Wise Words from Drache

More People Needed

As we are all aware, the Annual Spring Election is now on. However, though we have had a good response there are still some positions open and because of this, the C.R.O. has decided to leave the nominations open for one more week. The President of Vice-President in charge of Academic Affairs and Vice-President in charge of Cultural Affairs are still open. The Vice-President in charge of Academic Affairs meets with all the course union representatives and acts as a co-ordinator for them and should sit as a liaison with Faculty Council, as well as helping students who have trouble with the University on grounds related to courses. The Vice-President in charge of Cultural Affairs is responsible for Orientation Week, Winter Weekend and would sit on the Cultural Affairs Committee which oversees all entertainment on campus. More people are also needed for the C.R.O. (Committee on Student Affairs). This group acts as an advisory body and a judicial institution on high policy questions which arise infrequently. Lastly, any jocks type might become Athletic Representatives.

Drache Defends Outgoing Council

by Mark Everard

As spring approaches, the political maneuvering that accompanies the annual student council elections comes more and more into the foreground of student activity at Glendon. Our attention is also directed at this time to assessing the results of the past year's council, with an eye towards what remains to be done and what lessons we can draw for succeeding councils. This year, nominations for council positions have been coming in at a slower pace than usual, and this is causing some concern among the incumbent student government. We asked Mr. Drache, the outgoing president, to speak to these issues in a special interview.

Mr. Drache was confident that his council has accomplished much this year and emphasized that the necessary people will come forward to fill the available positions for next year. Dismissing the criticism that has been voiced of his council as the sort of uniform reaction that all student governments must face, he insists that this has been a "fairly productive year." He cites several individual events which student council had a hand in organizing that have met with unprecedented success. In particular, he is proud of the contribution made by Glendon students to the rally protesting the Henderson Report for the and the great spirit displayed at all the happenings of Winter Weekend. Student government this year also saw a return to a balanced budget, in contrast to what Drache termed the fiscal "confusion" of preceding years. Mr. Drache feels he has forged closer links with other student organizations on campus, notably Radio Glendon and Pro Tem, and indicates that council meetings have been treated with a necessary streamlining. Your Meals are on Tap

March 10, 1976

The three Miss Hilliard hopefuls wait with bated breath for the decision of the judges, after their exciting and fulfilling performances. More pictures page 3.

More People Needed

As we are all aware, the Annual Spring Election is now on. However, though we have had a good response there are still some positions open and because of this, the C.R.O. has decided to leave the nominations open for one more week. The President of Vice-President in charge of Academic Affairs and Vice-President in charge of Cultural Affairs are still open. The Vice-President in charge of Academic Affairs meets with all the course union representatives and acts as a co-ordinator for them and should sit as a liaison with Faculty Council, as well as helping students who have trouble with the University on grounds related to courses. The Vice-President in charge of Cultural Affairs is responsible for Orientation Week, Winter Weekend and would sit on the Cultural Affairs Committee which oversees all entertainment on campus. More people are also needed for the C.R.O. (Committee on Student Affairs). This group acts as an advisory body and a judicial institution on high policy questions which arise infrequently. Lastly, any jocks type might become Athletic Representatives.

Drache Defends Outgoing Council

by Mark Everard

As spring approaches, the political maneuvering that accompanies the annual student council elections comes more and more into the foreground of student activity at Glendon. Our attention is also directed at this time to assessing the results of the past year's council, with an eye towards what remains to be done and what lessons we can draw for succeeding councils. This year, nominations for council positions have been coming in at a slower pace than usual, and this is causing some concern among the incumbent student government. We asked Mr. Drache, the outgoing president, to speak to these issues in a special interview.

Mr. Drache was confident that his council has accomplished much this year and emphasized that the necessary people will come forward to fill the available positions for next year. Dismissing the criticism that has been voiced of his council as the sort of uniform reaction that all student governments must face, he insists that this has been a "fairly productive year." He cites several individual events which student council had a hand in organizing that have met with unprecedented success. In particular, he is proud of the contribution made by Glendon students to the rally protesting the Henderson Report for the and the great spirit displayed at all the happenings of Winter Weekend. Student government this year also saw a return to a balanced budget, in contrast to what Drache termed the fiscal "confusion" of preceding years. Mr. Drache feels he has forged closer links with other student organizations on campus, notably Radio Glendon and Pro Tem, and indicates that council meetings have been treated with a necessary streamlining. Your Meals are on Tap

March 10, 1976

The three Miss Hilliard hopefuls wait with bated breath for the decision of the judges, after their exciting and fulfilling performances. More pictures page 3.

