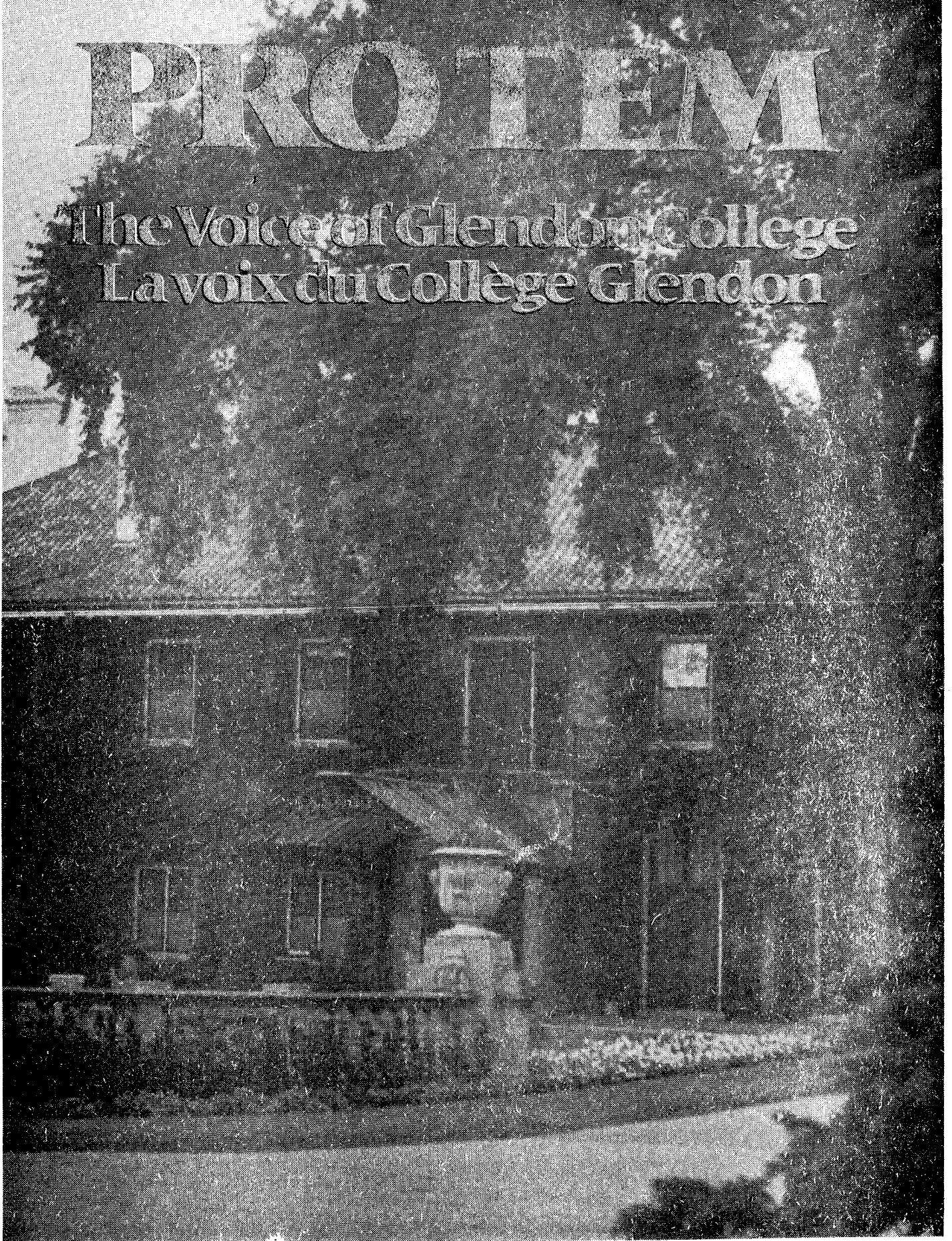


# PRO ITEM

The Voice of Glendon College  
L'voix du Collège Glendon



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## AWARDS AND BURSARIES LES BOURSES

**THE FRIENDS OF GLENDON/LES AMIS DE GLENDON:** The Friends of Glendon has two types of financial assistance available to Glendon students. Some assistance is awarded entirely upon the basis of financial need while the second type of assistance is based upon financial need and academic merit. Applications can be obtained from the Dean of Students Office, 241 York Hall, from September 17th to 30th. Decisions will be finalized in late October.

Les bourses des Amis de Glendon sont mises à la disposition des étudiants de Glendon, dont certaines pour raisons purement de besoin financier et d'autres pour raisons de besoin financier et d'excellence scolaire. Les demandes sont disponibles au Bureau du Directeur des services aux étudiants, 241 York Hall, du 17 au 30 septembre. Les décisions seront faites à la fin d'octobre.

### IN-COURSE BURSARIES/BOURSES OFFERTES AUX ETUDIANTS DEJA INSCRITS POUR RAISONS DE BESOIN FINANCIER

Any student is eligible who shows financial need; however, some consideration is given to academic standing. Please see the York calendar (pages 420-438) for specific bursaries. Applications are available both from the Student Awards Office and from the Dean of Students Office (241 York Hall). Those applications returned by October 31 will be given a two-term assessment; those returned by January 31, a one-term assessment.

Tout étudiant faisant preuve de besoin financier peut être considéré pour ces bourses. D'ordinaire la moyenne scolaire est prise en considération. (Veuillez voir les pages 420-438 de l'annuaire de York.) Les demandes sont disponibles au Bureau des Prêts et Bourses et au Bureau du Directeur des services aux étudiants (241 York Hall). Si

l'étudiant renvoie la formule dûment remplie avant le 31 octobre, son besoin financier sera calculé pour deux trimestres. S'il la renvoie avant le 31 janvier, son besoin sera calculé pour un seul trimestre.

### BOURSES INCO POUR LES FRANCOPHONES:

La compagnie International Nickel offre quelques bourses, d'une valeur maximum de \$1,000 chacune, à des étudiants francophones inscrits au Collège universitaire Glendon qui ont une moyenne scolaire élevée et qui font preuve de besoin financier. Les demandes sont disponibles au Bureau du Directeur des services aux étudiants, 241 York Hall, du 17 au 30 septembre. Les décisions seront faites au mois d'octobre.

