

# INCREASED COSTS CITED AS BEAVER AND THE CAFE RAISE PRICES

by Ron Hoff

It must be September, and this must be Glendon. The proof is in your hands: Pro Tem's first issue, and inevitably, this article on food prices in the pub and at Beaver. For those of you who are newcomers to the Glendon community Beaver Foods is the company that caters the cafeteria and the pub is the Cafe de la Terrasse, which can be found in the basement of Glendon Hall.

Interviews with Ian Loveless manager of the Cafe, and Don Slaunwhite, manager of Beaver produced rather predictable answers. Don Slaunwhite maintained that: "The price increases are justified by

market conditions." Anyone who buys groceries knows about "market conditions", savage as they are. Ian Loveless also specified costs as the factor in Pub price increases... It is after the explanations, however, that the story begins to get interesting. The interest arises out of the divergence of the fortunes of the Cafe and Beaver in the past year (Sept. to Sept.). Last September the Cafe raised its prices across the board, while still managing to keep business brisk. In January of last year the Cafe discovered that they were making too large a profit, and since the Cafe is a student run non-profit organ-

ization, Cafe management was forced to reduce their profit. This was accomplished by a reduction in prices and a raising of expenditures for entertainment, and by donations to various campus organizations. The overly healthy profit margin has been dissipated and prices have risen, however, for the most part, back to the original September 1978 level or marginally higher.

Meanwhile, Beaver Foods was having a slightly rougher time. By mid-winter, at a time when the Cafe was lowering prices Beaver for the first time in its three years here, raised prices in the middle of the school year. Those price in-

creases in January of last year followed increases in September of last year and were then followed by further increases this September. Of course, Beaver Foods and the Cafe are two totally different operations, in terms of both scale and complexity, so one must be careful in drawing comparisons. One notable distinction between the two operations is that the Cafe is able to subsidize food prices with their liquor sales such an option is not open to Beaver.

The average item increase at Beaver, on 162 items, is 9.3% with the largest average

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14 September

1979

Vol 18 no

# pro tem

Glendon College

**"Tell me its only  
a dream, school  
can't  
have started"**



## Something New For Something Old

by Cheryl Watson

The disarray of cement mixers, concrete blocks, bricks and cement in front of Glendon Hall at the first of the week is the remnant of a project undertaken during the past month to restore masonry in the vicinity of Glendon Hall. The stone walls both in the rose garden (at the rear of the library) and in front of Glendon Hall as well as the infamous staircase joining Glendon's lower and upper levels received some much needed attention due to a grant from the Ontario Ministry of Colleges and Universities.

The Ministry has two budgets, the first being more familiar to anyone that has come into contact with cutbacks in university education. (We here at Glendon continue to be

enlightened by this phenomenon). This particular budget is the source of grants for current operating budgets of universities and colleges in the province. The second Ministry budget allocates grants for capital expenditures such as new buildings. Due to the decrease in revenue and enrolments, no monies are being allotted for new facilities. Restoration and major maintenance now make up the majority of grants given to universities and colleges from this budget. Any notion that these two budgets could be joined to relieve any pressure from reduced operating budgets appears to be impossible. Anticipating a question from this Pro Tem reporter Principal McQueen stated that 'they are two separate budgets and never the twain shall meet'.

In a recent application by York University for a capital grant they included the necessary work here at Glendon to restore our stone walls, walkways and staircase which had deteriorated to such an extent that they were no longer safe. There are two major causes of this deterioration. One is due to the trees that we so much cherish here at Glendon. The roots of some of the larger and older trees caused heaving in the staircase which cement patchings could no longer contain. The second is due to an engineering difficulty in the stonewalls. Water was being trapped behind the walls due to poor drainage and frost has caused more pressure than could be withstood by the walls. Work on repositioning the stone walls has taken place before but the budget has never permitted

the installation of a proper drainage system.

The grant was more than welcome since the beauty of this campus in one of Glendon's assets and the most was made of the funds given. Mr. Robert Binney of the Physical Plant at the main campus was in overall charge of the restoration. Of the work that took place in August Mr. Binney's major concern was effective and efficient use of the funds and his overall objective was to make 'walks and steps safe for people'. Mr. Binney has personal feelings for this campus as he was introduced to it when the late Mrs. E.R. Wood was alive. He is also an expert in masonry and he carried his

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## NEW and OLD

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expertise into the project.

The stonewalls that were in need received steel stakes to reposition them as well as additional pins to secure actual stones which were falling apart. A drainage program consisting of filter and granular materials was installed so that moisture that had been causing deterioration has a chance to escape. Mr. Binney is quite confident that only minor preventive maintenance on the affected pillars and walls will be necessary in order to retain the benefits of this restoration program for quite a few years.

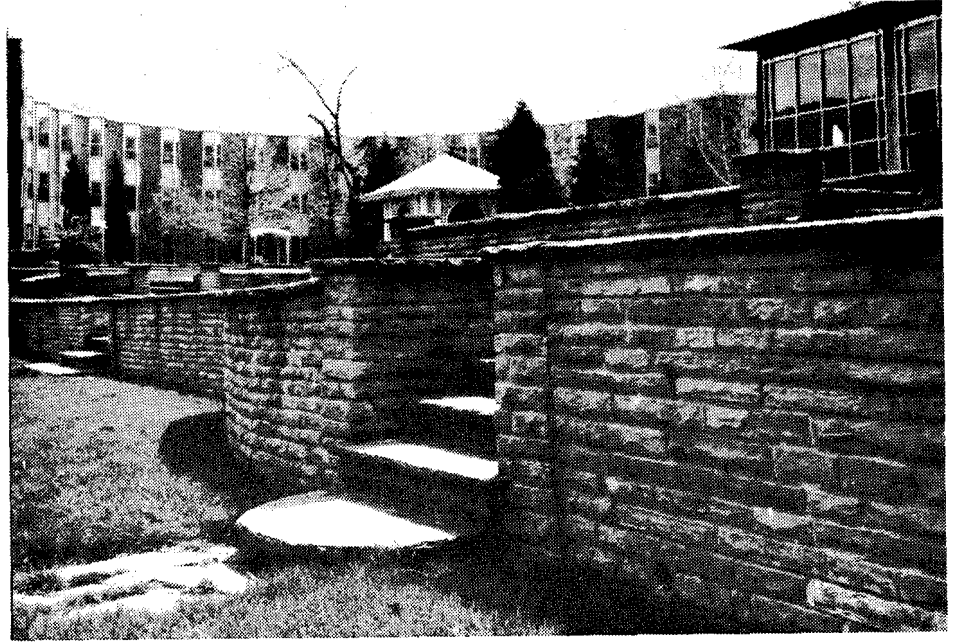
Tuesday marked the end of the actual masonry work which could be accomplished with the grant given by the Ministry. This does not mean that all the work needed on Glendon's stonework has been completed. These retaining walls, however, are not nearly as bad as what was actually restored.

If you have been down behind the old mansion you may have noticed that we are missing some of our more prominent trees which were removed for the safety and health of the staircase. The replanting program is presently underway and a small committee is deciding exactly what will take their place. The object is to find something that will grow large and yet have smaller root spans. Professor Bixley of the Economics Dept. here at Glendon, an avid horticulturist, is one of the main figures in the replanting program.

The actual structural work was contracted out to Clifford Masonry at a price of approximately \$30,000. To increase the amount of work that could be accomplished with this money, an apprenticeship program for students was taken advantage of. According to Mr. Binney the actual dollars were stretched by a 'fantastic amount' by using this program.

The result of this grant can be recognized by those who knew the condition of the affected areas around Glendon Hall. There is no denial that the work was effectively and efficiently done. The physical condition of Glendon has been commented on by the dispersment of this grant by the Ministry and obviously

it is of concern to retain the look that Glendon has come to be known for. The Ministry's benevolence in the form of this grant is unfortunately overshadowed by the threat of their 79-80 Annual Report suggesting that Glendon may no longer be necessary in the 1980's post-secondary education scene in Ontario.



## Food Price Increases

cont'd from page 1

increases on lunch and dessert items which went up 11.1% and 13.6% respectively. Several specific items took jumps far greater than the averages. For example, a grilled ham and cheese sandwich went from ninety cents to \$1.15, a jump of 22%. Slightly less staggering is the rise on a grilled cheese sandwich, up 18.8%. The figures quoted here have been taken from the price list Beaver submitted to the Food Committee and is dated April 23, 1979. It should be noted that the committee composed of administration representatives and student representatives approved Beaver's new price list.

Meanwhile, Café prices, as compared to September of 1978 are either unchanged or up no more than a nickle

per item. There are two exceptions where the price rise is more than a nickle. One is pastries, which are up five to ten cents over their September 1978 price, which according to Pub Manager Ian Loveless "is directly due to identical increases from the bakery." The other exception is Cider, which took a drastic jump from \$1.60 to \$2.20. According to Ian the Café was selling the Cider under cost during the summer.