Drache Defends Outgoing Council

by Mark Everard

As spring approaches, the political maneuvering that accompanies the annual student council elections comes more and more into the foreground of student activity at Glendon. Our attention is also directed at this time to assessing the results of the past year's council, with an eye towards what remains to be done and what lessons we can draw for succeeding councils. This year, nominations for council positions have been coming in at a slower pace than usual, and this is causing some concern among the incumbent student government. We asked Mr. Drache, the outgoing president, to speak to these issues in a special interview.

Mr. Drache was confident that his council has accomplished much this year and emphasized that the necessary people will come forward to fill the available positions for next year. Dismissing the criticism that has been voiced of his council as the sort of uniform reaction that all student governments must face, he insists that this has been a "fairly productive year." He cites several individual events which student council had a hand in organizing that have met with unprecedented success. In particular, he is proud of the contribution made by Glendon students to the rally protesting the Henderson Report for the and the great spirit displayed at all the happenings of Winter Weekend. Student government this year also saw a return to a balanced budget, in contrast to what Drache termed the fiscal "confusion" of preceding years. Mr. Drache feels he has forged closer links with other student organizations on campus, notably Radio Glendon and Pro Tem, and indicates that council meetings have been treated with a necessary streamlining. Your Meals are on Tap

March 10, 1976

The three Miss Hilliard hopefuls wait with bated breath for the decision of the judges, after their exciting and fulfilling performances. More pictures page 3.
GCSU -- Smorgasbord
by Peter Campbell

Last Monday night Dave Moulton asked Coun-
cill to partially underwrite the cost of trans-
portation for students wishing to attend the
upcoming CLE demonstration on March 21st
in Ottawa. Dave cited Glendon's tradition of
activism (in 1971 Glendon students pro-
testing the Viet Nam War in Ottawa were
given financial aid) and the significant effects
which wage freezes will have on students
this summer. Council will post a notice outside their office
and interested students can indicate their desire
to go.
Greg Deacon and Bonnie Stewart, organizers
of the Glendon Formal, presented to Coun-
cill the $7.60 profit which was made last
Friday night.
Ron Sabourin successfully presented to
Council a revised policy on entertainment.
Apparently the Café has been providing enter-
tainment along side its other duties such as
running the official bar. This policy would re-
gire existing structures at Glendon to provide
better co-ordination of activities. Briefly,
the policy states that a Cultural Affairs
Board should be formed and composed of
representatives from the Dean of Students
Office, G.C.S.U. and entertainment organiza-
tions on campus (D.A.P.-P.A.D., Quebeciahu,
etc.). It will hire a technical director who
will be responsible to the Board and the
Board will co-ordinate the best use of activi-
ties and rooms.

Bill Hunt made a request for $250 on be-
half of Radio Glendon. The money is needed
to buy the necessary cartridge machines speci-
plied by the CRTC's regulation for carrier-
current licence. (Radio Glendon is now
applying for this licence). After a heated
discussion, Keith Fort suggested that the
request be considered a s a capital expense
and be handled by Dean Sabourin's office.
Glendon's constitution will be translated
into French by Bruce Malby at approximate-
ty one-third of the regular cost.

Glendon Gallery
Paintings by 3 artists, currently showing
at the Glendon Gallery, in a disappointing
display of work. There is little to interest
even the most imaginative viewer.
A possible exception is the work of Linda
Vos. Her graphite and acrylic grid lines
offer an appealing sense of motion, and
the progression from black and white to
colour gives substance to the artist's "sys-
tem." Hilda Paz's paintings begin to show the
possibilities of the spray gun technique,
and Imaginary Landscape III is really quite
executive. Her other three paintings are dis-
appointing in comparison, however, with tone
and colour changes barely visible. Sheila Ayarst
fails to convey perception of depth in her
paintings, which is their intended purpose.
These artists are non-professional, and
only a very small example of their work
has been displayed in the Gallery. The show
closes tomorrow.

Managers
Job description for Snackbar Manager
Duties: Responsible for the organization of
the daytime snackbar operation of the Café,
including ordering, purchasing, receiving
and book-keeping related to the snackbar.
Together with the pub manager is respon-
sible for hiring staff and keeping the general
security of the Café.

The successful candidate will have some
knowledge of accepted accounting practices
and must be bondable. To have a car at his/
hers disposal would be an asset.

The position is a full-time job (approx 60 hrs./week).
The Café is open 7 days/week and managers are
expected to work alternate weekends.

