.



Beer Flows Faster than the Don

RESIDENT PATIENT

by Mark Everard

The party in "F" house, Hilliard, was in high gear. Peter was in the company of a buxom, but unobliging, first-year co-ed. Eugene had a martini in one hand and a blonde in the other, while Les was enthusiastically pursuing his duties as bartender. Hardwick had given up when they ran out of non-alcoholic punch and gone home long ago. The rest of the fifty or so people crammed into the single room and overflowing into the hall were in various stages of inebriation.

Peter excused himself from his companion, with the purpose of obtaining another beer. He walked over to the bar in a steady gait that belied his state of intoxication.

"Give us a case of beer, there, Les," he said.

"Sure thing," replied Les as he turned to fill the order.

"How are things going, anyway?" asked Peter.

"Oh, not bad at all," Les replied. "The beer is flowing faster than the Don River in springtime." He picked up a case of 12 and set it on the bar. "Surely you're not going to drink all of this."

"Of course not, you twit. I'm just going to have a few, but I thought that as it's free, I'd take the rest back to my room."

Just then, Gene came towards them. He noticed the case and exclaimed, "Good Lord, he's going to try to break the record." Then, turning to the crowd and raising his voice, he went on, "Attention, everyone- Peter is going to set a new Glendon record by drinking a case of beer on the spot."

There was a loud burst of applause in the room and a chorus of "Down 'em, down 'em" was quickly started up.

Peter pulled Gene towards him. "Shut up, you fool. I can't possibly drink that much beer."

"You have done and you will," replied Gene. The cheering grew louder.

"Yeah, but I'm with Mary over there," protested Pete.

"Oh yes, I've been watching you two all night," said Les. "You haven't been getting anywhere with her - no one ever does. That's good old Mary Garden - beautiful but untouchable. You'd get farther with a nun."

"But we're working on a relationship."

"Ah, yes, at this rate you'll be in for a passionate session of handholding in about two

weeks."

"You've got a point there."

"Come on, then, Pete," interjected Gene.

"I would, but I've got to do a seminar in Canadian history tomorrow."

"Don't worry about it," said Gene, as the cheering rose to a roar. "In fact, we'll help you get a good start." So saying, he signalled for Les and two others to hold Pete down while he opened a beer and poured it down his throat.

From then on, there was no looking back. Pete consumed beer at a rate that would have made David Molson rub his hands together in glee. Once or twice when he appeared on the brink of passing out, he had to be encouraged in the same manner as for the first one. He completed the task well into the wee hours of the morning, happily acknowledged the applause, and collapsed into a corner.

No one gave him any thought til the next morning, as Gene and Les rose from their respective rooms in Wood residence.

"Where's Peter?" asked Les, trying to shake himself out of a horrible hangover.

"I don't know," answered Gene. "The last time I saw him, he was passionately hugging a rubber plant."

"He's not in his bed," said Les. "I wonder if he's still at the party?"

"We'll have to go and find him," said Gene quickly. "He's got that Canadian history seminar today."

The two dressed rapidly, grabbed the seminar notes Pete had left on his desk and ran over to Hilliard. There, in the same place they had left him, they found Peter. He was asleep on the floor, amid the wreckage and refuse of the party, clutching a half-finished beer in his hand. A streamer was wrapped around his neck and a black, lace bra protruded from his pocket.

When he was awakened, it became rapidly apparent that he was in no shape to do a seminar. After much interrogation, Gene and Les found that the seminar was to begin in less than an hour. In a desperate attempt to sober Peter up, they began running him around the quad. This they stopped when it was discovered that Peter was unable to move his feet in the proper order. With only a few minutes to go before the class, they hauled him into the cafeteria and began pouring coffee down him. This produced no result other than a large coffee stain on Peter's already crumpled shirt, which occurred when Peter missed his mouth with the cup.

Les looked resignedly up at the clock. "He's got to be there in five minutes," he said to

Gene. "I guess we'll have to go with him and try to help him."

"But we're not in the class," protested Gene. "And besides, I know nothing about Canadian history."

"Either do I, so we'll have to fake it--just go along with whatever I say," instructed Les.

Together, they got Peter to his classroom. They settled in seats near the back of the room, while Pete went to the front to begin his presentation. Barely able to read his notes, he began stumbling over the events leading up to the Conquest of Canada by the English in 1759.

Just as he was fumbling for the name of the battle ground, Les volunteered the name of the Plains of Abraham.