It appears that the issue here is not the fact that prices have risen for food on campus after all, like death and taxes, inflation is an inevitable fact of life world-wide, and unfortunately not even the ivory confines of Glendon can protect us from those facts. The real issue here seems to rest in the different goals of the

two enterprises. The Café needs only to earn enough to cover its costs, while Beaver, being a private company, needs to earn a profit. Perhaps the Café holds, as an example, an at least partial answer to ever higher food costs on campus. Next week Pro

Tem will investigate alternatives to the present system of food services at Glendon to see if perhaps a student run non-profit enterprise might not better serve the interests of the community, and to see if such an enterprise is feasible.

## MEET THE PEOPLE IN THE CENTRE

by Margaret Smith, Counsellor

The Counselling and Career Centre welcomes students, staff and faculty to make use of our services weekdays from 9-5. Our Centre offers various groups and workshops throughout the academic year; help with study skills improvement; individual personal counselling for any social, academic or emotionally uncertainties; psychological testing and interpretation and career planning. All services are available in French and English.

Career counsellors are available to assist students with job-hunt procedures and career alternatives search. A job placement counsellor brings new listings each Thursday and assists with parttime, summer and full-time employment.

Drop in to browse through our career library which contains information on various occupations; undergraduate

and graduate calendars from most Canadian colleges and universities; helpful handouts about resumé writing and job search, as well as company literature.

Other books to borrow aid decisions regarding graduate study, skills improvement and interpersonal relationships.

Groups offered this fall include ESSAY WRITING (begins week of Sept. 17), ASSERTIVENESS TRAINING, MATURE STUDENTS FORUM, (to assist with re-entry to studying, familiarization with university life and Glendon's resources) and CAREER PLANNING.

For further information about any of these groups, or to enrol, please drop into the Centre. We are located in Glendon Hill, Room 116, phone 487-6180. The people you will meet are: Ruth Wismer - Director; Pam Broley - bilingual Counsellor; Ralph Clark - Career Consultant; Counsellors Scott Brooker, Dianna Brewer and Margaret Smith; Job Placement -



# TEQUILA SAUZA!



NUMERO UNO IN MEXICO AND IN CANADA

# BOG REPORTS

by Peter Brickwood

To those of you who haven't been here for a while, or ever, as the case may be-- WELCOME.

And those are about all the cheerful words I have to say. The Executive officers of this institution seem to think we're in fine shape. At least so they seemed to say in their reports to the Board last Monday.

The **SURPLUS** of 1.4 million dollars was reported in terms of another fine step in the direction of completely clearing up our unsightly deficit. No mention was made of the decline in quality of life and education at this University which is providing these operating surpluses. In fact the new Vice-President for Academic Affairs assured the Board that there has been no significant decline in the quality of educational services provided to students.

The politics of Government funding for Universities was discussed extensively. It was

made quite clear by Chancellor Robarts (former premier) that he thought the Government is more than ready to raise our fees but they don't want to face demonstrations at Queen's Park alone. They want the Universities to go with them.

The best bet is that the 5% fee increase we got last year will be forthcoming again this year. And so on ad infinitum.

Then there is the Ross report. Remember that? That's the report that the Minister (of Colleges and Universities, Bette Stephenson) had a business consulting firm do on University fees. It recommends unpegging fees. Thus each University would be able to charge what it could get and if you want to study something expensive, like Medicine, it will cost you more; within limits, of course.

Before they came up with the bright idea, they talked to the administrations and boards of all the Universities in Ontario and a mere 18 students. Doubt-

less, this would enable our administration to run up an even greater surplus.

And what does the average taxpayer make of all this? They see a University which cuts \$2.8 million from its 78/79 Budget and then saves another \$1.4 million.

Obviously they conclude that there is lots of fat left at this University and support the Government in cutting us back even further.

Meanwhile our classes get larger, the number of courses gets smaller, the number of books in the library dwindles and familiar faces on the faculty disappear. For this they want to charge us more, the government continues to cut back and our own administration is giving them the perfect excuse to do so.

Perhaps we should invite Chancellor Robarts to join us the next time we go to Queen's Park. At least its more fun on our side of the steps.

The Strike that wasn't--thank goodness. But are we to have the threat of a strike to greet us every year as we wend our way back to these hallowed halls?

Other Universities get their labour relations settled every year in mid-summer. Why can't we?

Well, to start with, the Administration made the Staff Association (YUSA) a wage offer which was completely the opposite of the Union's policy. Then when things are beginning to get sorted out at the beginning of August - then the Administration's chief negotiator takes a previously unannounced holiday.

These kinds of tactics by the Administration are totally unnecessary. We don't need to come back every year to the threat of a strike and it certainly doesn't encourage new students to come. Let us hope that contracts are settled before the term starts next year.



## The Art of Golden Holdin'.

Number 37. The Spike Hold.

When it comes to holdin' a good smooth Golden some people think anything goes.

# PRO TEM



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

**Pro Tem** is the independent weekly newspaper of Glendon College. Founded in 1962 as the original student publication of York University, it has been a member of the Canadian University Press since 1967. **Pro Tem** strives to be autonomous of both university administration and student government, and all copy and photographs are the sole responsibility of the editorial staff. Editorial offices are located in Glendon Hall. Telephone: 487-6133. **Pro Tem** is printed by Webman Limited, Guelph, Ontario. Circulation: 4,000, including Glendon and main campuses of York University. National advertising is handled by Youthstream, 310 Davenport Rd., Toronto, Ontario M5R 1K5. Telephone: 925-6359. Local advertising is the responsibility of Septocorp Inc., Suite 6, 2279 Yonge St., Toronto, Ontario M4P 2C7. Telephone: 487-0316. Advertising copy deadline: Monday 4 pm. All other copy should be submitted by 12:00 noon on Tuesday.

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**(30)**

9:00 p.m. and it is as if I were looking down Mount Etna. Will it or won't it? Ah, but of course it will. The last minute details being taken care of and volume 19 number 1 is all but put to bed. A sense of craziness begins to filter through the clouds of smoke, slipping its way over the lakes of caffeine, making the mind wander and wonder. The heroics of deadlines--welcome to Glendon and Pro Tem.

A lot of people have been asking me; "so, what are you going to do with the paper this year?" The answer to which is rhetorical question; "what are you going to do for the paper this year?" because this is your paper.

Pro Tem has, in the past, acquired a reputation that has been less than esteemed. It is unfortunate, because you might meet famous heroes such as; Cheryl, Ron Dennis, Andrea, Patty to name a few, who, on the verge of despair have certainly earned my respect and admiration. Their work and commitment has been no less than incredible. And they invite you to help and participate in the creation of this labour of lust.

I would like now to address myself to direction of Pro Tem in 1979-80.

As we move into the neo-conservative renaissance of the 80's where gloom and doom will surely beset us, there is room for a paper such as Pro Tem where cooperation --"to use a fairly trendy word"--will be the key tenet of my "administration".

We are a small community that is getting smaller and smaller, year by year. If we cannot get along amongst ourselves then, it is the more difficult to protect this community from the challenge to its existence that arises each and every year. So where can Pro Tem fit in? Well, to begin with, it can serve as an alternative to rid the myths of the neo-conservative philosophy that pervade the writings of those, like Richard Needham, who, in his column over the summer, wrote that "Education is all around, in unlimited quantity, as free as the air we breathe. The Globe and Mail is chock-full of it. Other people are chock-full of it. Any man, woman or child who want, woman or child who wants really wants, education can get it without setting foot in a classroom. In-

deed, those in search of education should stay well away from schools and universities; they're jammed with people who not only don't want to learn but despise and vilify those who do."

It is the type of attitude that Pro Tem and the Glendon college needs argue against.

If you want to begin having your voice heard, the first staff meeting will be held next Thursday at 1:00 p.m. in our offices on the main floor of Glendon Hall. On the Agenda will be; the election of the editor positions, (Literary, C.U.P. and Photo remain open) the direction of Pro Tem this year and any and all suggestions, ideas and opinions you can offer. See you there.

## FROM QUEEN'S PARK

by Gord Cochrane

After nearly a month of sitting on his hands, Premier Bill Davis finally got around to shuffling his cabinet Thursday August 27.

The wait for the game of musical chairs that has become an annual rite of the passing of the summer proved, however, to have again been much ado about nothing.

Each of the changes amounted to nothing more than a cosmetic move that will have little effect on the political direction of Ontario.

Robert Welch, the new minister of energy and jack-of-all ministerial trades, has been given the job of putting a good face on the Province's tough-talking position on oil and gas pricing, and its equally inexplicable proliferation of nuclear power.

However, on both counts, the new minister can be little more than a backseat driver. It is the premier and the minister of inter-governmental affairs who will lead Ontario's contingent at any federal-provincial conference on the pricing of oil and gas. And, it is the new chairman of Ontario Hydro Hugh Macauley, a Davis confidant, who will try to assure the public that all is well within Hydro's glass house on University Avenue.

Welch's job with the tiny energy ministry, that spends only \$15 million a year, will be to ward off the angry criticisms levelled by opposition

politicians that plagued his recent predecessors. For that, Bill Davis could have chosen almost any public relations firm around.