General: Hours of operation: Mon. - Fri.: 9:30 a.m. to 12:30 p.m.
Satur. -Sun.: Noon to 5 p.m.
Both of the above positions are directly
responsible to the Board of Directors of the
Café de la Terrasse. The successful appli-
cants must be bondable. A working know-
ledge of English and French is desirable.

Salaries: Commensurate with experience and
comparable to other full time positions.

Applications for summer staff positions

The position of summer manager is also
open. The job runs from May to August 31st.
The winter and summer posts are indepen-
dent of each other. Applications for the
summer position should be made c/o the
Board of Directors (the Dean's Office) and
be made c/o the Café management.

If you are interested in either of the above
positions, please apply in writing c/o the
Dean of Students' Office by 4 p.m. on Monday
15 March 1976.

Masters of Public Administration
M.P.A.
The Route Through the Faculty of
Administrative Studies
Informatio Seminar

Subjects:
*Job Opportunities in Public Sector Management
*Philosophy of the Public Administration Programme
*Entrance Requirements
*Question and Answer Period

Speaker:
Dr. Malcolm Taylor
Room A105 York Hall Thursday March 18, 1976, 1:00-3:00 p.m.
To the Editor:

With regard to the "Scro Tem" article of last week, it would seem that some people like to take out their frustrations on what others write instead of what is written. In this case, it is the paper which everyone at Glendon is reading. It has been the only kind of criticism you get these days.

What the above letter tries to do, in effect is write-off Pro Tem because of a few articles in one edition which were not to the author's taste. This attempt, if anything, hints at a "blasted ego". If anything is a "waste of time and time again the readings referred to a psychiatrist if they express their concern to the movement. To the editor who is guilty of such a misleading and totally untrue statement.

Barbara Clark


Flimsy response to wages for schoolwork

To the editors of Pro Tem:

"I'm sooo tired of wages for schoolwork"

So Joan Sparking does not grasp the basic concepts of the feminist movement, eh? That's a pretty flimsy response to give an argument with which one happens to disagree. It is the paper which everyone at Glendon is reading. It has been the only kind of criticism you get these days.

What the above letter tries to do, in effect is write-off Pro Tem because of a few articles in one edition which were not to the author's taste. This attempt, if anything, hints at a "blasted ego". If anything is a "waste of time and time again the readings referred to a psychiatrist if they express their concern to the movement. To the editor who is guilty of such a misleading and totally untrue statement.

Barbara Clark


To the Editor:

March 10, 1976 PRO TEM 3
An Open Letter to the Cast and Crew of Othello

by Jaimie Buchanan

Othello is one of the greatest and most difficult plays — great because it endures timeless themes of lies, love, and betrayal; difficult because its performance requires a high degree of intellectual and emotional stamina. Yet its powerful and inexorable logic, and any performance which is worthy its salt must necessarily come to grips with this dialectic of cold, clear reason and tender passion. It is a play of the heart and the head, and the performing company must be both to full advantage to convey the full meaning and beauty of the play. The intellect/emotion dialectic of Othello is, of course, an enormous stumbling block for the amateur company; this, coupled with the rigours of Shakespeare’s text, made any performance which passed from mere recitation to intelligent interpretation an extremely difficult one.

I think that the amateur company which achieves primary success of interpreting the play with intelligence, feeling and coherently must be applauded vigorously. The Glendon production of Othello, under the direction of Michael Gregory, seems to have achieved just this, thereby rendering itself worthy of considerable appraise.

The clarity of Michael Gregory’s direction was in evidence; Gregory sees the play as a moving thing, a “rolling ball,” gathering momentum, accelerating to a final and inexorable conclusion; and the characters in its wake and surging them into the maelstrom of the “moving” tragedy. The play is, of course, a communal effort. Each actor must seek to understand and interpret his own role as a part of the organic structure of the emotions of tragedy. Thus Gregory’s directing is marked by an almost geometrical precision which yet allows ample room for free interpretation on the part of the actors.

The company evinced, for the most part, a clear understanding of their director’s conceptual framework. They worked within the sum of their roles yet somehow managed to project the individuality of the characters with a reasonable degree of conviction. An examination of the performances of several of the major characters will, I think, substantiate this point.