*AU BOULOT, CHIENS!*



### BRIDGE

If you are interested in playing bridge this year, come down to the pub this Thursday, September 18th about 1 o'clock. (Beginners are welcome!) Ask for Lisa.

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The happy, friendly folks at Radio Glendon are calling you - to be famous, to be envied, to be an announcer, disc jockey, or technician at the station! No experience necessary! Come on down to the station in Glendon Hall just one floor above the Café de la Terrasse! See you soon! Ask for Bongo!



# PRO TEM

La voix du  
Collège Glendon

The Voice of  
Glendon College

VOLUME 21  
NUMBER 1

SEPTEMBER 19, 1980.

**Editor In Chief:**

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**Translations Editor:**

*Lee Zimmerman*

**Rédacteur Français:**

*Nicol Simard*

**Photographic Editor:**

*Larry Organ*

**Arts Editor:**

*Jane King*

**Sports Editor:**

*Lee Zimmerman*

**Front Cover photo by  
Joseph Holmes**

**Design by  
Larry Organ**

Special thanks to Linda Lisicky and Lee Zimmerman for doing things no sane people would have done to get this issue out.

## WELCOME TO MY NIGHTMARE

That which you now hold in your hands is the endproduct of four months of planning, sweating, designing and worrying. In a short 56 hours we have turned those months of theorizing into the product you now read.

You may have noticed that we've made a couple of slight changes. The new page size is the most noticeable adjustment, and as far as changes go, it's pretty drastic - but was it not agreed that Pro Tem needed to be drastically altered? This was an idea put into practice.

I enjoy the new page size and I believe it works; we are now working with a new distinctive, exciting format which makes it a pleasure not only to produce Pro Tem, but also to read this newsmagazine.

We now have new typesetting equipment. This makes our job much easier and much more difficult at the same time. While less anguish is suffered in laying out the paper, difficult decisions arise with each article to be typeset: which typeface should be used, which font and which point size are best, and how wide should the columns be? We've created a 'melange' this issue, for the sake of learning from the many errors which will surely become evident.

De plus, un grand effort a été fait pour augmenter le contenu des articles en français; nous devons rendre notre journal bilingue pour mieux servir la population francophone de Glendon. Mais c'est un but difficile à atteindre parce-qu'à part le réacteur français, l'équipe de Pro Tem est maintenant totalement anglophone. C'est pourquoi nous avons besoin de votre aide. Même si vous n'avez que deux ou trois heures par semaine de disponible afin de travailler ici, nous serions heureux de vous dire bienvenue au club.

Creativity is now our most exploited resource; with the new freedom gained in acquiring machines which do all but type the articles themselves, we must try to visualize the finished product *before* we decide how to arrange it. We have no prior experience with this situation, so all decisions made are simply educated guesses. It's a frustrating but *fascinating* exercise and my staffers love it - all three of them.

Si vous ne pouvez pas travailler, vous pouvez toujours répondre aux choses que vous lisez - les lettres au rédacteur sont aussi important en français qu'en anglais. Car sans votre avis nous ne pouvons pas améliorer nos services.

So I suppose the message remains the same: without the help and response of the Glendon College population, we are unable to produce a good product. Three people may be just fine for the first issue, but we'll never last a whole year like this. Write to us, tell us that you didn't like the layouts and typefaces but hated the front cover, or simply come in and make the changes *yourself*.

*But don't ignore us.*

Pro Tem est l'hebdomadaire indépendant du Collège Glendon. Lorsque fondé en 1962, il était le journal étudiant de l'Université York. Pro Tem cherche à rester autonome et indépendant de l'administration de l'université et de l'association étudiante tout en restant attentif aux deux. Tous les textes restent l'unique responsabilité de la rédaction, sauf indication contraire. Nos bureaux sont dans Glendon Hall. Téléphone: 487-6133. Tirage: 5,000 numéros distribués à Glendon

Pro Tem is the independent weekly news service of Glendon College. Founded in 1962 as the original student publication of York University, it strives to be autonomous, independent of university administration and student government, but responsive to both. All copy is the sole responsibility of the editorial staff, unless otherwise indicated. Offices are located in the Glendon Mansion. Telephone: 487-6133. Circulation: 5,000 including Glendon and main campus.

# BIENVENUE A GLENDON

Bienvenue à tous à Glendon. Comme vous vous en êtes rapidement aperçus, il y a pas mal de francophones dans ce haut lieu de savoir. Même si la plupart d'entre nous sommes ici pour apprendre l'anglais, nous allons surtout vivre en français à Glendon. Déjà, nous nous sommes faits des amis francophones, nous nous sommes rencontrés au *Café de la Terrasse* et nous avons fêté ensemble.

Nous sommes trop nombreux pour passer inaperçus. Et pourtant y a-t-il une vie francophone véritable? Suffit-il que nous nous tenions ensemble afin d'affirmer qu'il y a une vie francophone active? Non, il faut plus que cela. Il faut toute une infrastructure dans laquelle nous nous exprimons.

Il nous faut des activités cultur-

elles. Et sur ce point, tout va bien. Nous avons ce qu'on appelle *La Grenouillère*. Il s'agit de trois anciens qui ont été choisis par le doyen pour organiser des spectacles. Ces trois étudiants ont déjà commencé à bouger cette année (ils sont en parti responsables de la venue du groupe *Cano*).

Il nous faut aussi une radio, un journal et une association étudiante. Ces trois organismes existent depuis longtemps mais il nous (les francophones) reste encore à nous en servir. *Radio Glendon* diffuse depuis plusieurs années dans le café étudiant mais il manque encore notre participation. Il y aura aussi bientôt des élections partielles à l'association étudiante, pourquoi ne nous impliquerions-nous pas? Il y a enfin *Pro Tem*, le journal que vous êtes en

train de lire. Le temps est venu de nous exprimer.