The choice of retired farmer Lorne Henderson as the new minister of agriculture was, on the face of it, a good move. Who better to represent the men and women of the land than one of their own?

Yet, anyone who has seen the way Henderson handles the cut and thrust of the Legislature's daily oral question period in the past would have to wonder about the man's ability to verbalize the interests of farmers. To say he is no mental giant is a kind way of putting it. Stephen Lewis commenting on the appointment, said it was like putting "the bull out to pasture".

Some have compared the Honourable Lorne, who has been the unofficial minister of patronage for the past 18 months to the former federal agriculture minister, Gene Whelan contrasted with the old-time farmer stereotype represented by Henderson.

In other changes:

George McCague was named chairman of the cabinet in addition to his current position as chairman of the management board of the cabinet. Apparently, it will be his job to run the meetings of the cabinet. He must really know his Robert's Rules of Order!

Douglas Wiseman, who has languished for a year-and-a-half as minister without port-

folio, was given the ministry of government services. That's hardly much of a promotion.

Gordon Walker became provincial secretary for justice while retaining his old job as correctional services minister. He assumes responsibility for the coordination of law and order in Ontario. Last year, as you might recall, Walker got himself into trouble for proposing that able-bodied welfare recipients be put to work in exchange for their cheques based on fictitious figures later rejected by the responsible minister. He was publicly humiliated.

Those are the ho-hum changes. Now, in the who cares category:

Thirty-four year old Alan Pope, MPP for Cochrane South, goes into the cabinet as minister without portfolio.

Chief government whip, Bud Gregory of MISSISSAUGA will also be a minister without portfolio.

Finally, intergovernmental affairs minister Tom Wells was given the added duty of government house leader, replacing Welch. It will be his job to negotiate with the other parties in the House with respect to procedure and agenda, so on his shoulders rests the fate of the minority government.

To quote Queen Victoria,  
"We are not amused".

## STAFF

## MEETING

## THURSDAY

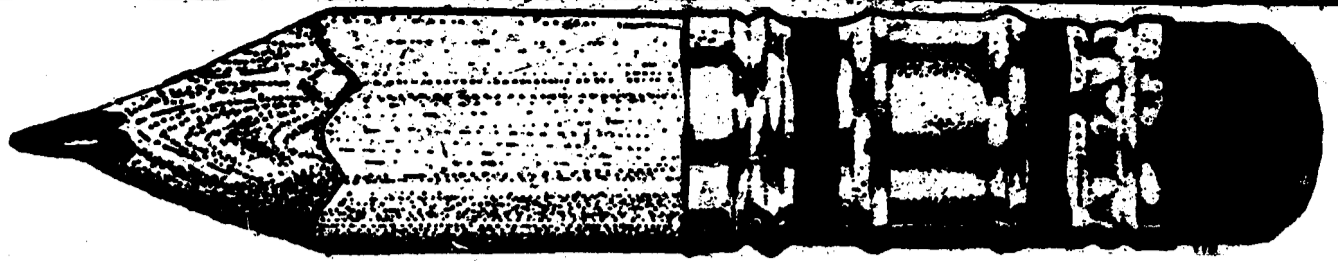
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## PRO TEM

## OFFICES

1:00 p.m.

# Letters



To The Editor:

Toward the end of the 1978-79 academic year, I pointed out in a letter to Pro Tem how Glendon College fared as an integral part of York University in York publications such as MANUS, the "York Student Handbook". A perusal of the 1979 80 edition indicates that our place in the memory hole of our satellite Keele campus has barely changed. There was however one surprise: a half page on Glendon where the history of the site is outlined!

We learn of battles between the Senecas and the Mississaugas, the imposition of "British supremacy" over the area, the urban growth and problems on and around it and the names of various owners and inhabitants of the land. One does not find anything about Glendon as a "unique" college of York;

this is reserved for Atkinson only (p. 11). Likewise our bilingual programme does not rate along with the special programmes outlined on pp. 18-19. In fact, this year's MANUS does not differ from last year's edition except for the above addition.

Let us be optimistic this time however, it may well be that MANUS has a very long range policy of breaking the news extremely slowly to York students that their university like their country, fosters and encourages the learning and use of our two official languages and that Glendon is uniquely well placed to carry out this task. However exciting the history of the area may be, one may hope that Glendon's importance will not remain that of an historical note of Indian wars and prominent landowners!

S.J. Kirschbaum,  
Department of Political Science

get your name in print



letters

to the

editor

Pro Tem

Main Floor

GLENDON HALL

## For Lack Of A Better Reason

by Brian Barber

Lest you be lead amiss, remember that Glendon College really isn't part of York University. Yes, it is true that York's name appears prominently upon the stationery, signs and even the scrip around the college; and it is true that the Glendon community is well aware of the address of its absentee landlord up there on the barren tundra bordering Keele St. and Steeles Ave., but can the same basic awareness be said to exist on a York to Glendon axis?

Obviously not.

My years here at Glendon have shown that despite all efforts on the part of the college and its community, the vast barrier of ignorance that exists at the Keele Campus has, and continues to be, impenetrable.

For all intents and purposes of the average York Main student, Glendon College doesn't exist; and for those few for whom it does, it is a mere aberration.

This point was really hammered home to me last year, when, as editor of this paper I found myself dealing with York University students more frequently than ever before.

While it was merely annoying at first to have to explain to them what Pro Tem was, my cool was totally blown when an Excalibur staff member asked with great innocence "What's Glendon College?"

As if to reinforce this kind of problem, the Council of York Student Federation has foisted *Manus* upon us - a guide to, as they say, "Everything U always wanted to know about York but were

afraid to ASK!"

After reading it, it became apparent to me that Glendon College isn't something that you'd want to know about, let alone ask about. Granted Glendon does get a half page to itself, in the form of a history of the ownership of the land that it stands on, but for some inexplicable reason the history ends at 1966 and says not a word about it being a bilingual liberal arts college. One would assume that we died when the Main Campus was born (if indeed that is the proper term to use for its creation), and a further listing of University groups and services adds further testimony to our state of non-being.

Unbeknownst to me, Glendon's Cafe de la Terrasse has gone out of business, since it doesn't appear on *Manus'* list of col-

lege Coffee Shops. Health Services, Day Care and Counselling have suffered similar fates at the hands of the *Manus* editor.

Glendon's licenced radio station, CKRG-FM, is strangely lacking from *Manus'* pages, while the unlicenced, and financially and artistically troubled CKRY rates mention.

These are but a few of the casualties of ignorance, but to be on the fair side, I must admit that the Frost Library hours and Glendon's parking rates do get prominent space in the all encompassing publication.

After using *Manus* as my guide and bible I will never be able to thank them enough for making me aware of the fact that as a Glendonite I exist only in the Frost Library and in the college's parking lot.

The G.C.S.U.

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## TWO WEEKS

## MANEIGE

by Jean C. Fortier

Maneige se produisait samedi soir, à Glendon dans un tourbillon de sons et de lumières qui leur sont uniques. Le nom même évoque un carrousel. Mais à le voir il dégage une nouvelle expérience, cette fois-ci visuelle. Quelle le flûtiste Alain Bergeron n'a rien d'étranger à ce phénomène. La touche qu'il apporte, c'est le geste sûr du musicien professionnel et qui d'un geste décidé se traduit par la volonté du musicien de donner un bon spectacle, en fait de lui, le point de mire de la soirée. Naturellement, la contribution des autres musiciens n'est pas à négliger. Par ailleurs, si j'avais à en nommer un autre, qui à sa manière a su détendre ses invités, entre deux pièces musicales; je dirais que Vincent au clavier, à bien jouer son rôle. Tous, nous en ont donné pour notre argent. La haute performance de Maneige vient sans aucun doute de leur talent individuelle, mais aussi de l'expérience acquise en tournée, des sept dernières années.

Au tout début, Maneige ne se composait que de deux musiciens. Mais bientôt d'autres "maneigistes" venus du conservatoire de Montréal et de la non moins renommée école de Vincent Dindy, s'ajoutent à la formation. Petit à petit chacun y va de sa contribution et par leur travail acharné, leur recherche savante, ils composent une musique

originale. Celle-ci est le fruit de plusieurs influences, Européennes et Américaines. Le porte-parole du groupe, Alain Bergeron, se défend bien de catégoriser sa musique. Pour lui, c'est un mélange de jazz, de bleus, rock etc. Bergeron ajoute que l'important c'est d'explorer afin d'en arriver à ce que le public "embarque", et aussi d'éveiller par la même enjambée, les sentiments des gens.

Elle leur réussit, car à venir jusqu'à maintenant, ils ont enregistré quatre 33 tours, dont le dernier s'est vendu à plus de 20,000 copies. Alain me disait qu'un cinquième "live" est en préparation. Si l'on en juge par cette production, le travail sérieux et professionnel en est récompensé. D'ailleurs, les contrats se font plus nombreux et cela est encourageant.