David Melvin, as Othello, emerged as a “gathering storm.” In the first act he sought to delineate the serene nobility of the Moor, paying careful attention to detail — the flashing smile, the amiable gesture, the smooth, forceful walk etc. Later, Melvin moved with well expressed intelligence into the portrayal of an Othello writing grotesquely in the grasp of a jealousy he despises yet may not overcome. Melvin’s emotion was virtually faultless, most interesting and controlled; he seemed to be in full command of the text, and his lines were delivered with refreshing ease. He appeared both to be in full command of the technical requirements of the role, and to understand the nature of the enormous emotional spectrum of the character. Yet Melvin clearly had problems in the presentation of this complexity; the subtle shadings and emotional nuances requisite to a thoroughly convincing portrayal of the Moor were noticeably absent. Thus, while Melvin’s performance was a sustained, intelligent and perceptive effort, he emerged finally as a painter by contrast; the lack of subtlety resulting in a merely intermittent credibility. Melvin was most convincing in those moments of the play requiring dramatic gesture and violent speech; he did not project well, for example, the Moor as a tender or fearfully jealous lover.

Doreen Hess as Desdemona is undoubtedly a gifted amateur actress. To the role she brought a vivacious brightness and pleasingly articulate voice. Yet she was hampered by several things: her costume and hairstyle were quite inappropriate to the role; she came across as a sweet little “princess-in-fairytale.” She did not seem capable of portraying Desdemona with hasty vigour or with any sense of the animal sexuality the role requires. (Desdemona is clearly interested in more than the Moor’s bedtime stories.) Finally, it seemed to me that Doreen Hess’ sweet smile and innocent, fragile expression were overwhelming; she seized almost any occasion to greet Othello with the wide-eyed adoration of a twelve-year old school girl for her father.

However, Hess was quite capable of delivering with force and conviction the anger, resentment and pain of a Desdemona shocked and outraged at the metamorphosis of the noble Moor into the brutal, sullen Othello of the later part of the play. She gave us a Desdemona of strength and resilience; she clearly sketched out the sheer guts of a Desdemona who can say “I have no Lord” and mean it. Ms. Hess is a gifted actress; it is a pity that she marred her fine portrayal of the strength-in-frustration of Desdemona with too much of “sweet innocence.” Finally, Ms. Hess simply failed to project any kind of sexual image of Desdemona; thus her portrayal, though full of energy and intelligence, lacked the dynamics of sensuality so necessary to the role.

Bob Sherman, as Iago, gave what is, in my view, the best performance of the play — a startling, cunning, evil-genius Iago slowly and progressively revealing the fatal magnitude of his diabolical plot. Sherman’s Iago was a vitriolic blend of sickeningly innocent professions of good intent and honesty, and quick, raw glimpses of the unspeakably horrible soul lurking beneath the “good, honest ensign’s” exterior. Sherman struts and frees his way through the part with wit, intelligence and a fascinating endearment. He did seem to have some problems with enunciation, but then, the speed at which he paced his incendiary, persuasive “brainwashings” of the Moor and Rodrigo would almost preclude problems of this nature. All considered, Sherman was marvelously convincing as Iago; I most certainly grew to despise him thoroughly by the end of his marathon performance.

Cassio was played by Glenn Gaynor. His performance began very well; Gaynor gave a self-assured, confident portrayal of a polished and courtly Florizel gentleman whose sense of honour and social grace is the joy and central preoccupation of his life. Glenn Gaynor conveyed the image of a refined cavalier with vibrant charm; he was pleasantly believable in what was perhaps not the most taxing portion of his role. The portrayal of the drunken Cassio was entertaining, fluid and natural. How difficult, indeed, it is to portray a drunk with such ease and humour! Perhaps Gaynor’s interpretation of the downfallen Cassio was very good in parts — for example, too much emphasis upon a grovelling Cassio where perhaps a trifle more of pride retained in disgrace would have been better. However, Glenn Gaynor, in the main, gave a courtly and distinguished performance of a courtly and distinguished character — sober, drunk, exalted and disgraced; all with equal wit. And there were other fine performances in the play. Debbie Leedham gave us a spooky, rich-voiced Emilia, whose strong-minded determination and loyalty to Desdemona was very good balanced. Ken Settlinger as Rodrigo was a whining, petulant comic, with an gravelly voice well suited for the role. Rosalind Cornish was a whirling flurry of
Jindra Rutherford

L’effet des rayons Gamma

L’effet des rayons gamma sur les vieux-garçons, adaptation française d’une pièce américaine de Paul Zindel, mise en scène par Michel Tremblay, sera la première présentation dramatique avec la participation de Lilya Tremblay au Théâtre du P’tit Bonheur l’année dernière. Les décors sont de Ted Pagel, et les costumes d’Anne Marie Tremblay.

Le spectateur obtiendra le jeudi 18 mars à 20 heures dans la Vieille salle à monter, et jusqu’à 20 mars inclus dans l’auditorium. Les billets sont $2.50. Tarif spécial pour groupes de dix personnes et plus : téléphone à 487-4107 de 9 à 17 heures.