"Named after Abraham Lincoln, the 14th president of the United States, and author of the famous Chequers address, of course," chipped in Gene. In response to a glare from the professor and a dig in the ribs from Les, he subsided.

Les attempted to come to the rescue shortly afterwards, as Peter was getting the nationalities of Generals Wolfe and Montcalm hopelessly mixed up. Interrupting Pete, he ex-

postulated, "If Wolfe was not French and Montcalm was not English, then one can say with a great degree of certainty that it was the other way around."

Gene supported him by saying, "I still say that it would have been far easier if the French general had been named Marceau or Valliers."

In response to another glare from the prof, the two imposters slunk silently out the back door and went back to residence. A little later, Peter, too, returned, dragging his feet. A look of great anguish was on his face. "Thanks a lot," he said sarcastically.

"Steady on there, old boy," replied Gene. "We were only trying to help."

"Yea, well a great lot of help you were. I got thrown out." He kicked at a book lying on the floor, then his face brightened and he went on, "But I didn't like the course anyhow-- and you'll never guess who's in the course I've picked up instead."

"Surely not Mary Garden," said Gene.

"The one and only," smiled Peter. "Now let's have a drink to celebrate," he said instinctively, forgetting about the throbbing in his head.

No More Reprints

OUR SPACE
a column by and
about women

by Marianne Pringle

Last week in this space there appeared a reprint of a speech given in May by Judy Ramirez, a member of the Toronto Wages for Housework Committee. It was disappointing to see our space given over to a woman who is not part of the Glendon community. Could not one of us have written about the unpaid work women are expected to perform, and about the rising protests against the expectations of our male-dominated society?

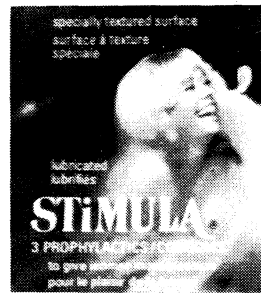
What I would rather see happening in this space is an interaction among women here at Glendon. As we've said from the start, as individuals we don't know any more than anyone else -- we're all learning in this together. The excitement and energy that is generated from women discovering things for themselves is an important part of what makes feminism go. Why cut ourselves off from it in favour of a somewhat predictable speech made by a parti-

san spokeswoman to a rally already sympathetic to her view? Most of the women's movement's feeling and scope comes from individual women like you and me who, perhaps for the first time in their lives, are given the opportunity and encouragement to put some thoughts and feelings down on paper. This space presents you opportunity and we, with the people at **Pro Tem** are providing the encouragement.

I would not feel so uncomfortable about last week's reprint had there been some community feedback on it. I don't think the lack of response is due to the issue discussed but rather to the way in which it was presented. Had the piece been like our previous columns -- written by Glendon people with this community in mind -- it might have hit home and generated a feeling of "Yes! Yes! I know what you mean." You know as well as I do that didn't happen, and a chance for sustained communication about women's unrecognized work was lost. Or was it? Shall we try again on this question or would you rather talk about something else? It's up to you. All you have to do is get in touch with the **Pro Tem** office. This is our space, so please, no more reprints.

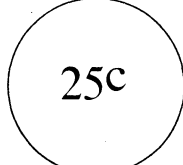
New STiMULA® - a superior contraceptive designed for a man... with a woman in mind

Stimula® is different. Stimula's delicately textured surface offers a difference we think you'll both appreciate. Stimula... a new and unique experience in sensitivity, and protection. Buy it and try it.



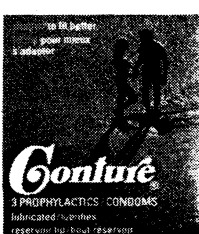
Fill in this coupon, tape 25c below for handling and mail it to us. We'll send you a trial package of Stimula® together with our informative booklet on family planning. Let's be practical about the condom.

STIMULA TRIAL OFFER NAME: _____ ADDRESS: _____



Mail to: Searle Pharmaceuticals, Oakville, Ontario L6H 1M5

Contraceptif
- Thin yet strong, in a shape designed for a close, comfortable fit.



Prime
- Sensitivity and strength in a 'traditional' shape.