Le groupe instrumental Maneige ne veut pas limiter son succès au Québec et qui soit dit en passant que le groupe entreprend une tournée dans l'Ouest canadien au mois d'Octobre. De plus, des contacts se font en Europe, plus précisément en France et également aux États-Unis. Si cette popularité fait bouillir de neige, Maneige deviendra sans aucun doute une vedette au

niveau international. Malgré qu'une percée sur le marché français, ma confié Bergeron, n'est pas chose facile, parce que paraît-il, que le public

de Molière ne se laisse pas attendre d'emblée à la musique instrumentale. Par contre, leurs chances demeurent bonnes, quant au marché américain, mais à condition de créer une pièce à succès "un hit" qui les lancerait, ajoute Bergeron. J'espère que pour eux, qu'ils finiront par percer définitivement dans le monde des arts et que l'épilogue de leurs efforts en sera couronné de succès.

Pour finir, j'aimerais parler d'un élément que j'ai cité plus haut i.e. l'innovation. J'ai toujours eu un grand respect et une admiration sans borne pour les créateurs quel qu'ils soient. Ils apportent une contribution originale et surtout nouvelle à notre société, où il est si facile de se contenter d'une vulgaire copie. Cette caractéristique intéressante de Maneige me plaît et si je pouvais me permettre un reproche, je dirais que leur musique m'est parfois apparue dissonante. Peut-être que mon siège était trop en avant. Néanmoins, j'ai apprécié le spectacle, surtout vers la fin où les gens se sont défoulés au rythme endiablé de Maneige. Bravo.

I must confess, I thought I knew what was going on with Maneige; a little Harmonium, a little Canoe; quebecois folk and neo classical music all in one. Day 4 of Orientation week, Maneige caught me off guard. No lyrics, so no language barrier to get in the way. Just music. Music I've rarely experienced - it was that good. Maneige is six rather motley looking beatniks whose music is very polished and sweet smelling. Predominately jazz flavoured, Maneige's repertoire contained some beautiful piano / flute duets. Paul Picard, the groups percussionist, showed the spirit of Maneige in his great zeal for playing music, and playing it well. The whole group, including Alain Bergeron (flute, saxophone, piano), Denis Lapierre (guitar), Yves Léonard (bass guitar), Vincent Langlois (keyboards), and Gilles Shetagne (drums) are proficient musicians who can adapt from one instrument to another. The result was six outstanding individual performances that work well together. Six very different people who give their music their own affections. Since I don't know when, has music been so spirited, so sensual and exciting. They are not a categorical band; they won't stand on a soapbox for any one group of people. Maneige plays music for everyone to enjoy. If you missed their concert Saturday night, it's really too bad. by Denis Armstrong



Photo::Denis Armstrong

# OF ORIENTATION

## STINGERS

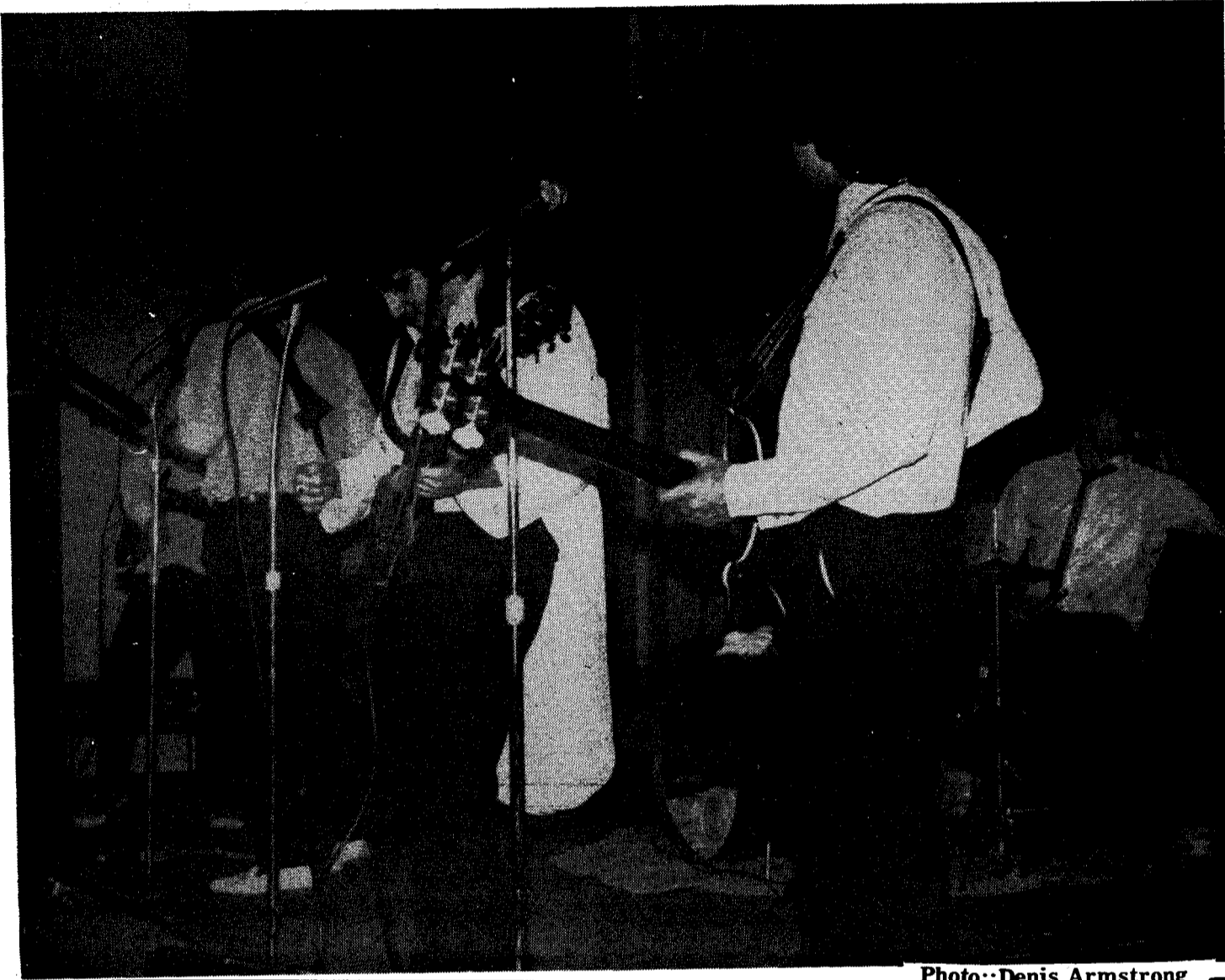


Photo::Denis Armstrong

by Dennis Armstrong

As musicians, Stingers was not bad. They played most of their repertoire competently. However, they did not play together as a unit very well. Harmonies were almost non-existent and instrumentals weren't as tight as they should be.

Stingers immediate rapport with the audience was poor. Not only were they 15 minutes late, but as if to aggravate the audience's patience, began by tuning their instruments (which was almost as long as their first set)! Their costumes lacked originality, (check Yonge Street any time of the day and you'll see what I mean).

In general, Stingers musical selection was good. They combined their own material with some rock and roll classics, (Brown Eyed Girl, My Generation, Under My Thumb) that the audience responded to.

So in that respect for a bar band, Stingers wasn't too bad. It's just that I wouldn't think that they have to worry about playing Maple Leaf Gardens in the not so distant future (unless they can skate....)

The Stingers, a locally based bar band is one of many unknown groups whose lack of artistic direction may well be the Stingers own undoing. The group seems to believe that the mere reproduction of rock and roll favourites is enough to elicit both critical acclaim and audience enthusiasm. Unfortunately for Stingers this is not so.

## Christopher Ward Band

by Rob Taylor

After seeing the Christopher Ward Band last Friday night in the O.D.H. I'm reminded of a line from Frank Zappa; (to paraphrase, somewhat) "He's so cute...He's so cute" And that is about all, because what these guys deliver is what is referred to; in "new wave" terms, as Power Pop. Make no mistake about it, this five man band did deliver powerful party music even good dancing music but, they did so with all the verve and originality of a Xerox machine.

Their three sets of both originals (and I use that term loosely) and covers were as memorable as the emotion that they put into it - which is about as empty as a void can be. I suspect that this rock and roll band would be willing to sell their souls, though not necessarily to the highest bidder, to get a big hit.

Colour them chameleon.

For instance, their rendition of Elvis Costello's "Red Shoes" complete with Christopher Ward's Costello posing left this reviewer with the feeling that the band was going through the motions only because they had to deliver something in order to get paid at the end of the night.

Of course, it was not all bad news - just mostly - the people who came had a good rave-up, the G.C.S.U. did not see \$1000. go down the tubes (though, I'm sure, one could debate that for hours) and the band, itself, in its opening warm-up intro hinted at better musical talent than was displayed in the rest of the sets. It comes to mind that, perhaps, the Christopher Ward band would be better out C.W. (and I don't mean country music). All of which leads to the inevitable question; is there room in the world for disposable music? On Friday night, the answer was a resounding yes.

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# Mutual Help Year at Glendon



by David McQueen

Principle Glendon College

One of the many bad things that government financial cut-backs have done to Universities is to trim away so-called "frills" that are really important parts of students' total learning experience.