Une Soirée Magnifique

by Sally Kilgour

Souvent 170 Glendonètres, professeurs et étudiants, déguisés et dandins out in all their finery Friday night, March 5, 1976, to attend a spectacular affair of fine dining, food, and dance. The event was the much publicized Glendon formal held at the Four Seasons Sheraton Hotel. However, no event is successful without a fistful of conscientious organizers who diligently worked under the capable leadership of Miss Bonnie Stewart, Miss Elizabeth Kerr and Mr. Greg Deacon. The extremely efficient organizers.

SOUTHERN COMFORT

The Grand Old Drink of the South may well be imitated.

L’Effet des rayons Gamma

by Lily Garber

More Comments on Othello

Anne Kerr, Professional Talent Co-ordinator: "The finest non-professional production I have ever seen - bar none!"

The Mirror, Newspapers, March 3, 1976: Cabaret version of Shakespeare’s Othello

"Both Miss Hess and David Melvin as Othello, gave a most convincing display of stage artistry, seldom attained on a small thrust stage. . . . Not one (actor) was miscast, and my bitter hatred for honest Iago grew with every feeling moment, earning me, high praise from the pulsating audience."

Chum-F.M. In Toronto Show, Feb. 26, 1976: "All the principle parts are handled with competence and assurance, and if the professional line is missed it certainly doesn’t detract from the overall feel of the sad tale... In taking on “Othello” these students have done very well, this production missed in some shadings and tone but the point comes through... when all is said and done this is a very good evening of theatre!"

by Louis Green

in criticizing a play, one must see the overall picture in proper perspective, before attempting adjudication, or pronouncing judgment. Was the performance a large stage with the most outstanding professional artists? Or are we examining a play enacted by a group of young college students, without real acting experience, or voice training, save an amateur director, who worked hard with the group for ten weeks, to produce Othello?

The two situations here theatricaly, are so far removed from each other, that the comparison is unfair. Many great professional artists would give their eye-teeth to have a role in this tragic Shakespearean play, yet the Glendon College Players, nurtured by Professor Michael Gregory, “dared” to undertake Othello, realizing these fine amateurs were facing a real challenge.

The Glendon players are fully aware of their shortcomings in the world of theatre, and no critic would expect them to match the efforts of the best, nor should any adjudicator attempt to disguise or downsize their efforts. One swallow does not make a summer; and by the same token, one Shakespearean play does not make an outstanding actor. As I see it, these students were trying out their theatrical wings, enjoying every moment, achieving in the space of a few weeks, something which often takes years. My advice to any critic who saw Othello, is to cut the cake evenly, and give them each a piece, since they all deserve it.

During my lifetime, I have seen Othello many times, in England, Stratford on Avon, Edin- burgh and at times, in England, Stratford on Avon, Edinburgh, and at times, revealed a tremendously in- creased range of voice. His postures were more studied, more often artifical, but his vocal virtuosity was combined with a most compelling performance. In one scene Olivier restrained Iago in an un-moving grip, and Michael Gregory did not miss this. In 1967, when I saw Olivier as Othello in Stratford England, he really ex- celed, and lent great passion to his lines. And I particularly noticed his acting when he became dis-enamished with Desdemona’s af- fection, and the utterance of the word “love” stuck in his throat. For Olivier, every single word had a meaning. The murder scene, “It’s the cause...” was unhurried, and very dramatic, as he compared the light of the candle, to the light of Desdemona’s life. In this scene, the pang of jealousy had gone. In its place was a great military soldier who had to kill for honour, not like some common murderer.

I have no wish to take the Glendon Players apart, and point out their failings, but rather to compliment them and the director, for a performance I really enjoyed. What I should perhaps mention, is that cuts were made, some of which were obvious. For example in the bedroom scene, when Othello says, “Let me the curtain draw.” This passage was redundant, since there was no curtain, that what might have been included, was the passage in the last scene, “Oh cursed slave! Whip me ye devils from the possession of this heavenly sight! Blow me about! Othello! Roast me in sulphur! Wash me in steep- down gulls of liquid fire! O Desdemomon Desdemomons OO!” This passage could have been to David Mel- vin his “piece de resistance” and a wonder- ful moment to shine, but I believe if I recall this was omitted. However, the performance on the whole, was perfect, and each character came through well.

The critic attends the first performance, and heartbreaks do not concern him. Neither does he see the once empty stage suddenly spring to life, like the empty canvas, and phrasing, in his cold manner, he sees the pla­ ce, and now writes a column for the “Sun”.