Each condom lubricated with a satiny, "dry" lubricant. Each electronically tested to assure the highest quality. Look for them on display at your drugstore, or ask your pharmacist for further information.

from **SEARLE**
Innovators in family planning

The Meaning Of Life

CASTILLO'S REPORT
by O.T. Castillo

In what does the alienation of labour consist? First, that the work is external to the worker, that it is not a part of his nature, that consequently he does not fulfill himself in his work but denies himself, has a feeling of misery, not of well-being...The worker therefore feels himself at home only during his leisure, whereas at work he feels homeless.
Karl Marx

Castillo: This week I thought we could discuss the meaning of life, Madero.

Madero: Why should you want to discuss that Don? The very fact that we are alive - is there not meaning in this?

Castillo: No, I think not Madero. One must create meaning, or as a good friend of mine has said, one must define the meaning in one's life in the way one lives and expresses one's self. The human being must accept the fact that he or she is surrounded by nothingness. We live in a great and mysterious void. The duty or perhaps fate of every human being is to create or search out meaning in this void.

Madero: What you're saying Don is that we start with fuck-all and that we have to make something of value from fuck-all. I don't follow this. You're an educated man Don - would God make a world that wasn't meaningful?

Castillo: The question really Madero is this: Will God reveal the meaning of his creation, of the purpose and design of that which He has made?

Madero: Why should the Almighty tell us His secrets?

Castillo: Precisely. And God has no intention of doing so. This is why we as human beings must create meaning in our lives. If we do not do this we condemn ourselves to a listless and mechanical existence that is a torture greater than the Pau de Arara. We can look to the Maker for spiritual strength and guidance but not for meaning.

Madero: I don't understand you Don. While I was alive I never thought about such things, never asked such questions as "What is the meaning of Life?" I think it is a hair-brain question. You're going to have to explain yourself, Don.

Castillo: The most important source of meaning in life, Madero, is labour, that is what the human being does with the energy and creativity the Maker has given each and

every one of us. In the words of a modern philosopher, labour is the self-expression of man, an expression of his individual physical and mental powers and worth. The problem with this age is the fact that labour has become meaningless. It has become a redundant chore, something very alienated, something separate from our being. May I read to you, Madero, a few words by Leon Felipe. Madero: Look Don, don't be so damn polite. If you want to read something, read it! Castillo: This is what Leon Felipe has to say about labour: "But man is a labourious and stupid child who has changed work into a sweaty day's labour, changed the drumstick into a hoe, and instead of playing upon the earth a song of jubilation, began to dig... I mean that no one has been able to dig to a rhythm of the sun, and that no one has yet cut a stalk of sugar cane with love and grace."

Don't you see Madero that man by destroying the value of labour has also destroyed meaning in life? And because people cannot find any meaning in their work they look for it elsewhere in such odd and empty places as the beer bottle, mind-expanding potions, strange cults, and of course in the penis and vagina.

Madero: I am just a simple pulque maker and a resurrected man, Don. What's the point of all this? Why have you said all this? So people hate their work, they don't see any meaning to it, so they look elsewhere to dark and mischievous places, so what else is new?

Castillo: But this is all so very inhuman and sad, Madero. There are other ways, better ways, Madero. Why should people have to turn against themselves, destroy themselves, because they have been denied the right to find and create meaning in their labour, meaning in their life?

Madero: Now what are you trying to say, Don? Castillo: In a capitalist society, Madero, the people do not own nor control the source of meaning in life, their labour. This must change if the human being ever hopes to be that which the human being ought to be: whole, aware, and alive.

Madero: You expect too much from people, Don. Take it from a resurrected man, Heaven is an empty and lonely place.

Castillo: If you expect nothing from people you get nothing from people. I really don't give a damn about Heaven, Madero. My soul rests on this Earth. It is here that I must live and labour.

Sport Shorts

SCOTTIE'S SPORTS
by nancy scott

There is very little on the sports desk this week, fans, but as long as there is at least one article, I'll be bringing you the news as it occurs. Before we get to the big sports news in this hot flash, there are some intramural items to be dealt with first. First card up is this Thursday, Oct. 23, when the Cross Country Co-Ed Marathon starts off with a bang at 1:00 p.m. down by the Proctor Field House. Men and women are equally welcome at this event. Come out and participate. Also on Thursday at 4p.m. Glendon Gridironesses will be playing, possibly their last game of the season at Main Campus. Again we are pitted against MacLaughlin who are still in first place. Last week, if you recall, the team played Bethune. Unfortunately, we lost the game in a not-so-close decision of 27-13. The women's football team is in third place at the moment but there is still hope of a play-off position. We'll let you eager fans know next week.