For example, services like counselling give many students who would otherwise drop out of university, the motivation, the self-knowledge and the study skills to hang in and succeed...sometimes, finally, in the top 10 per cent of their graduating classes. Activities such as extra-curricular theatre and music (all kinds) have some of the same effects. They motivate, they enhance what is learned in the classroom, they bring students together in situations where they learn from and about each other.

But these are exactly some of the activities that have tended most to be cut back as, year after year, the increase in university revenues has been held to less than the rate of inflation. And not just money

itself has been cut back, but people also...salaried people to weigh in, get things started and help push them through to completion.

At the same time, the hectic (if understandable) preoccupation of many students with mark-getting and job-getting has reduced voluntary participation in activities outside the classroom.

No conscientious principal or other professor can be against hard work in classroom and library. But there is something a lot more satisfying about that hard work when it stems somewhat less from panic drive to put "A's" on one's transcript to bedazzle employers, and somewhat more from a genuine "turning on" to a course subject, and the fun of exercising one's mind on difficult and significant problems. That sense of fun, by the way, is

one of the most profoundly important things we try to teach here. Acquired as a habit it will pay you back a hundred-fold, through the rest of your career and life.

Ironically enough, a university too joyless...too overshadowed by the marks/jobs syndrome...is likely to be less effective a learning institution even in its own terms! Too many of its students will learn to hate learning. Human nature is complex and rebellious, and knows how to take revenge...even, sometimes, in the examination room.

Another ironic fact is that many employers look seriously for evidence of extra-curricular activities on resumés.

It comes down to this:

How can we, with next to no money, pump more life back into so-called "frills" at Glendon that are really not frills at all, but essential parts of what a real university must offer its students.

History supplies an answer. Back in the 1960's, when the College was very young and struggling hard for recog-

nition and funding (lean budgets are one of our oldest traditions!), Glendon students themselves, aided by friendly faculty, created a remarkably vital and interesting on-campus life. For example, in 1968, they were largely responsible for organizing a major national conference: "Quebec--Year Eight." In Quebec and elsewhere, people still talk about that conference --about René Lévesque, somewhere in the Hilliard Residence arguing passionately with students into the small hours.

Well, Mr. Lévesque is not as available as he once was, and we cannot in any case bring back the very special atmosphere (both good and bad) of the 1960's. Yet there is much more we could do for ourselves, in 1960's style. For example:

---Because Professor Gregory is on sabbatical, there will be no "hands-on", English-speaking curricular theatre this year--no major, Shakespearean production. Yet Theatre Glendon, a far better-equipped place technically than one might think from its small size and somewhat raffish appearance, stands ready for any group of students wanting seriously to mount something there on their own. Experienced faculty members such as Professors Beth Hopkins and Bob Wallace of the English Department also stand ready to help any student extracurricular troupe that clearly means business. Note too, that the College, with its large population of students living off-campus, badly needs "Brown Bag Theatre" and other mid-day entertainments, whether in the Theatre or Pub;

---Believe it or not, students still have a voice in the academic governance of Glendon College. The chief instrument of their participation is Student Caucus--the student delegation to Faculty Council. Some of the brightest and most academically successful students ever to graduate from Glendon did outstanding service on Student Caucus, thereby preparing themselves for higher-profile public service in the future. It could still happen today. At the moment however, places in Student Caucus are going begging;

---In response to public demand, we have a new Mature Student's Lounge, next to the Counselling Centre in Glendon Hall. This space can serve mature students in many ways, but how well it does depends greatly on mature students themselves. If they can organize themselves to keep the place open a goodly number of hours, the coffee-machine perking, the atmosphere welcoming, and somebody usually there to introduce neophytes to the more experienced hands the MSL could become a major centre of campus life. Remembering what it was like for them when they first came here, they could do much in the way of volunteer counselling to make new students feel wanted and help them over the initial bumps of essay-writing

and forming good note-taking and study habits;

---The mature student group includes many people with long experience of organizing volunteer and other community groups, and of raising money for them by public subscription. These people could do a great favour to other students, and to faculty members too, by imparting their special skills to them. One place those skills are particularly needed right now is Glendon Gallery. Go there today, see the show, talk to the staff and find out how highly others may value some of the worldly know-how you have picked up along the way;

---The College does not turn its back on the job and career preoccupations of its students. On the contrary, it does its very best through a small but incredibly hard-working staff of career-counsellors, to teach students what they need to know about planning careers and looking for work. But not enough students know the service is there and how to use it. Those who do know should spread the word, both about the service, and about the rudiments of such operations as drafting a resumé. Another activity for the Mature Students' Lounge!

---Comme dans le Canada tout entier, les francophones à Glendon sont en situation minoritaire. Néanmoins, ils font sentir leur présence sur ce campus d'une façon assez remarquable. Ils montrent aux gars et aux filles de Don Mills ce que sont de véritables francophones: eux aussi, ils enseignent des leçons importantes hors-classe! Mais comment, dans l'histoire du Collège, sont-ils arrivés à ce point-là? Par l'organisation, par les coassements et les grouillements de La Grenouillère --et aussi par les perturbations, par les confrontations, par les réclamations des droits. Parfois, leurs chefs activistes ont pas mal agacé les administrateurs du Collège, entre autres. Mais finalement, ils ont fait beaucoup pour mettre le cap du Collège fermement sur le bilinguisme et le biculturalisme.

The 1970's are nearly over, and this writer, for one, will not be overly sorry to see them go. The "me" decade, the Watergate decade, the decade when too many of us, tried and failed to solve some of the larger problems of the world by marching resolutely back into nostalgic (and highly inaccurate) visions of nineteenth-century individualism and laissez-faire. Individual creativity and initiative are indeed powerful forces, never to be despised. But some aspects of a better life are not to be had without mutual help and collective action. If we could just bring that ridiculously simple truth back into proper focus at Glendon, we might--who knows?--find ourselves in the vanguard of the 1980's!

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**BUSINESS IS BUSINESS**

by Rob Taylor

As part of my promise of performance, so to speak, in my application for the editorship of the esteemed journal, I suggested that given, the new reality of cutbacks and restraint, a column dealing with the financial aspects of this college would provide the community with a more rounded knowledge of the university affairs. Before we get to the really big stuff, I thought it would be appropriate to start with a more humble institution that may play a major part in your university experience. Of course, I am talking about the pub.

A good deal of this article was written for last year's first edition - we believe in tradition - by Doug Gillan the treasurer for the Café board of directors, whom I would like to thank for saving me precious hours.

The Café's history goes back to 1970 where it began as a snack bar/coffee lounge in conjunction with cultural events held in the Pipe Room. It's success was such that since 1974 the Café has been an incorporated, student owned and operated non-profit enterprise. (If you want the details for that period

I'm sure the managers would more than welcome whiling away an afternoon or two over their favourite brew. A board of directors governs the operation. The eight members of this board are elected democratically at an annual general meeting of the shareholders (ie., members of the Glendon community). This meeting is usually held every September soon after the commencement of classes. The eight positions are filled by four students and four non-students. The officers are elected from within the board.

Regular monthly meetings of the board convene for consideration of financial and other business. Among the more important of the duties of the board are the appointment of managers, approval of pricing changes, major expenditures, hours of operation and general policy. A representative of the staff also attends these meetings so as to provide an additional input of information.

The hiring of management by the board usually occurs towards the end of March for the following academic year. At this time, separate consideration is given to the hiring of summer managers. All managers are

ultimately answerable to the Board of Directors. Management positions are remunerative and are open to all although first consideration is given to Glendon community members. Staff is hired by the management with preference being given to Glendon students.

The concept of a non-profit enterprise that appears to be making profits sounds confusing. What it means is that any excess revenues made through the Café operation during the year are not distributed to any individuals or groups, but are dispersed at the discretion of the board with consideration given to the following:

- 1) The possibility of a reduction of prices or their maintenance in the face of rising costs.
- 2) Donations to other Glendon Community organisations that also operate on a non-profit basis.
- 3) Renovations and improvements to the Café.
- 4) Possible staff wage increases or bonuses.

The university in no way benefits financially from the Café operation with the exception of remuneration for the maintenance services and floor space and a small levy which is placed on the cost of alcoholic beverages for the administration of the liquor licence.

Since its inception, the Café philosophy has been to provide food and beverages of a high quality at the lowest possible prices. The prices of alcoholic beverages have been set so as to subsidize the cost of non-alcoholic wares. The Café is still a popular social venue and tries to promote and give exposure to local musical talent by providing entertainment monthly.

It is hoped that this article has shed some light on the operation of the Café de la Terrasse. Participation in its livelihood is welcomed by the Board of Directors. Any interested persons are invited to attend board meetings, offer suggestions, criticism and advice. Information regarding these meetings may be obtained at any time. It should also be understood that all Café records are available for examination by prior appointment with the manager.