Meanwhile, you have enrichedyourselves with a few roses in your path, and Glendon players must learn! Some of which were obvious. For example in the bedroom scene, when Othello says, “Let me the curtain draw.” This passage was redundant, since there was no curtain. That what might have been included was the passage in the last scene, “Oh cursed slave! Whip me ye devils from the possession of this heavenly sight! Blow me about! Othello! Roast my sulphur! Wash me in steep-down gulls of liquid fire! O Desdemomons! Desdemomons O0!” This passage could have been to David Melvin his “piece de resistance” and a wonderful moment to shine, but I believe if I recall this was omitted. However, the performance on the whole, had depth, and each character came through well.

The critic attends the first performance, when nerves are frayed, when new actors backstage, chain-smoking himself to death, trying Southern Comfort and finding out who’s right. But after all it’s only a few roses in your path, and Glendon players will “arrive”. Some are born great. Some achieve greatness. Some have greatness thrust upon them... I prophesy, some of you will indeed achieve greatness. Be not dis­ couraged! Finally, to the inexperienced young critic... "A little learning it a dangerous thing."

Try Southern Comfort and find out what’s right. But after all it’s only a few roses in your path, and Glendon players will “arrive”. Some are born great. Some achieve greatness. Some have greatness thrust upon them... I prophesy, some of you will indeed achieve greatness. Be not discouraged!
We will be happy to go anywhere as soon as we haven't made any conscious do you plan on coming back to times, electric bass, etc. etc. The you an "hockey disallowed. For Glendon Drugstor~ any time. girls' which it suits the public MART
When Seguin at Thetford Mines. and now feel quite let-down as they will game in lot of fun. win to get into the playoffs. team, came through and tied they went into the corner. Girls like Wendy Louise "Regan turned in a great performance within minutes, Glendon was carrying the stick side corner of the net), was also in­ she slid a 15 foot backhander into the success as a result in the corners.

Le Temp's show last Friday, we certainly men with all the ingredients of a leader. A money-back guarantee. 6 PRO TEM March 10, 1976
We have never considered it an important ques­ we were performing the material that all. We were performing the material that you heard tonight before Harmonium's first album even came out. Most people presume that, given the superficial similarities previously mentioned, we copied Harmonium because our album was released after theirs.

Q: Bruno Dubé, my eager young assistant on this assignment, had the following ques­ tion: How much of a chance does a young group have in Quebec to create a new style and influence the current of popular music? Joe: There is a great chance, and it is already happening, for example Aut’Chose, Quebec is invaded from all sides by dif­ ferent styles of music, hence tastes change quickly and no style ever lasts for very long. The sole determinant of the success of any one style, as far as I'm concerned, is the extent to which it suits the public taste; and the public is always ready for a change.

Q: How do you feel about eventually going through English Canada and the U.S. to perform? René: We will be happy to go anywhere that people want to hear us. This is the first time we have performed outside of Quebec, and we really enjoyed ourselves here in Toronto. Q: How much of a barrier do you think that language will present to the acceptance of your music? Joe: Absolutely none. Our message is music itself, and music is universal. Words and particular styles of music can be broken and that people outside of Quebec will respond to our music. More groups will surely follow.

How much of a difference your evolving popularity led you to change your style? René: We haven't made any conscious changes in our approach to music nor in our performance. We have added new faces to the group but our style has not changed much, because we have made an effort to preserve the very style which made us popular.

Q: How much chance is there today for young musical artists to break into the pro­ fessional music world in Quebec? Alain: Breaking into the concert and record­ing scene in Quebec is very possible, but staying there is much more difficult. To keep you in the music world you have to constantly produce a maximum ef­ fort.

Le Temp's show last Friday, we certainly men with all the ingredients of a leader. A money-back guarantee. 6 PRO TEM March 10, 1976
La Remise des Oscars -- The Academy Awards

GLENOND A
L'HONNEUR

par A. Nlaet

La semaine dernière dans Pro Tem, deux lettres venaient, l'une de son position concernant la vueque intellectuellede Glendon, l'autre la condamne. Je remarque les quelques relever de la sorte qui, cette fois sont acceptions de vérité. En effet, grâce à mes relations flatteuses dans le milieu hollywoodien (j'ai eu la chance de lire plus de voulaire de la liste des Oscars qui seront décernés à la fin du mois, voici donc en premier dans Pro Tem (l'autre journal) les noms des heureux récipiendaires que vous avez pu lire une fois ou deux plus de diversité des talents de Glendon.

Meilleur cascadeur: Jacques Plante dans "Un Amour de Cocaine"


Meilleur truccage: Beaver Food pour le film "La Grande Bouche".