Last Thursday the basketball season jumped off to a great start when the recreational game was cancelled in favour of Glendon's Suffrage Nets try-outs. There was a great turnout for Peter Jensen, who was in his glory when he finally saw a team shaping up. The majority of the girls are tall-taller than any other Glendon women's b-ball team. If anyone is interested, the practices for the Intercollege Basketball Team will be held on Mondays at 3:00 p.m. The first real practice begins on Monday, Oct. 27. This

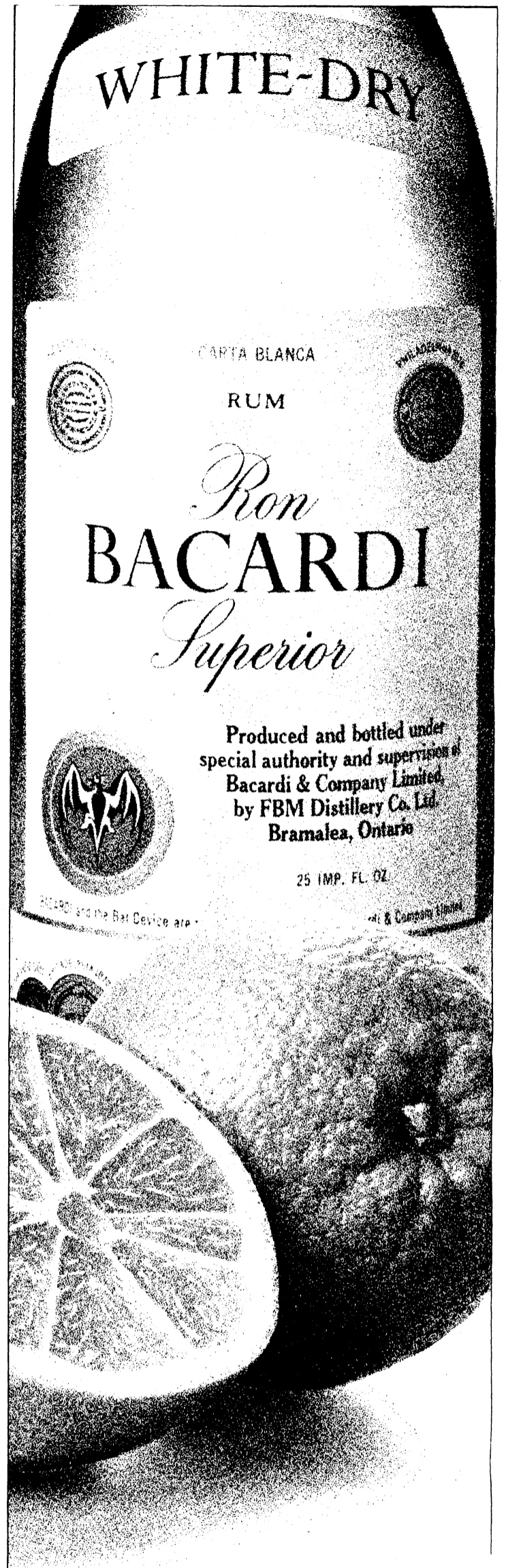
gives those who died at the last practice time to resurrect your body and come out for a little bit of competition at this level.

The Fleur de Leafs (Women's Intercollege Hockey Team) faces off with M.B.A. at Main Campus on Tuesday, Nov. 11 at 3:00 p.m. If anyone is interested in skating and having a good time on the ice, contact Louise Regan, C311 in Hilliard Residence or yours truly at Pro Tem or in the Proctor Field House. Equipment is all provided, so you will be well padded-oh, protected.

Now for some big stories. I have been cordially asked to reiterate that Glendon's Karate Club is going strong, and still looking for future Bruce Lees. The classes are held every Thursday evening at 7:00 p.m. There are two class distinctions here;

1) beginners who learn the fundamentals and techniques of Karate, and 2) Experienced. Within this latter class there will be competitions at the university level plus open levels. The class enrollment stands at 30 so far, and there is a desire expressed for more people to join in on the fun and great physical activity. Leave your name at the fieldhouse for information.

Peter Jensen and I would also like to tell you about the hardball and softball squash ladders. (No, you don't have to be a fireman!) These ladders are composed of players of both types of squash, and you play the members on the ladder. Glendon also has a league which plays within the City Squash League. There is one team for hardball and two for softball. The teams are usually selected by choosing or asking members on the ladder to play in competition.