Il ne s'agit pas d'un appel à la révolution ou à tout chambarder mais tout simplement de vous inviter à sortir la communauté francophone de Glendon (dont vous faites maintenant parti) de l'apathie dans laquelle elle a sombré il y a de cela trop longtemps. Nous sommes peut-être ici pour apprendre l'anglais mais il y a aussi des anglophones qui veulent apprendre le français. Aidons-les à mieux nous connaître tout en nous aidant.

Pour être plus représentatif de la population étudiante, *Pro Tem* a besoin de francophones. Venez donc me voir au local du journal dans Glendon Hall. Je ne pourrai pas faire grande chose sans votre aide.

## THE WATSON REPORT

Have you ever been anxiously waiting in line for the cafeteria to open and noticed an office off in the corner that sort of looks like a storage closet? Well, believe it or not, that is the office of the G. C. S. U. [ A. E. C. G. - your student council. It's certainly not something to ignore since \$40 of your tuition fees goes to the council.

Le conseil est composé du président de l'assemblée, une présidente, cinq vice-présidents, un sénateur, trois représentants des étudiants de première année, et un représentant de chaque département. Nos réunions ont lieu le lundi dans la salle du sénat (au bout de l'aile C) et elles sont toujours ouvertes à la communauté de Glendon.

The executive members were elected in the spring though a few of these positions have since fallen vacant. In October these positions will be filled in a by-election along with the three first-year representatives. We will also have twenty positions for the

student caucus of Faculty Council. This council decides on matters of academic, budgetary and administrative concern. The Faculty Council also has a number of committees set up which make recommendations to the Council. Students have parity with professors on these committees which ensures that we have an equal voice in the formation of policy on matters which affect our whole academic career at Glendon.

Deux semaines avant les élections vous pourrez présenter votre candidature et vous trouverez dans *Pro Tem* tous les renseignements nécessaires.

La semaine d'orientation était un vrai au point de vue social et je vous remercie tous pour votre participation. Ces activités ne sont presque jamais un succès financièrement, mais c'est pourquoi nous avons un budget! Le but de l'A.E.C.G., cette semaine, est de vous offrir une bonne variété d'activités sociales et cul-

turelles à un prix raisonnable autant que possible.

I would particularly like to thank the following people for all their help during Orientation Week, for without them it would have never run so smoothly: Perry Mallinos, Marissa Beaco, Tara FrickerBalance, Doug Wagner, Claude Chiasson, Val Hart, Georges Lemieux, Deirdre Maclean, Martin Green, Brian Barber, Megan Strobel, Lauri Perkins, Jean-François Deschênes, François Moniz, Jean Paul Lenin, et Brigitte Vincent.

Thanks also to Lisa and Tim from the Café de la Terrasse

In next weeks edition of *Pro Tem* I hope to have more information on up-coming events, but in the meantime don't hesitate to drop into the office, have a coffee, and if you have any suggestions for the year I'd love to hear them. Bonne année et j'espère de vous rencontrer bientôt chez nous c'est vraiment chez vous!

# THERE'S NO SUBSTITUTE FOR THE REAL KODIAK.

There are a lot of boot makers out there who'd like to think they're making Kodiaks.

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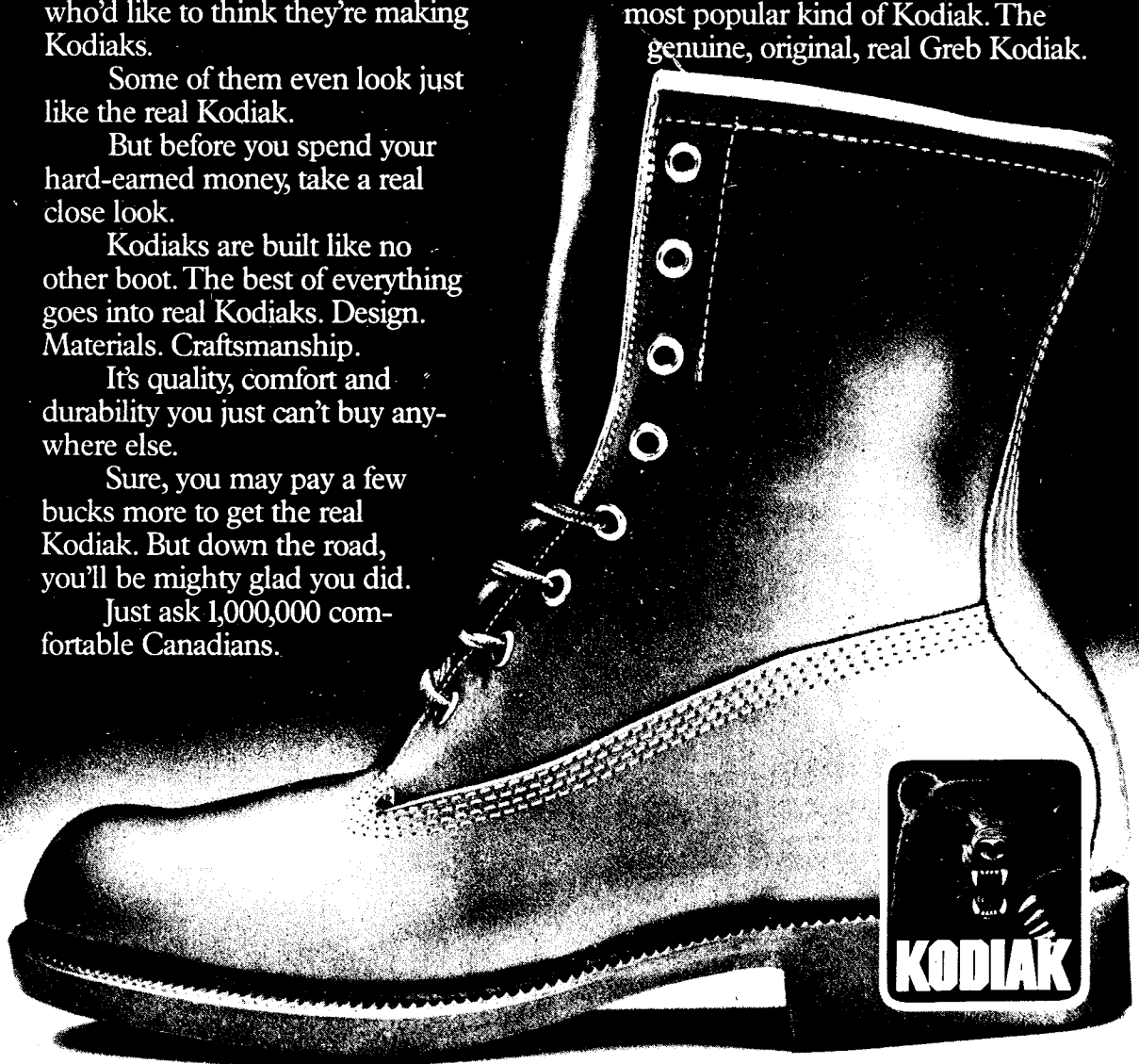
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# GLOIRE A TOI, BEAVER