Meilleur documentaire: "Tout ce que vous avez toujours voulu savoir sur le sexe sans jamais oser demander" Du réalisateur Jean-Yves Méthot.

Meilleur décor: Les chirurgiens plastiques pour la maquette du film "The Towering Inferno" en version française: "Le Phallic Infernal"

Mention spéciale: André Tremblay pour son apparition dans la version québécois du film: "La moutarde me monte au nez" intitulé à Québec: "Le trottoir me monte au visage".

Oscar honoraires: A Hubert Saint-Ogne, cinéaste, plein de promesses qui, au risque de sa vie, a rapporté de magnifiques images d'un Mexique sauvage et exotique.


Meilleure mise en scène: David McQueen pour le film "F. For Fake" en version française: "Vérités et mensonges".

Meilleur film de science-fiction: "The Man Who Would Be King" du réalisateur Mike Drohe En version française (sous-titré): "Le fantôme de la liberté".

Meilleur film pour enfants: "Fr. 223": Ici on parle français du réalisateur Monique Nenni.

Meilleurs costumes: le créateur des chaussures de la maison "B" hiléard pour les "Hirondelles de Frankestein".

Meilleur scénario: Kim Wilde, Claire Uzi et Marney Gattinger pour le scénario: "Women Under The Influence" film sur le milieu journalistique.

Meilleure comédie musicale: Le Holy Lord Thundering Maudit TABARRAK REVUE. En version française: "Un Génie" (Bruce Malhe), deux associés (Don Peach et Alan Parrish) un cloche (Kevin Fullbrook).

Meilleur maquillage: Martine Desroches pour le film: "Le charme discret de la Bourgeoise".

Meilleurs dialogues: Gilles et Denis Paquet pour le film: "Contes Immoraux".

Meilleur acteur de soutient: Larry Guimond pour son rôle dans le film "Lisa Doesn't Live Here Anymore".

Meilleur actrice de soutient: Cathy Scott pour son rôle dans "Love and Anarchy" en version française "Amour et anarchie".

Meilleur Acteur: Yves Jolicoeur pour son rôle dans "Love and Anarchy" en version française "Amour et anarchie".

Meilleure actrice: Marie-Claire Girard pour le rôle-titre dans "Lisa la louve des S S"

Meilleur réalisateur: Louis-Charles Fortin pour son film autobiographique "Je ne sais rien mais je drlal tout".

Le navet de l'année: "Le Père Noel à Glendon" produit par Amtermhe, Posthume, Tabarrak et Du Maurier.

Meilleur film: "One Flew Over The Cuckoo's Nest" du réalisateur Ron Saloupin, film sur la vie d'un pilote d'Halipoids à Toronto.

Il est vrai que les honneurs décernés à ces célébrités glendonniennes rejaillissent sur nous. Tout commentaire serait superficiel.

If you are an engineer, this chair could be yours.

This is where you could find yourself if you become a Maritime Engineering Officer in today's Canadian Armed Forces. The Master Engineering Control centre of one of our new DDH 280 Destroyers.

No boilers. No stokers. No sweat!

The power within these beautiful ships comes from jet turbine engines. The machinery that heats, cools, ventilates and provides water throughout these ships is the latest.

Maritime Engineering Officers on these ships work with some of the most sophisticated equipment in the world, with expertly trained men who are as proud of their work as they are of their ships.

If you're studying engineering, think about this Officer's job. It's a very special one. It could take you anywhere in the world!

Directorate of Recruiting & Selection, National Defence Headquarters, Box 8989, Ottawa, Ontario K1A O2C.

Please send me more information about opportunities in the Canadian Forces of Maritime Engineers.

NAME
CITY
POSTAL CODE
UNIVERSITY

COURSE
YEAR

March 10, 1976 PRO TEM 7

Yours in Jest

HERE WE ARE
I.R. Joshen
I.M. Nott
I.C. Wye

With the sun playing hide and seek with the clouds over the past few hours, and unforgottably somewhat being found, we have decided to brighten up your day with a touch or two of nonsense.

I haven't seen my kids for at least six months. What we say to her, "During the course of an evening with this damsel, we have all been heard to say things like "I just couldn't get it up for that show" or "she moved about eight inches for you that time," but normally what we say to her concerns the fact we give her more money.

"That is of course unless she is beaten a little too severely in which case she just never come back."

Happy trails Nott.

Meanwhile back at the Ranch, there are just three weeks of school left, and if it hasn't occurred to you, you probably have about three months work to do. Remember, this is an academic year, and by the way you are here to work, so why haven't you been doing it for the past five months? We are hoping to talk the Radio Glendon Business Awards, we would like to add our own little note about the bazookies which are quickly becoming institutionalized (?) at Glendon Manor, the Home for Aged Students.