Bacardi and orange juice. Friendly by nature.

The famous sunny flavour of white Bacardi rum, smiling through the breezy freshness of orange juice. Come to think of it, what could be more natural?

BACARDI rum. Bacardi Rum(s) Produced by Special Authority and Under the Supervision of Bacardi & Company Limited. "Bacardi" and Bat Device are Registered Trademarks of Bacardi & Company Limited. Bottled by FBM Distillery Co. Ltd., Canada.

MEN'S HOCKEY

The Glendon Men's Hockey Team will open its season next week at the Main Campus Arena. Watch for announcements on the O.D.H. bulletin board. De l'action en perspective!

Psychic Fair: at The Foundation, 529 Yonge St., 922-2387, on Sunday Oct. 26 from 11a.m. to 7 p.m. Taking part will be astrologers, palmists, psychic, card and crystal ball readers, numerologists, trance mediums and empaths.

Quebechaud présente.... Jim et Bertrand



Jim Corcoran

by Kevin Fullbrook

Once again Québechaud has succeeded in bringing the finest of French-Canadian talent to Glendon. Jim Corcoran and Bertrand Gosselin, two musicians who perform what they call "contemporary folk" are performing in the ODH Thursday, October 23 at 8:30pm. Both Jim and Bertrand write their own songs, words and music, and then come together on stage to blend the two styles as only two professional folk musicians can.



Bertrand Gosselin

This concert at Glendon will be one of the rare opportunities that are provided for the public to see them perform, as neither enjoy the frenetic pace of concert life, preferring rather to create and refine, two qualities which are very evident in their newest album "Ile d'Entrée".

You don't have to be a francophone to enjoy Jim and Bertrand (Jim is himself from an English family). Their language is their music and their music is fantastic. So be there at 8:30 on Thursday, you'll enjoy it.

Rock Bands Disappearing

by Larry Guimond

The music scene in Toronto is slowly changing to take on an old form. The days of huge rock bands and big concerts are slowly fading. A few of the giant stars are still able to fill the Gardens or Varsity Arena, but not many anymore. On a more local level, the abundance of rock bands is going down. Good rock bands are getting harder to find and the personnel involved are working less and being paid less. The trend seems to be towards single acts, or a small band of two or three people. People such as Dan Hill, Ray Materick, and Michal Hasek are all finding more work and going further than they did before, while rock bands are

gradually disappearing.

It does not appear that we are headed for any type of musical revolution or change however. The trend is to either have a speciality and be excellent at it, or to combine all types of music together. The Eagles, with four gold albums in under two years are a prime example. Put together all kinds of music and appeal to nature with a hint of conservatism and you have the makings of today's popular music.

Special fields of music such as jazz, blues, pure country, or the symphony have changed little with this new trend. They depend upon a limited audience, and have always had a certain type of crowd and probably will continue to do so. The new trend is for small bands but especially single acts to bring together types of music and not focus on one particular area. This trend will continue until a new field of music is entered or audiences make up their mind which way to go.

Costa-Gravas' Goddo Coming Special Section

by Mike Drache

"Special Section", the new Costa-Gravas film opened just recently at the Capitol, Fine Art Cinema, on Yonge St. Perhaps his best film to date, this film totally grasps its audience with its power and depth and holds their attention frozen to the last few seconds when the credits whirl by. The film itself centres around occupied France where Vichy-France rules in the name of its German protectors. A group of young French patriots decide to kill a German soldier and the German army demands reprisal. The French practically trip over themselves trying to accommodate national socialism and go through enormous difficulty to help the Reich. These are the conservative ruling elements not the bulk of French working people. Six people are dragooned from prison to be murdered by a special court set up by the Minister of the Interior. This is a base outline of the film. It's camera work is mind-boggling and the acting superb. It has suspense and an ability to capture human beings caught up in the wheels of history. Hollywood crapola like the "Sting" would never deserve to be shown in the same room as this masterpiece. It surely is one of the greatest films ever produced or written.

A special event occurs this Saturday evening at Glendon with the appearance of Goddo. They have been together since early in the year and have already developed a strong enthusiastic following. Comprised of former members of Fludd, Brutus and Truck, it is quickly evident that these three young men are professional musicians. Since opening for Golden Earring at Massey Hall this spring, they have received laudable reviews and a recent A&M record magazine publication again commented on the quality of their music and the bright future ahead.