par *Piccolo*

C'est une nouvelle année scolaire qui commence et il faut reprendre le travail. Mais je crois que le plus difficile à Glendon sera d'ingurgiter la nourriture de Beaver Foods. Nous nous devons de les louer pour rendre un acte aussi naturel que se nourrir aussi pénible. Nous nous devons de les louer et c'est pour cela que j'ai décidé de composer encore une fois quelques prières pour nos amis de la cafétéria.

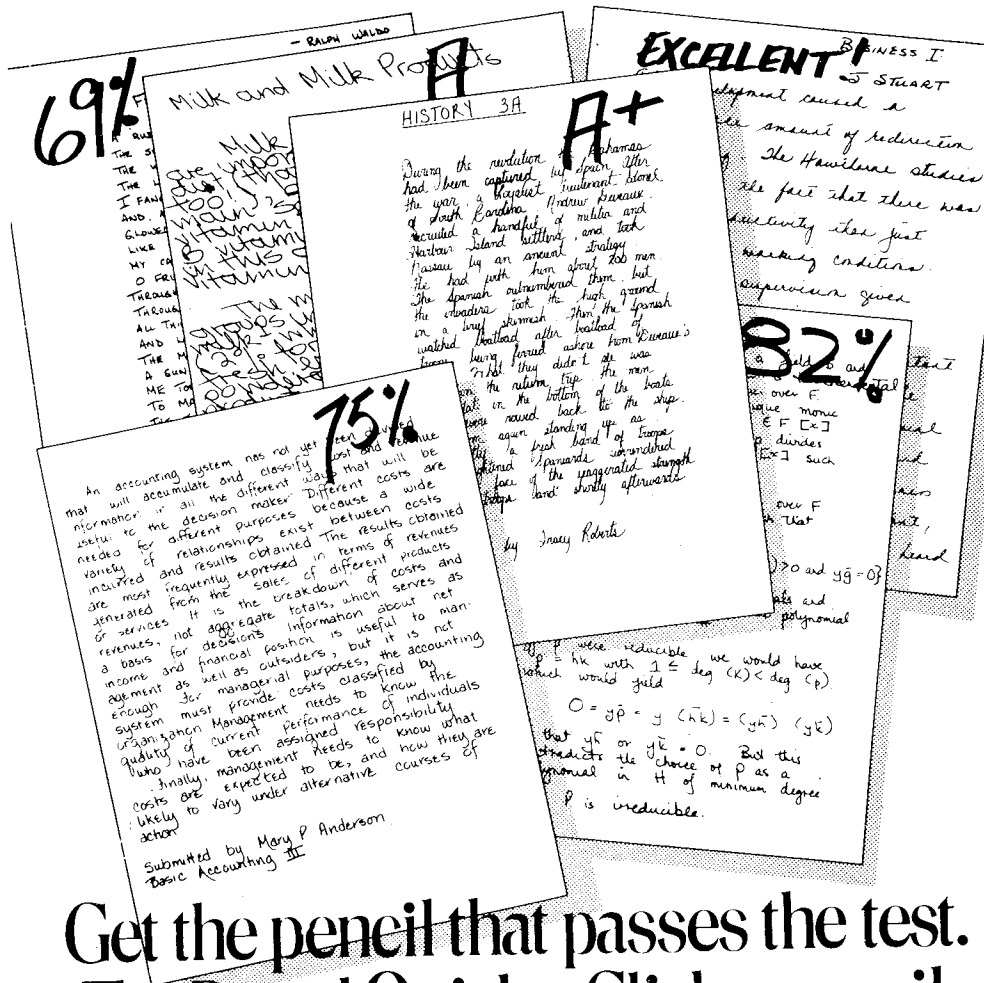
*Gloire à Beaver, au plus haut des cieux,  
Et paix éternelle aux étudiants qui mange de ta bouffe.*

*Nous te louons, nous te bénissons, nous t'adorons,*

*Nous te glorifions, nous te rendons grâce pour tes proesses insurpassables,*

*Restaurateur, empoisonneur, voleur tout puissant.*

CONTINUED ON PAGE 9



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## FIELDHOUSE GETS A FACELIFT

by Larry Organ

A votre santé! Commencing November 1, if all goes as planned *les sportifs* will be able to enjoy an after workout drink in the Proctor Field House lounge and bar. The buildings new addition will include four international squash courts, lounge area, viewing gallery for tournaments, and bar, all at a cost of about \$500,000.

The new facilities will be open for (and paid for by) the public at a cost of \$350.00 per membership - membership being restricted to 300 people. Students will be able to use the international squash courts by paying two dollars per person per , per time. The bar and lounge is open to all in the Glendon community. Students may also rent lockers which include free towel services at \$12 and \$4 for large and small respectively (\$4 lock deposit not included).

In her *rookie* year at the athletic centre is Cathy Clarke, our new Assistant Director. Along with traditional courses such as tennis, squash, swimming, fencing and karate, Clarke has implemented two new courses which promise to be exciting. Every Thursday from 7:00 - 9:00, there will be a *for women only* Relaxation and Massage Workshop which will teach techniques to relieve almost all that ails you. Tuesday night, from 8:00 - 9:30, there will be an exerdance class combining the stretching from yoga, the revitalization of callisthenics, and the grace of dance. For more information call Cathy Clarke, at 487-6150.