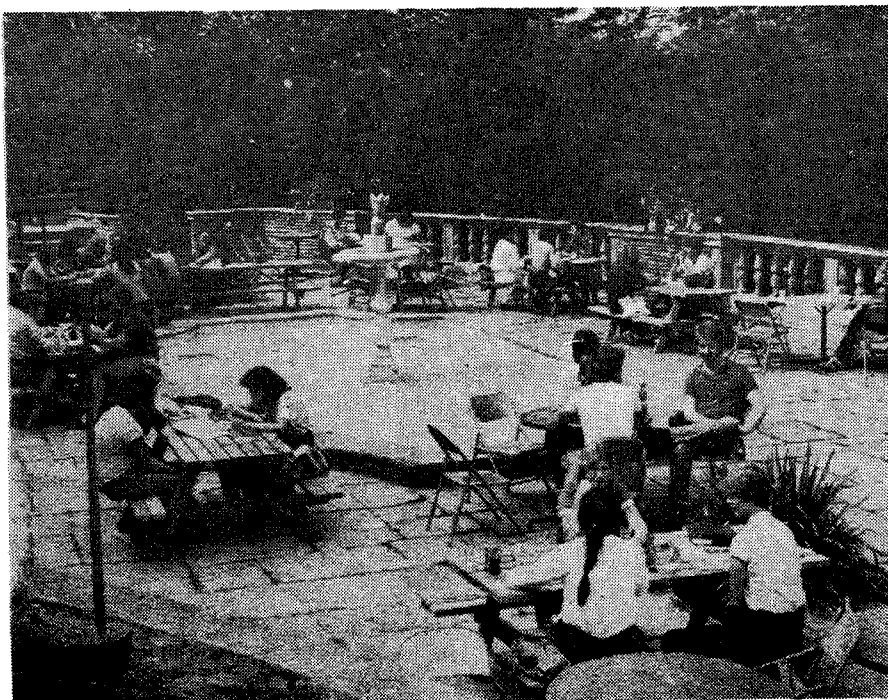
Now before you make an appointment, there was a proposed budget tabled (and accepted) by the Board at their last meeting in August. It is to this that I wish to address myself.

That is the good news - now the bad news. The

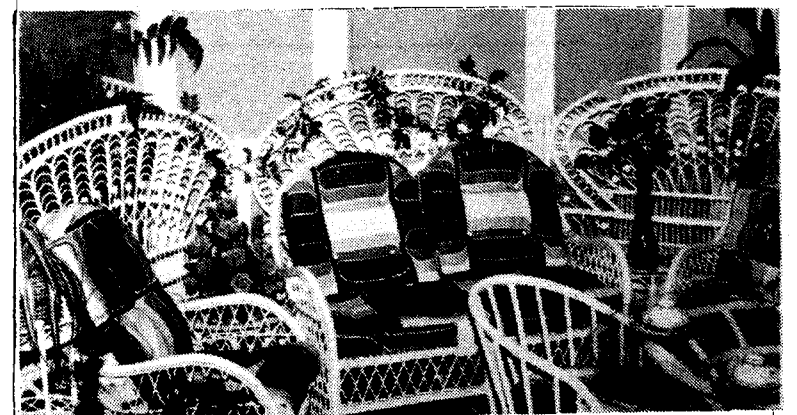
past experience of the Café has been that there is a two year business cycle; the first being on the upside, and the second being on the downside. We are in the second year and, consequently, the pro forma budget predicts a decrease in sales from last year, by \$4000. Expected gross sales are set at \$115,000. Perhaps unrealistically, the cost of goods sold is pro formaed to be constant at \$69,000. The gross profit of \$46,000 or 40% of total sales which is the margin that covers most of the operating expenses. Operating expenses are, approximately, constant with last years in the proposed budget.

However, the bottom line is that the expected net excess revenues of \$3000 is less than the pinball revenue, which ideally, should be equal.

How can this be rectified? Easy, patronize it



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**THE COFFIN CORNER**

by Ron Hoff

Recently it was our dubious pleasure to pay a tidy sum for the right to sit on cold metal bleachers right along the first base line at the C.N.E. stadium (not something we recommend to Jimmy Carter or any of the world's other sufferers). Great seats for a baseball game you say? Indeed. Trouble was we were trying to watch a football game. It was, while watching said game, a contest involving the

Argos and Montreal with first place at stake, that a fan overcome with partisan zeal leapt to his feet, just as Tony Adams fired a perfect strike to Jim Burrow of the Als, and yelled with the optimism reserved for Toronto sports fans "A Grey Cup in our lifetime!" An elderly gentleman seated nearby was overheard to mumble, "Easy for you to say" It occurred to us then that the phrase had universal use. Blue Jays fans can chant for a Pennant "in our lifetime". Leaf fans for Stanley's silver

mug and Blizzard fans for victory in the Soccer Bowl.

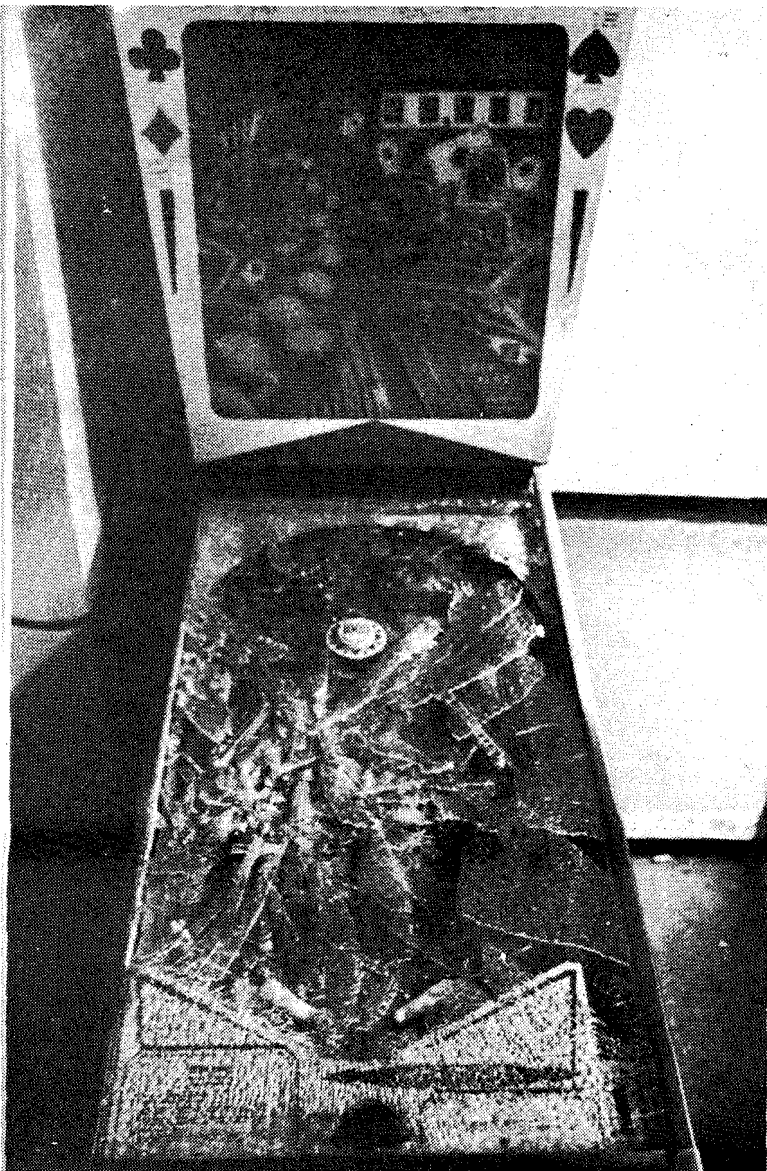
Yes, it seems that the inphrase for Toronto's professional sports executives is "all we need is time", which translates into victory in our lifetime. Of course, many of us are anxiously watching developments in the field of medical research hoping that the good doctors will manage to extend the average life expectancy so as to give the various teams enough time. Over the past summer the Blue Jay brass has

defended themselves by insisting that it takes time to build a pennant winner. At the same time the new Leaf management (yes Virginia, Punch does love Judy) is being cautious about the upcoming season, reiterating yet again that it will take patience. As for the Argos well, they've been trying our patience for years.

So take heart fans, and next time a smug Montreal sports fan chortles over the winning ways of the Habs, Expos or Alouettes, raise your fist defiantly in the air and let loose with your retort, "Victory in our lifetime!"

It is time now to revive a weekly feature of The Coffin Corner our weekly sojourn out on a limb, the Coffin Corner Call. All too often last year yours truly found himself breaking the limb and plummeting to the ground as the consistency of wrong calls grew ever greater. Well this year will be different so, doubters beware. For those who may not be familiar with the Coffin Corner Call, it is our attempt to predict the outcome of what we consider the important game of the week. This week we will call the Expos to win twice over Pittsburgh Monday and Tuesday, to strengthen their hold on first place in the National League's Eastern Division.