A fine show that you shouldn't miss! Saturday evening in the ODH at 8:30 pm. See you there!



GODDO

Little Murders

La pièce, **Little Murders** sera présentée par les étudiants du cours d'humanités 253 et par les étudiants de quatrième année du département d'anglais en collaboration avec les étudiants du Programme d'Arts Dramatiques.

La pièce aura lieu lundi, le 27 octobre à 8:00 pm et mardi le 28 octobre à 2:00 pm et à 8:00 pm au Pipe Room.

Le prix d'entrée ne sera que 75c pour les spectacles du soir et 50c pour le matinée.

Little Murders is a comedy in two acts that will be presented by the students of Humanities 253 and English 410 in conjunction with the Dramatic Arts Programme. The play will take place in the Pipe Room on Monday, October 27th at 8:00 pm, and Tuesday, October 28th at 2:00 pm and at 8:00 pm. Admission will be 75c for the two evening shows and 50c for the matinée. A lot of work and time has been dedicated to the production of this play, so come out to see us and enjoy the show.

DON'T BUY OUR RYE JUST BECAUSE OF OUR BOTTLE.



BUY IT BECAUSE OF ITS SMOOTH, MELLOW FLAVOUR.

Ray Materick
with
Lisa Garber

in the ODH
Oct. 30, 1975
8:30 p.m.
Admission \$3.00

On Campus

—QUÉBÉCHAUD—

PRÉSENTE

JIM
ET
BERTRAND



JEUDI 23 OCT.
8:30h.
PRIX
\$1.00

Goddo: (Rock and Roll Dance) at the Old Dining Hall, Sat. Oct. 25 at 8:30 p.m. Admission \$2.00. Don't miss it!

Morning: (a play by israel horovitz) is presented in the Pipe Room Nov. 4 & 5 at 8:30 p.m., by English 253(4). Admission 50¢. Le film d'Humanités 373 sera présenté le mercredi à 3h15 dans la salle 129. L'entrée est libre. La semaine prochaine, le 29 octobre, **Witchcraft through the Ages.**

Movies

All New New Yorker: 651 Yonge St., 925-6400. Admission \$2, separate admission \$1.50 for midnight shows.

Oct. 22 Antonioni's *The Passenger* with Jack Nicholson at 7 & 11, Sunday, *Bloody Sunday* with Glenda Jackson at 9:05 pm.

Oct. 23 *The Passenger* at 7, *Our Mother's House* at 9:05; *Night of the Living Dead* at midnite!

Oct. 24 *Savage Messiah* at 6:30 & 10:15, *Mahler* at 8:15, *The Texas Chainsaw Massacre* at midnite.

Original 99-cent Roxy: Danforth at Greenwood subway. 461-2401.

Oct. 22 *Blood of a Poet* (1930) at 7, *Lot in Sodom* (1934) at 8, *Haxan: Witchcraft Through the Ages* (1921) at 8:30, animated *Alice in Wonderland* (1918) at 10 pm.

Oct. 23 McCabe and Mrs. Miller with Warren Beatty and Julie Christie at 7

Oct. 24 *The Longest Yard* with Burt Reynolds at 7:30 & 9:30 pm.

Oct. 25 *Take the Money and Run* (Woody Allen) at 6 & 9, *The Magic Christian* (Peter Sellers/Ringo Starr) at 7:30 & 10:30, *A Clockwork Orange* at midnite!

New Downtown Centre: 772 Dundas St. W., at Bathurst, 75c per film, \$1.75 for all. 368-9555. Showtimes 7, 8:30 & 10 p.m.

Oct. 22 *Deliverance*, *Dirty Harry*, *Triple Irons*

Oct. 23-25 *Towering Inferno*, *Phantom of the Paradise*

Oct. 25 at midnite: *Phantom of the Paradise*

Oct. 26 *White Lightning*, *Fistful of Dollars*, *Samson and Delilah*.

The Screening Room: Kingsway Cinema, 3030 Bloor St. W., Royal York Rd. subway station. Admission \$1.49. 236-2437.

Oct. 22 *Lenny* with Dustin Hoffman at 7 & 9 pm.

Oct. 23-29 *The Sea Hawk* with Errol Flynn and *Treasure of the Serra Madre* with Humphrey Bogart, starts at 7 pm.