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CONTINUED FROM PAGE 7

*Toi qui enlèves le goût aux aliments, prends pitié de nous;*

*Toi qui enlèves le goût aux aliments, reçois notre prière;*

*Toi qui es assis bien confortablement dans ta chaise, prends pitié de nous.*

*Car nous avons faim,*

*Toi seul as les recettes,*

*Toi seul es restaurateur ici à Glendon,*

*Avec la bénédiction de York Main.*

AMEN

**Acclamation:** *(chanter sur l'air - Il est grand le mystère de la foi)*

*Il est grand le mystère de Beaver:*

*Louange à toi, Beaver,*

*Très cher Beaver,*

*Ça nous coûte cher,*

*Pour manger ta bouffe,*

*Nous attendons la venue,*

*D'une baisse.*

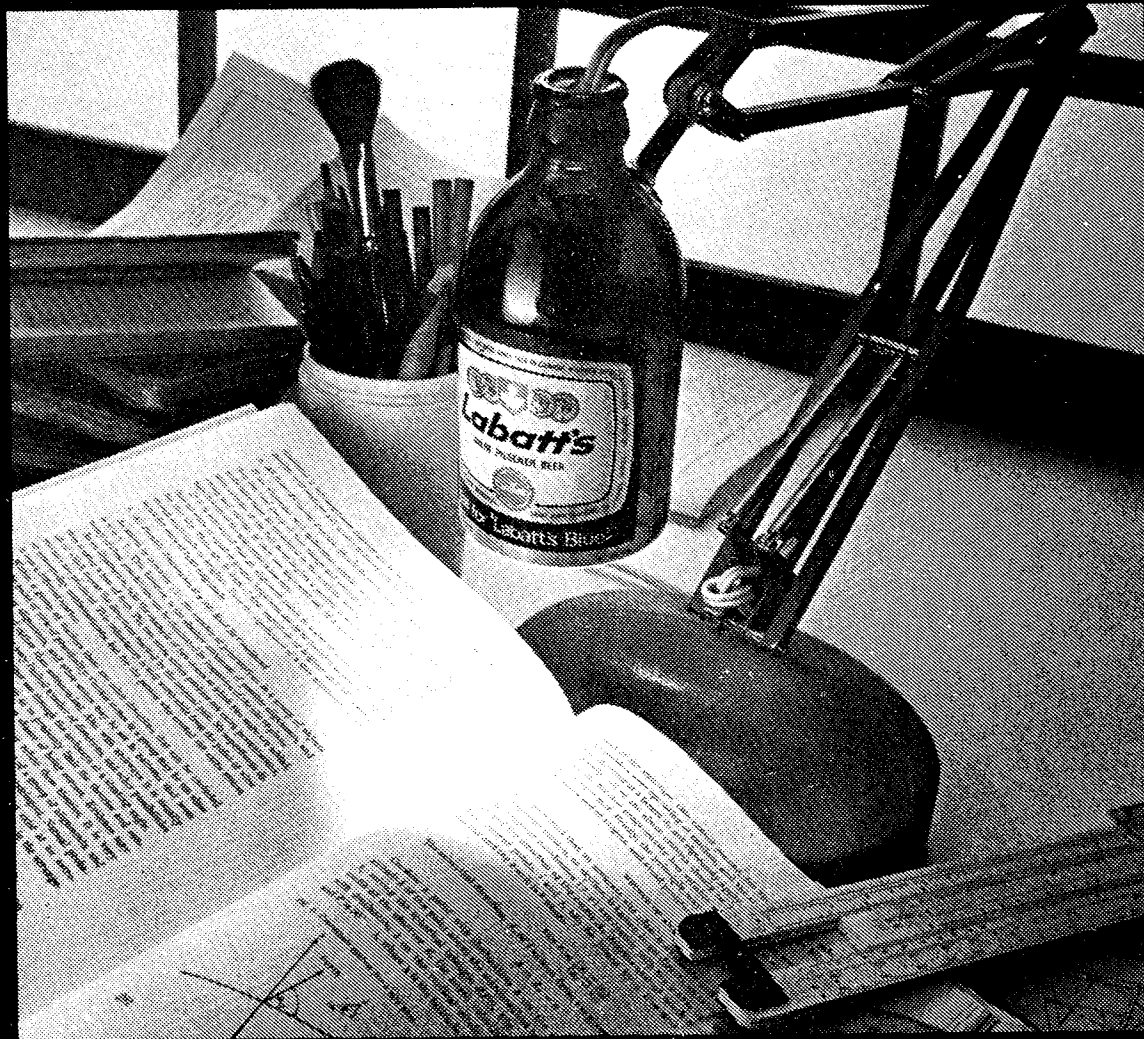
*Amen*

*Malheureux les invités au repas de Beaver. Voici la nourriture qui donne des brûlements d'estomac.*

*Beaver, tu n'es pas digne de nous recevoir; mais à cause des règlements, nous mangerons chez toi.*

*Voilà, c'est tout. Vous êtes tous invités à réciter ces prières avant chaque repas et à méditer sur le sujet.*

# What to do with an empty Blue.



**When you're smiling, call for Labatt's Blue.**

## THE ELEPHANT MAN

*The Elephant Man*, by **Bernard Pomerance**, is an intricate play, one which questions the values of 19th century European society, particularly that of England. The play is based on the incredible life of **John Merrick**, a man born with a horrible physical disorder, which has caused his exceptionally grotesque appearance.

Greatly rejected by society, and overwhelmed by its ugliness, Merrick is a very isolated person. Raised in a workhouse, displayed as a freak, the 'Elephant Man' lives the remainder of his life in the confines of the London Hospital. Here Merrick reveals himself as a very intelligent, religious, sensible and understanding human. As well, even through all of his hardships, he maintains a kind nature, and a touching sense of humour. Outwardly, the 'Elephant Man' appears subhuman, but inwardly John Merrick is very much human - more so than the many who are an accepted part of British society. **John Hayenga** portrayed Merrick superbly, capturing his physical deformity with the use of gestures and movement.

As well, Hayenga was able to emit the necessary combination of innocence, intelligence and insight.