**New Look In The Pinball Room**



Who knows what savagery lurks in the breasts of simple pinball players? Photo: Geoff Hoare

by Clifford Irving

Upon arriving back, shortly after taking the plunge into the registration and fee-paying blues, I noticed a distinct twitching of my index fingers. Since it has been a long summer away from Glendon, it took me several moments to know what was causing this affliction. By this time several new students began noticing the twitch as it grew more noticeable with every that passed. Finally it struck me; pinball. As I rolled the familiar word around in my mouth I began to hear the ring of bells and to see flashing special lights. It was then that I realized that my summer of abstinence from pinball was not the result of my kicking the habit, it was rather just a case of resisting temptation. Not hard to do when there are no pinball machines within miles of you. But here I was, back in the familiar peace and quiet with and I knew the monkey was still on my back.

There was nothing to be done but to dig my quarters out of my pocket and to head down to the pinball room. (Newcomers will find the room next to the Cafe, just listen for the ring of bells and muttered curses.) Upon arrival I was shocked to discover that the spaceage has arrived even in this refuge, the pinball room. The ringing bells had been replaced by sounds out of Star Wars, and my favourite machines had been replaced by shiny new monsters that looked like they ought to be in orbit around Saturn. Dismayed but undaunted (the twitch had by now become a shake) I placed my quarter in the first available machine and began to flail, relaxing slowly as the flashing lights massaged the backs of my eyes.

Others I'm sure will join me in lamenting the passing of such old favourites as Quick Draw and Jumping Jack, but such are the harsh realities of life. Take heart, for in the end any machine is a good machine, especially if you have no choice.

**Glendon Boozers Begin Play Next Thursday**

by Ron Hoff

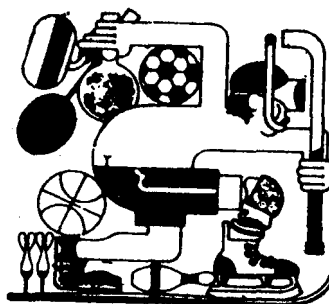
The Glendon inter-college soccer team, known as the Boozers, play their first game Thursday against an unknown team at an unspecified location. (Your rabid reporter was unable to get a better answer from Stephen Lubin, who is one of the organizers, as well as an especially hard person to interview.)

Also involved in organizing the team is Tim Hyslop, who was unavailable for comment at the late date that this report was begun. This left me to ply Steve for information.

Though the start of the season is close at hand the team will only begin practices on Monday. Anyone interested in playing soccer should take a gander at the Quad at 5:00 p.m. (give or take the time it takes to swill a beer) Monday through Wednesday.

When Stephen was pressed for details of the team's style, he said "There are eleven players on a team. We kick a ball around and then drink lots of beer." Thanks, Steve. Actually, the team has performed well in the past, chocking up an unbeaten season last year before bowing out in the first round of the play-offs. Not bad in a twelve team league in which only four teams survive into post-season play.

Anyone interested in reporting on Boozers action, or any other sports for that matter, should contact Ron Hoff in the Pro Tem office



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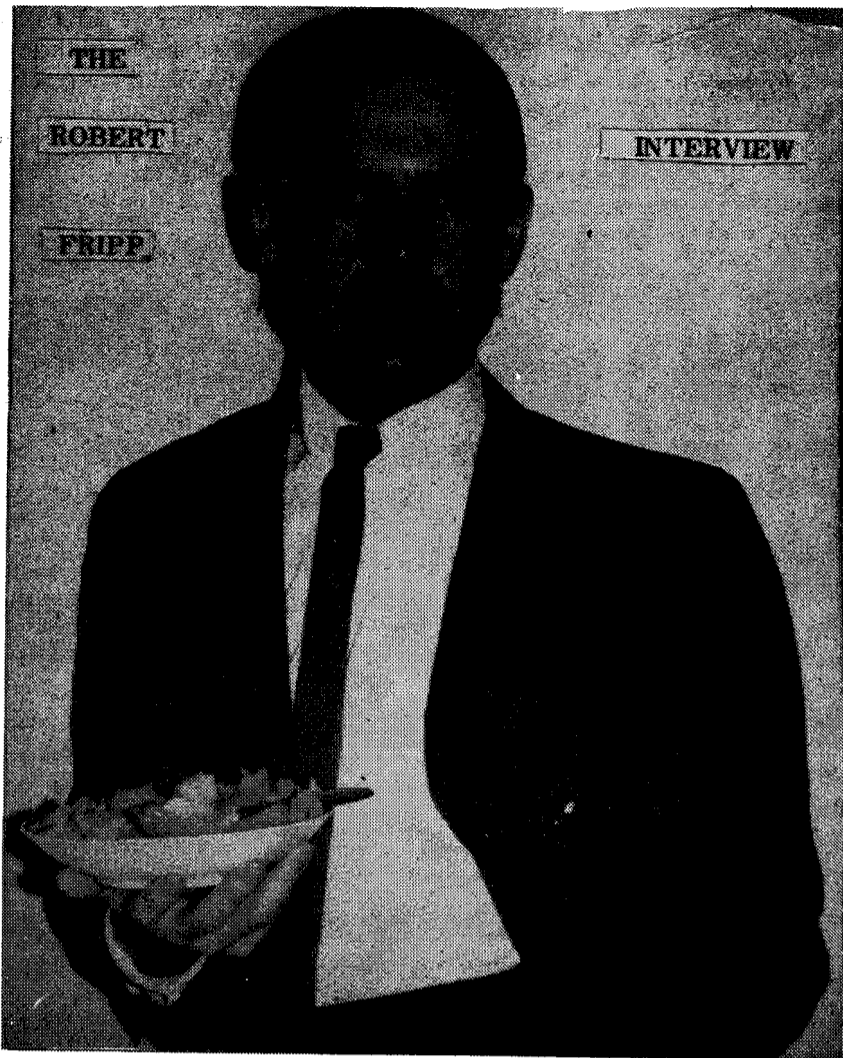
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# entertainment



Robert Fripp, the major force behind the many versions of King Crimson - one of the original art-rock groups - came to Toronto, in August, to play two concerts at the Bathurst St. theatre. While in town, he took time out to talk with Alan Lysaght, the station manager for C.K.R.G.

At the beginning of the interview, Lysaght let it be known to Fripp that C.K.R.G. was not "your normal commercial radio station and, as such, you can do whatever you want." In the following transcription of that interview you will see that Mr. Fripp was at no loss for words on a variety of subjects.

We, at Pro Tem, would like to thank C.K.R.G. for allowing us access to the tape and allowing us to publish the interview. Oh yes, and we would also like to thank Mr. Fripp, wherever he may be, for being Robert Fripp.

**CKRG:** You are currently in the drive to 1981 and I suppose that this is in part as a result of your hiatus and going in studying for a number of years of new view of the world and of yourself. And then you came out with this project (Exposure) as a result of this.

**FRIPP:** Well in the middle of 1978, finding I was much against my expectations and quite to my surprise I found that I was in fact working very,

ved in quite a few projects up till then. The Heros album (with David Bowie), producing Darryl Hall's "Sacred Songs" solo album, producing Peter Gabriels second solo album and being well stuck into "Exposure"...deciding to adopt this attitude; going whole hog including the postage, I decided to commit myself to an energetic 3 year campaign, giving my activities some sense of form and direction would enable me to maximize everything I was doing in a no. of

different ways. Hence the drive to 1981. This 3 year campaign beginning in Sept. 1978 which is (was) the original release date for the Exposure album. This was when Darryl Hall was on 17 minutes of it, before R.C.A. "objected" and culminates on Sept. 11, 1981.

**CKRG:** Is that the day of the Apocalypse?

**FRIPP:** No, it's the day that the drive to 1981 completes. Symbolically, for astrologers, it's a day the planets line up with the solar system so that seemed to be a good symbolic date. I'm not, myself, an authority on astrology but it seemed a good symbolic date. That is, of course, the day that the first 5 year campaign ends and the second 3 year campaign begins. This is the decline to 1984.

**CKRG:** And what will that bring or have you worked out what that will be or do you just take that in terms of what has happened in 1981, or up until 1981?

**FRIPP:** I never force an outcome. But, or if one can say that one has an idea of a beginning or an end. One can never accurately predict what the end might be. Or else this becomes a dead concern, a mechanistic matter. So, in that the drive to 1981 is taking on a character of its own which the more rational parts of me discover once its in course. It would seem that the motto is human contact and one of the main senses would be; establishment. This would seem to be one of the key tenets of the drive to 1981. This small body of work? "...However, they wish to interpret it for themselves. One example of that would be that I'm looking for premises to have a guitar school in Wenborne, Dorset, my home, and with land prices in Wenbourne increasing at 50% per year and property prices by 25% a year, I don't have very much longer in order to find them so the

## THE FRIPP INTERVIEW

drive to 1981 would be a question of establishing the preises and the key word of the decline to 1984 might be; consolidation, to pull together that into a viable concern and which is largely able to take care of its own affairs. Self-sufficient would be another fairly trendy kind of word to use for that. But, in terms of the details, no if I pin down the exact details of the situation it would mean that I would allow no room for growth during the campaign. The campaign is not, perhaps, a living thing from one point of view but it can take on a character of its own. There is an interchange between myself and the campaign.