Palmerston Library: 560 Palmerston Ave., above Bloor. Showtimes 7:30. Admission \$2.00.

Oct. 23 & 24 Richard Lester's *The Three Musketeers*.

Revue Repertory: 400 Roncesvalles Ave., 531-9959.

Oct. 22 & 23 *L'Avventura* at 8:15

Oct. 24 & 25 *A Brief Vacation* at 7:15 & 9:30 pm.

Films at OISE: 252 Bloor W., 537-9631.

Oct. 22 *Murder on the Orient Express* at 7:30, *The Great Gatsby* (1974) at 9:30

Oct. 23 *Casablanca* at 7:30, *To Have and Have Not* at 9:30.

Richview Library: 1806 Islington Ave.

Oct. 24 *M* (1931) by Fritz Lang with Peter Lorre

Ontario Film Theatre: Ontario Science Centre, 770 Don Mills Rd., 429-4100.

Oct. 23 *New Soviet Cinema* continues at 7:30 with *The Red Snowball Tree* (1974)

Oct. 24 *Science fiction* series continues at 7:30 with *Oil Lamps* (1971), with English sub-titles.

ON TAP

by Rob Williams

Nightclubs

Small Wonder at the Picadilly Tube, 316 Yonge St. at Dundas.

Schroeder at Larry's Hideaway, 121 Carlton at Jarvis, 924-5791.

Jesse Winchester at the Chimney, 597 Yonge St., 967-4666.

The Presidents at the Generator, 2180 Yonge St., 3rd floor, 486-9850.

Thunder Company at the Forge, 5 St. Joesph St., 922-4119.

Rose at the Gasworks, 585 Yonge St., 922-9367.

Tobi Lark at the Mad Mechanic, Sherway Inn, 5487 Dundas W., 231-9241

Future Shock at the Colonial, 203 Yonge St., 363-6168.

Hues Corp at the Hook and Ladder Club, Beverly Hills Hotel, 1677 Wilson Ave., 249-8171.

Crack of Dawn at 4th Dimension, 180 Queen St., W., 864-1070.

Tony Collacott at George's Spaghetti House, 290 Dundas St. E., 923-9887

Paul Desmond at Bourbon Street, 180 Queen St. W., 864-1020.

Brutus at the Knob Hill Hotel, 2787 Eglinton Ave. E., 267-4648.

Mornington Drive at the Penthouse, 1625 Military Trail, 282-1155.

Saltspring Rainbow (blue grass) at the new Pretzel Bell, Simcoe & Adelaide Sts.

Ken Tobias at the Midwich Cuckoo, 240 Jarvis, 363-9088.

Don Potter Band at the Riverboat, 134 Yorkville, 922-6216.

Willie Dixon at the El Mocambo, 464 Spadina Ave., 961-2558.

Vehicle at the Young Station, 701 Yonge St. at Bloor, 924-1241.

Dollars at the New Shamrock Hotel, 280 Coxwell, 466-3763.

Robert E. Lee at the new White Inn Castle, 2121 Kingston Rd., 267-1141.

George Oliver at the Zodiac 1, Ramada Inn, 185 Yorkland Blvd., 493-5511.

Concerts

Murray McLaughlin with **Dan Hill** at Massey Hall, Oct. 27, 8:30 pm., tickets \$4.50, \$5.50 and \$6.50.

Bonnie Raitt at Massey Hall, Nov. 2 at 8:30 pm., tickets \$4.40, \$5.50, \$6.60.

Rod Stewart & The Faces at Maple Leaf Gardens, Oct. 27 at 8 pm. Tickets \$5.50, \$6.60, \$7.70.

The National Lampoon Show at Seneca Theatre Centre, 1750 Finch Ave. E., Willowdale on Nov. 1 at 7:30 pm. Tickets \$4.00 & \$5.00.

Sha Na Na and **Shooter** at Tait Mackenzie Gym, York University, Sun., Oct. 27, 8 pm., tickets \$5 Advance, \$6 at the door.

The Who at Maple Leaf Gardens, Thurs. Dec. 11, 8 pm., tickets \$8, \$9, & \$10. Limit 4 per customer.

Melissa Manchester at Massey Hall, Mon. Nov. 3, at 8:30 pm. Tickets \$4.40, \$5.50, \$6.60.

Janis Ian at Massey Hall, Mon. Nov. 24, at 8 pm. Tickets \$4.50, \$5.50, \$6.50.