Throughout, the play is intricately woven with a variety of questions and contradictions regarding aspects of society, such as religion, laws, attitudes towards sex and basic morals. Dr. Treves, in particular, becomes engulfed in these contradictions, questioning himself, his values and society. Ken Ruta gave an excellent performance as **Frederick Treves**. He displayed a good understanding of the character, and convincingly projected the doctor's conflict. All of the actors performed



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CONTINUED ON PAGE 12

September 19, 1980.

# CANADIAN PORTRAITURE AT OUR GALLERY

by Jane King, Arts Editor

'Portraiture', said *Denis Reid* at the *Glendon Gallery* opening on Thursday last week, 'stares out at us suddenly like strange mushrooms discovered with the uncovering of a leaf.'

The show, called *Canadian Portraiture: A Continuing Tradition*, is its own strange mushroom. It is a discovery of a tradition. It is a discovery that portraiture, the so-called 'orphan of the arts' has its own valid past as well as its promising future.

The show's opening was well attended and the Gallery's Curator *Laurie Milner* looked radiant and pleased, which was easy to understand. The show is impressive, containing a selection of portraits created by Canadian artists since 1850, chosen from various prestigious art galleries by Miss Milner herself. The exhibition was made feasible with a grant from Imperial Oil Limited and the assistance of the Ontario Arts Council.

On entering the gallery, *Theophile Hamel's 'Portrait of an Unknown Woman'* immediately catches the eye. It is an older portrait dating from 1861, and its stiffness contrasts to the subtler tones of *Robert Harris' oil called 'The Misses Lois, Sara, and Mary Hill'*, circa 1908-1910.

All the portraits in this show are major pieces of art,

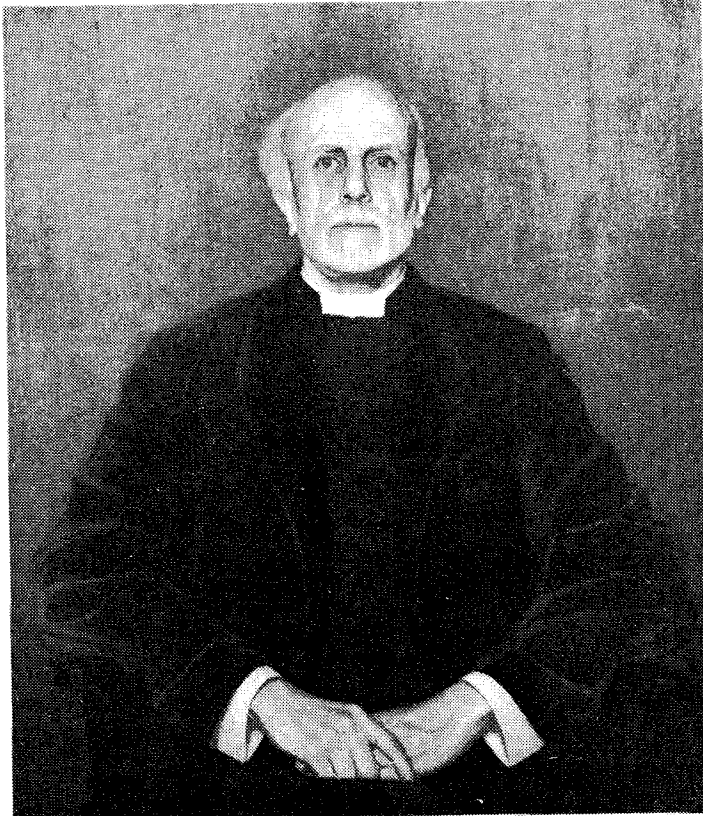
and they all vie for your attention. There is *Charles Comforts's 'The Dreamer'*, done in 1929, and *Lauren Harris' 'Dr. Salem Bland'* of 1925 whose icy stare follows you around the room. One can also see *Varley's 'Portrait of Mrs. E.'*, *Kenneth Forbe's 'The Yellow Scarf'*, *George Agnew Reid's 'Portrait of Henrietta Vickers'*, *Goodridge Robert's 'Before My Easel'*, and others.

The show features modern portraits such as *Jori Smith's* boldly coloured rendition of *'Vitaline in a Serious Mood'*, and *Lynn Donoghue's 'Portrait of David Mirvish'* (1977) is absolutely magnificent. There are altogether 18 portraits to be viewed.

The evening drew to a close with a short but meaningful speech by *Denis Reid* the art critic, writer, and Curator of the National Gallery of Canada, as well as the Art Gallery of Ontario. He pointed out the difficulties of portraiture in a Canada where culture is more often described by 'place rather than people.'

The exhibition is an indication of the things that can be accomplished. It brings to the forefront a Canadian tradi-

tion in painting that wants to lose its orphan status and break out. Portraiture is 'the most reasonable and natural consequence of affection.' This is its strength and the source of energy behind this continuing tradition.



*Dr. Salem Bland* (1925), by *Lawren S. Harris* (1885-1970), oil on canvas (40" x 36"). Art Gallery of Ontario, Toronto. Gift of The Toronto Daily Star, 1929. Photo: A.G.O.