**CKRG:** And the audience?

**FRIPP:** In terms of playing to people yes, very much so. Human contact, human interaction vitally important to the 1980's and 1990's, unless we find a way to recover this sense of being able to deal with other people in a respectful way. The future is going to be very difficult, indeed. For example, if we look at a hive of bees so rarely we're struck how well each of these individual small units work well together. If we could, as people, have some sense of that community, the world's problems would disappear far quicker than we could, at the moment, conceive. But its not enough to wish to do that. One needs techniques one needs tools to enable oneself to do it hoping for it is simply not enough. There has to be a considerable wish and then techniques.

**CKRG:** And the drive to 1981 is your way of establishing some sort of continuity like that?

**FRIPP:** This is obviously my way of dealing with these kind of ideas and different people will give them different names and approach them from different backgrounds because everyone is different but yes, if any idea has any validity it must be tested against the ideas capacity for working change. In other words, if one is attracted to some bright cosmological notion, unless we can find a way of making it work in a very ordinary down to earth way as part of our mundane chore of earning a living, it simply doesn't work. So any seemingly profound or complex notion if it is, if you like, true whatever that might mean, it can be reduced to very simple principles which can be understood by us all in some way as part of our day to day practical life. So, yes, the drive to 1981, is obviously my way of working with these ideas but for me the challenge is to see if I can incorporate them in terms of what I'm doing and for other people to see whether there is, if you like, any sympathetic note struck within them for it.

**CKRG:** How did you evolve this philosophy? Was it largely a natural progression or does it stem largely from your studies?

**FRIPP:** Well; both, and all these, and a few more and less besides. Going to Sherbourne House was, of course, a critical experience for me. And I'm indebted quite considerably to J'G' Bennett the man who founded this school, whose life was a very difficult one. But for me, seeing Bennett was if you like, I think not originally a very pleasant or easy

Continued Page 12

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# MORE FRIPP

man. The difference in his life thru his remarkable commitment to working with these ideas, I think, was an inspiration. And anyone can talk, you know, words are cheap, but he integrated the ideas in his own life in a way which was undeniable. To see, for example, in his autobiography "Witness" which was originally written, I think, at the end of the 50's - early 60's; I have this sense of a man who was quite full of himself. A very clever man, but a man who was still very full of himself. And the last two chapters, which were written in 1972 at Sherbourne House convey a sense of a man who has changed, quite remarkably. So yes, obviously, the whole Sherbourne House thing was a remarkable experience for me. It hasn't gone away. It means more to me now than it did when I was there.

**CKRG:** Well, how did you leave it? I would think, especially following on Bennetts' example of the deep commitment that it would take to be a follower of yourself, as it ends up, how would break away from that?

**FRIPP:** Well, what normally happens is: three things happen. The first is that one accepts the ideas and keeps them as they are. The difficulty here is, of course, that they can become dogma. The advantage is that it keeps the original form in unpolluted and undiluted fashion. The second thing is that the person accepts the ideas but works with them in their own particular way which is, actually, what Bennett did. The third thing is people say "Thank God that's over, I really didn't like that."

**CKRG:** But it's not over.

**FRIPP:** Not for me. As much as I would wish it might be, it's not.

**CKRG:** How do you continue it then, if it's not over?

**FRIPP:** By work. By work.

**CKRG:** Your work is your way of continuation of the things...

**FRIPP:** In a sense, yes. The drive to 1981 is my way of working with these ideas.

On one level, it's my personal discipline, and it's not always easy to turn up at a performance or a record shop when one is tired and irritable and really not wishing to be there simply because one wouldn't mind a night off. We all recognize this. Even, turning up at a nice radio station, there are days when one simply doesn't want to go on the air and one has to find a way of doing it. And if one can make that effort, then, certainly all the difficulties seem to fall away and something else can happen. That's a remarkable moment. So there is always part of us that doesn't want to and there's always part of us which really does wish to and we have to find how we can somehow re-

concile the two. Yes, there are only two days, I think, two situations where I've really failed and one was in New York and the other was yesterday when I was so exhausted I found it very difficult to be even civil.

**CKRG:** And how did you react to the situation? Did you just turn it off and go away?

**FRIPP:** I was very tempted to go out and do some raving last nite but instead I was very quiet with myself.

**CKRG:** Which is more discipline.

**FRIPP:** It required a discipline, yes.

**CKRG:** OK, in the notes to "Exposure" you thank Eno for the technology of the Skysaw guitar and tape system which permitted Frippertronics; what exactly is a Skysaw guitar?

**FRIPP:** Skysaw refers to a kind of sound and the name is taken from Eno's piece "Skysaw" (on "Another Green World"). The sound is obtained by putting a guitar into a DDL line - digital delay line - bringing it out and putting it in a second time. And for anyone who tries this the overtones thrown off by this vary, quite considerably. And, therefore, the sound itself changes quite considerably too depending on the length of milli-second delay. A.D.M.S. delay gives an entirely different kind of sound than a twelve milli-second delay, for example that's Skysaw. The tape technique which enabled the development of Frippertronics is the technique used by Eno and myself on "No Pussy Footing" and "Evening Star."

**CKRG:** So it didn't refer to the same time as Skysaw which he probably developed in 1975.

**FRIPP:** No, Eno developed that one a bit later, yes. Well I first worked with this tape technique for Frippertronics, seven years ago this month which was when side 1 of "No Pussy Footing" was recorded. The very first time I visited Eno, in a social way, I went around to his place and he said "Plug-in." And for reason I am still not aware of, I took my guitar and peddleboard and plugged in. He didn't tell me what would happen. I did it. And side 1 of No Pussy Footing is the very first time we worked together in any way at all.

**CKRG:** And that' with revoxes.

**FRIPP:** That was with the two revoxes, yes.

**CKRG:** And that is the tape system so -

**FRIPP:** That's what I'll be doing tonight.

**CKRG:** And tomorrow night.

**FRIPP:** And tomorrow night. And quite a few nights after that.

**CKRG:** Well, if you started that and you're obviously very

interested in that tape system as you're still using it, it's strange to me that you didn't follow through with, as you did the Z albums with Eno, why you didn't continue with the 'Obscure' series that he put out - the Discreet music project.

**FRIPP:** Oh, but I am. As he is. Except it's called 'Ambient', now. And Frippertronics, a lot of Frippertronics is Ambient. "Music For Sports," to be released in January, is Volume 1 of Frippertronics. Probably a double album - much of it will be ambient music following Eno's definition of that music which is as ignorable as it is listenable to provide an intelligent and qualitative alternative to Muzak. Oh yes, in fact, at the time 'Ambient' was coming together unbeknownst to Eno I went along and did all I could to encourage the establishment of this label and promised, in order to support it, that I would myself, provide albums in that category. Eno and I would like very much to get together a catalogue of a lot of music to be taken on by an in-house music firm. If you have, for example, at the University of Toronto - I don't know if you have Muzak here - but if you did, Fripp and Eno would be very happy to provide you with tapes for in-house music.

**CKRG:** Would this be in the line of the guitar meditations that you were thinking of.

**FRIPP:** Yes, Frippertronics and guitar meditations are the same things...obscure, as a label, has actually been closed as from last week.

**CKRG:** So there are just the 10 records?

**FRIPP:** Yes.

**CKRG:** Well now that we're on the topic of that music and you say that it can be background music, we get to a question which, I'm glad that you're here, because maybe you can answer. It's the difference between art and, just sound. When does turning on a tape recorder and starting up a tape loop and just letting it go endlessly, when does it become art as opposed to just a mechanical drone that goes on? What's the qualitative difference because I can see a lot of people, and this goes into all aspects of

oil painting,

sculpture.

How do

define the

difference

between just

nothing...a

piece of

fabrication

and art.

**FRIPP:** It's

a difference

between art

and craft.

Craft are

the techniques one adopts in order to get to the art.

**CKRG:** And you have to understand the techniques before you can get to art?

**FRIPP:** No, if you don't have any techniques, you can find it immediately.

**CKRG:** Techniques stand in the way of art, of pure inspiration.

**FRIPP:** One can approach it either with innocence or with mastery. Mastery is the capacity to reacquaint oneself with the innocence. I had breakfast in New York, about six months ago, with a Sufi musician who was touring a combo of whirling dervishes and he said to me that the best music he had ever heard had been played by peasants in the fields of Turkey tending sheep. They were innocent. They knew nothing of music, only how to make contact with it. Now, to use an analogy with making love; if one is an innocent, there is an appeal in the situation. If one has, if you like, skillfully mastered the arts of love, there is also an appeal in the situation. If one no longer has innocence or technique, one is only, a feeble lay.

So, if one has lost one's innocence, one must proceed to the situation in which one has more mastery. This takes a lot of mastery. This takes a lot of effort. In terms of the new wave bands, who for one or two evenings a month that they would play, can find it is possible to get through the gig on enthusiasm alone. But if one is playing 28 days out of 31, one has to be a professional. Now, a professional to continue the analogy, would be a hooker. So, one has to have the techniques but, it is not enough, one has to have mastery

End of Part One

## THE FRIPP INTERVIEW

will continue next week



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