I monster is actually sitting at the pub with 18 hours a day, every day.

"My God" apostolized Wye, his British accent reaching the breaking point, "I have two history papers, two French papers, an English paper (from last term), an oral exam, and I have spent my kids for at least six months."

"If only I could remember their mother's last name was the name, calmed down slightly, "I would go and see them."

He explained this most recent lapse was due to a new mistress he had "taken on". Apparently her name is K. Pin, as he calls her. She seems he keeps him occupied extremely small room. It seems she keeps him occupied extremely small room. It seems she keeps him occupied.

"I never come back."

"We are hoping to talk the Radio Glendon staff into another category. The I.M. Nott looks like contest could be run in cooperation with a memorial dance, because, if that blonde catches our friend, he might never come back."

"If you're studying engineering, think about this Officer's job. It's a very special one. It could take you anywhere in the world!"

Directorate of Recruiting & Selection, National Defence Headquarters, Box 8989, Ottawa, Ontario K1A O2C.

Please send me more information about opportunities in the Canadian Forces of Maritime Engineers.

NAME
CITY
POSTAL CODE
UNIVERSITY

COURSE
YEAR

GET INVOLVED WITH THE CANADIAN ARMED FORCES.
On Campus

Humanités 383.3 (Le Cinéma Québécois) présente le film Bulldozer (Pierre Harel) le 16 mars à 18 h 30, dans la salle 129. L'entrée est libre.

Humanités 373 présente le film Bee (Robert Kramer; U.S.A; 1978) mercredi le 10 mars à 18 h 30, dans la salle 129. L'entrée est libre.

On Campus

TORONTO, March 5, 1976: THE YORK WINDS, artists-in-residence at York University, and Canada's preeminent wind ensemble, will appear in concert on Monday, March 22 at 8:30 p.m. in butter Studio, on York's Keele Street campus.

The members of the quintet: Douglas Stewart, flute; Lawrence Cherney, oboe; Paul Grice, clarinet; James MacDonald, horn; and James McKay, bassoon—will present the following program:

Rosmini

Quartet No. 1
Villa-Lobos

Barquitos Brasileiros No. 6 for Flute and Bassoon
Alvin Etler

Wind Quintet No. 2
John Rea

World Premiere of New Work for Wind Quintet and Percussion
(soloists to be announced)
Danz

Wind Quintet in F Major, Op. 36 No. 3
Admission to the concert is free.

For further information contact: Sari Collins
Communications Department
667-3641

Wives" at Room 1, Curtis Lecture Halls, Freshman House.

For further information contact: Sari Collins
Communications Department
667-3641

Sat. March 13 and Sun. March 14: "The Wind and The Lion" (Sean Connery, Candice Bergen) at Room I, Curtis Lecture Halls, admission $1.50 at 8:30 p.m.


Live Theatre

You Can't Take It With You: Toronto Truck Theatre, 94 Belmont St., 922-0085, Wed., Thurs., Fri., Sat. and Sun. at 8:30 p.m., Sat. at 7 and 9:30 p.m. Students $2.50 - $3.50

The Portrait and The Man with the Flower in His Mouth: Bear Theatre Company, Bathurst St. United Church, 736 Bathurst St., 82 students, Wed. - Sat. 8:30, Sat. mat. at 3 p.m.

Spoon River Anthology: Toronto Truck Theatre, Heliotrope Hall, 35 Hazelmere Ave., 922-0084, Fri. - Sun. 8:30 p.m., Sat. 7:30 and 9:30 p.m.

CINEMA LUMIERE: 290 College St. 925-9938

Alvin Etler Wind Quintet No. 6 for Flute and Bassoon.

Live Theatre

You Can't Take It With You: Toronto Truck Theatre, 94 Belmont St., 922-0085, Wed., Thurs., Fri., Sat. and Sun. at 8:30 p.m., Sat. at 7 and 9:30 p.m. Students $2.50 - $3.50

The Portrait and The Man with the Flower in His Mouth: Bear Theatre Company, Bathurst St. United Church, 736 Bathurst St., 82 students, Wed. - Sat. 8:30, Sat. mat. at 3 p.m.

Spoon River Anthology: Toronto Truck Theatre, Heliotrope Hall, 35 Hazelmere Ave., 922-0084, Fri. - Sun. 8:30 p.m., Sat. 7:30 and 9:30 p.m.

CINEMA LUMIERE: 290 College St. 925-9938

Alvin Etler Wind Quintet No. 6 for Flute and Bassoon.