Sights and Sounds

Royal Ontario Museum: University Ave. at Bloor St. West. Open Tuesday - Saturday 10 a.m. - 9p.m.; Sundays 1 - 9p.m.; Mondays 10 a.m. - 5 p.m.

Laserium: McLaughlin Planetarium, to Oct. 31, Tuesdays through to Sundays at 4:15, 8:45, 10:00 p.m. Buy tickets early. \$2.75

Art Gallery of Ontario: Dundas St. West at McCaul St., 361-0414.

MacKenzie House: Restoration of home of Toronto's first mayor and also leader of the 1837 Rebellion. 82 Bond St.; students 25¢ Mon. to Sat. 9:30a.m. to 5p.m. and Sundays noon to 5p.m. It's HAUNTED!

Toronto Symphony Orchestra; at Massey Hall, conducted by Andrew Davis. Oct. 22 at 8:30p.m. Tickets \$4 - \$12., 368-4631.

Vermeer Quartet: at the St. Lawrence Centre, 27 Front St. E., 366-7723, on Fri. Oct. 24 at 8:30p.m. Tickets \$4.50 & \$5.50

Live Theatre

Clemence: Le Théâtre du P'tit Bonheur (Clemence Desrochers) 466-8400 for tickets \$2.50 - \$4.00. Wed. - Sat., 8:30p.m.

Old Time Music Hall: Colonnade Theatre, 131 Bloor St. West, 925-4573. Fri. at 8:30p.m. and Sat. at 7 and 9 p.m.

Also Available in Paperback: Second City Jarvis & Richmond, 363-1674. Mon. - Thurs. 9p.m., Fri. at 9:30 p.m., Sat. at 8:30 and 11 p.m.

Butterflies are Free: Toronto Truck Theatre at Heliconian Hall, 35 Hazelton, 922-0084, Wed. Thurs. Fri. & Sun. 8:30, Sat. 7 & 9:30pm

Breathing Space: Raven Production Co. at St. Paul's, 121 Avenue Rd., Tues. - Sun, 9p.m.

Mousetrap: Phoenix Theatre, 390 Dupont St., 922-7835, Tues. - Sun., 8:30 p.m.

Two Score and More: Theatre in the Dell 300 Simcoe St., 368-5309, Mon. - Thurs., 9p.m., Fri. & Sat. 8 & 10:30 p.m.

Face Crime: Creation 2 at Holy Trinity Church, 921-6730, Wed. - Sat., 8:30 p.m..

Absurd Person Singular: Royal Alexandra, 260 King St. W., 363-4211.

Hippolytos: by Euripedes at the Firehall Theatre, 70 Berkeley St., at Adelaide, 364-4170, Tues. - Sat. at 8:30p.m.

Human Remains: New Theatre, 736 Bathurst St. below Bloor, 534-5000, Wed. - Sat. 8:45 Sun. 2:45, Fri. & Sat., Midnight.

April 29, 1975: Toronto Free Theatre, 24 Berkeley St., 368-2856, Reservations required. Tues. - Sun., 8:30 p.m., Sun. 2:30p.m.

The Bear and The Proposal: Bear Theatre Co., Tarragon Theatre, 30 Bridgman, 531-1827, Wed. - Sat. 8:30p.m., Sun. 3 p.m.

Veronica's Room: York Centennial Theatre George Sts., 924-8950, Tues. - Sat. 8:30p.m.

The Dame of Sark: starring Anna Neagle, O'Keefe Centre, Front & Yonge Sts., Mon. - Sat., 8:30, Wed. & Sat. Mat., 2p.m., 366-8484 Ends October 25.

Shelter: by Carol Bolt and **Surprise! Surprise!** by Michel Tremblay at the St. Lawrence Centre, 27 Front St. E., 366-7723. Mon. - Fri. 7:30, Sat. 2 & 8:30 p.m., students \$2.50.

The Promise: by Actors' Repertory Theatre at the Colonnade Theatre, 131 Bloor St. W., 925-4573. Tues. - Thurs, 8:30 p.m., Wed. Mat. 3 p.m.

Sweet Reason: Teller's Cage, Commerce Court St., 862-1434, Mon. - Fri. 9:30, Sat. 8 & 10:30 p.m.

"For me, good food
and a good beer go together.
That's why I ask for Heineken.
It's all a matter of taste."

Heineken
It's all a matter of taste.