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**UNIVERSAL ARTISTS:**

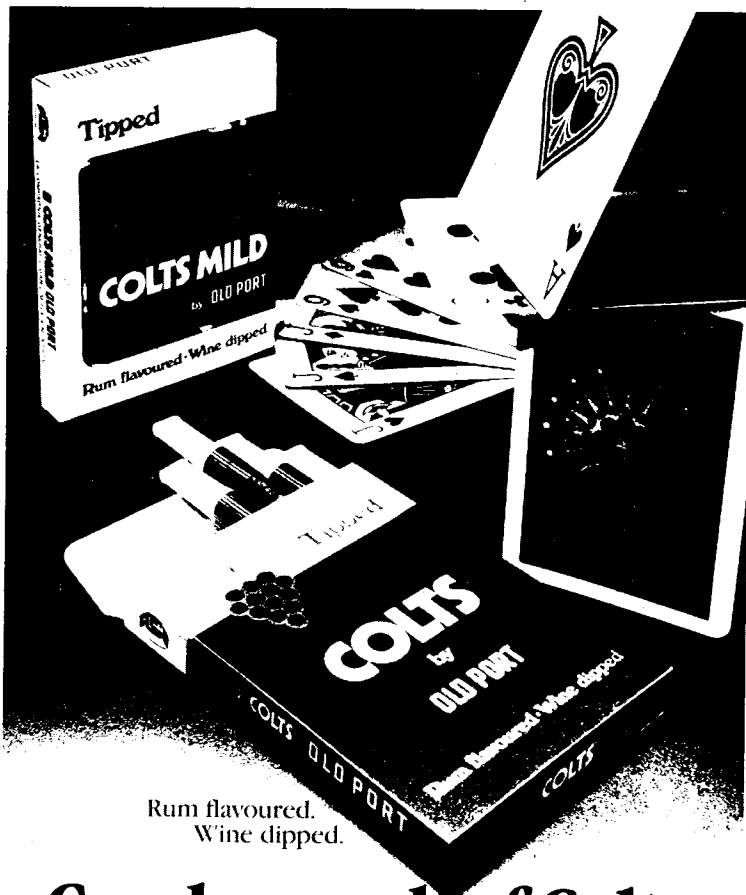
'Where every class is an audition'

CONTINUED FROM PAGE 10

splendidly. **Concetta Tomei** was brilliant, and very natural in her role as **Mrs. Kendal**, a warm and good-hearted actress. She possessed the liveliness and free spirit essential to that character. Music from such composers as **J.S. Bach**, **Sammartini** and **Saint-Saëns**, as played by cellist **David Heiss**, dramatically added to the play, blending with the grey, brown and solemn atmosphere.

*The Elephant Man* is filled with emotions - pity, huour, compassion, anger and love, often leaving one in deep thought. Perhaps this is why the audience's clapping was not as enthusiastic as it should have been. It died out before all of the actors had quite left the stage. The play is serious, so if you're in that kind of mood, see it.

*The Elephant Man*, directed by **Jack Hofsiss**, is being performed at the **Royal Alex** until October 18. Tickets are \$9.50 and up.



Rum flavoured.  
Wine dipped.

**Crack a pack of Colts  
along with the cards.**



# CANO A GLENDON

par Nicole Simard

Le 3 septembre dernier, environ 240 glendoniens ont eu la chance d'assister à un spectacle de haute qualité. Le groupe francoontarien *Cano* nous a fait passer une soirée inoubliable. Ce fut non seulement le meilleur spectacle de la semaine d'orientation, mais aussi l'un des meilleurs qui ait été présenté à Glendon entros ans. Maneige est le seul autre groupe qui soit venu et qui ait atteint un niveau de professionnalisme comparable.

Chacun des membres de *Cano* s'est avéré être un musicien de talent. Vraiment, nous avons eu droit à une performance de qualité. Nous devons en remercier l'association étudiante et *La Grenouillère* qui ont travaillé en collaboration. A cause d'un manque à collaborer, nous n'avons pas eu le spectacle de *Robert Paquette* l'an dernier. Espérons que l'esprit d'entente continuera d'exister et que nous aurons d'autres spectacles de qualités. Je ne sais pas ce qu'ont en tête les membres de l'association, mais je sais que ceux de *La Grenouillère* ont plusieurs projets en tête.

# IDLES FILLED THAT GAP

*The Idles* made their debut to a paying public on Tuesday night of orientation week, in a packed O.D.H.

They had changed their drummer since the last time they were here ( in the Café over the summer) giving their sound a lot less crash and bang, and a lot more dance beat. And the crowd made good use of it. Whether it was the the high energy of the band, or the pent-up rowdiness after the evening's Annual Wine and Cheese, the *Idles* pulled off the best dance of the week. Their mix of rock classics and originals had everyone on their feet the whole night. In fact, if it hadn't been for this band, there wouldn't have been a good party all Orientation Week. *Cano* was an amazing band, a talented group musically, which is something too seldom seen on campus, but an Orientation Week needs some head-banging dance music so that we can get to know all the new recruits! With luck, we'll see the *Idles* again during the Winter Carnival.

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Glendon Hall - Lower Level  
**MAX MOUSE AND THE  
RADIO-FREE GORILLAS**  
**FRIDAY AND SATURDAY NIGHT**  
7:30PM - 9PM NO COVER  
LICENSED

by Lee Zimmerman, Sports Editor

Well, sports fans, it's time for our annual review of the Toronto teams. I know that all of you Glendon veterans have been waiting with baited breath for months in eager expectation of this very column! And now, as you so feverishly gobble up every word that I write, let me assure you that in no way has my opinion of these teams been influenced by the amazing bribes repeatedly offered me. Why, just yesterday, **Peter Bavasi** himself came by the *Pro Tem* offices to offer me seasons tickets in the private boxes and all the ice cold beer I could consume in one season. I just laughed in his face. 'Ha!' said I. Two weeks ago, Willy Wood, would you believe it, **WILLY WOOD**, sent Tanya, head Argo cheerleader, over to my home with an offer that would have caused lesser men to collapse at her feet in erotic expectation. Naturally, I accepted her offer (after all, I'm a lesser man too!), which I guess partially explains the favourable review I give the Argos this year. And I won't even mention in a family publication such as *Pro Tem* the incredible offer with which Darryl Sittler presented me (suffice it to say that it concerned 3 of Mike Palmateer's former groupies and half a pound of butter).

But let's get right to the point of this article - and that is, of course, a critical, witty and articulate analysis of the Toronto sports scene. And here it is, fans, in alphabetical order: **Argos:** suck. **Blizzard:** Bite the big one. **Blue Jays:** The pits. **Maple Leafs:** Yech! And that just about wraps it up for this week, folks. So, until next week, always remember our motto here at *Pro Tem Sports Inc.:* Play hard, but play to... Uh, I've just been informed by my editor that I've got 3 more columns to fill up, so I will now proceed with an even more detailed (if that's possible) analysis of the teams.

#### TORONTO ARGONAUTS

I think I've finally learned my lesson about the Argos, and therefore will no longer bet on them (Sorry, Ian, you'll have to find a job now!). Both the offence and the defence are seriously flawed. The defensive line is non-existent. Bruce Clark is young, big and swift of feet, and will someday be great, but a combination of his rookie mistakes (an astonishing number of offsides per game) and the double coverage he usually receives has to a great extent neutralized his effectiveness. With Kim Corrigan sidelined, there seems to be no one capable of taking advantage of Clark's double coverage, hence the total absence of anything remotely resembling a pass rush. This has serious repercussions on the rest of the defense, especially

the relatively inexperienced secondary.

On offence, the problems are no less serious. The offensive line does a mediocre job of protecting the quarterback, but does an absolutely brutal job of opening holes for the running game. Add to this the lack of a fullback who can consistently plow through for 4 or 5 yards in crucial situations (the last one Argos had was Neil Lumsden of Edmonton) and you have a messy picture indeed. Terry Metcalf is immensely talented and exciting, but he can't block for himself and run at the same time. The receivers are all first rate. Dave Newman is a gutsy competitor who isn't afraid to haul down catches in the middle. Bob Gaddis and Terry Greer are good outside receivers, while Peter Muller (although not used nearly enough) is a solid player, and an ex-L.P.C.I. student to boot! The quarterback situation is less clear-cut. Mark Jackson seemed to be letting the pressure get to him in his last few games after an amazingly good start. Jimmy Streater is oh so green and oh so tiny, but may eventually turn out to be an exciting and competent quarterback. Tony Adams has proven that he can complete the short passes last year. Now we'll find out whether he can make good on the long ones. Willy Wood is a brutally honest and patient coach. It remains to be seen whether management will be so patient. Will the Boatmen make the playoffs? The next 2 games should answer that question.

#### TORONTO BLIZZARD

This should be easy, seeing as I know next to nothing about soccer. The Blizzard has two great players: Jomo Sono and Tony Chursky, the goalie. All the other players seem to be destined for the hairy chop due to the team's policy of never keeping their roster intact from one year to the next. The ownership is rich and solid, so if they go out and get some quality players, they have a chance of eventually making Toronto a truly great market for soccer.

#### TORONTO BLUE JAYS

It has been an interesting year for Bobby Mattick's baseball team. Certainly, the club has bettered itself compared to past years, but there is still plenty of room for improvement. A baseball team's strength supposedly rests up the middle, that is to say with the catcher, the lefthanded pitcher, the shortstop and the centre fielder. The Blue Jays would have had an excellent catcher this year if they had not traded away Rick Cerone.

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What they have is a couple of second-string receivers in Ernie Whitt and Bob Davis, Whitt being the better of the two. The Jays would have had an excellent lefthanded thrower in Tommy Underwood but he went in the same deal to the Yankees as did Cerone, his battery-mate. Paul Mirabella, the lefty they got in return, can't cut the mustard in the big leagues and as a result the Jays don't even have a lefthanded starter.

At shortstop, Alfredo Griffin has great range, but still makes too many errors. His league-leading double-play work with Damaso Garcia is a definite plus, however. In centre field, Barry Bonnel looks fairly solid. His predecessor at that position, Rick Bosetti, couldn't get a hit off my Grandma's pitching (granted, she **does** have a wicked slider, but still...).

John Mayberry at first likes to bang his head repeatedly against the wall. *Question, sports fans:* Where do you try to hit the ball when the opposition's entire infield is playing you to the rightfield side of second base? Big John's answer is 'right field, of course', which is why every year he hits a solid .235. His R.B.I.'s come almost exclusively from his home runs, something no shift can protect against.

Garcia at second base is the second best rookie in the American League. His defence and his hitting are superb. Next year he will naturally drop twenty points off this year's average due to the sophomore jinx, but he still will be a valuable player. Roy Howell has been little more than mediocre both at bat and in the field. Add to this the fact that he is the club's highly vocal union representative and you immediately understand why the Jays are letting him go after this year.

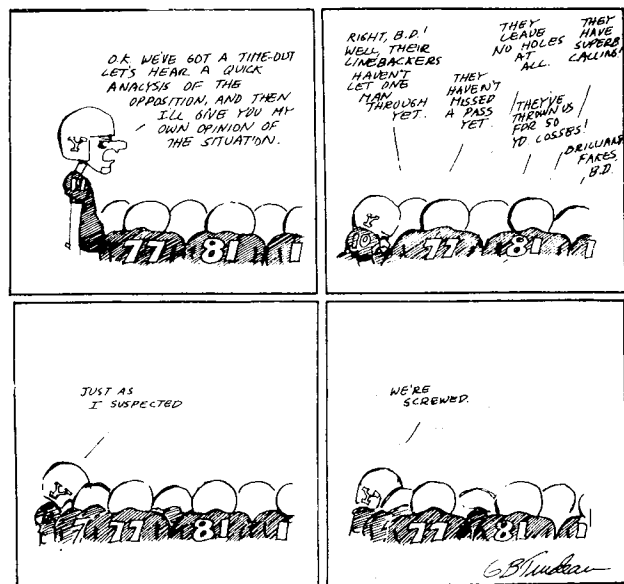
Dave Stieb (Dorothy Watson's favourite pitcher) and Jim Clancy are blue chippers. The problem is that they are (with the possible exception of Jackson Todd) the only two pitchers the Jays have got. Joey McLaughlin is not consistent enough to be a dependable stopper in the bullpen, so he has been turned into a starter. It is too early to tell whether he will be effective in this role. Luis Leal just flat out stinks. Even in the minors, his record was terrible, which kind of makes you wonder why he was recalled in the first place. Jerry Garvin has proven himself a good reliever, but he can't do it all. So for next year, here's what the Jays need the most. A first string catcher to go along with Whitt. A good lefthanded starter (*any* lefthanded starter!), a righthanded reliever, and a third baseman. Only if they improve themselves in these areas will the club manage to win 60-plus games again next year.

### TORONTO MAPLE LEAFS

Training Camp is just getting under way and, as usual for this time of year, Leaf hopes are high. Joe Crozier's mandate as coach will be to drastically reduce the team's *horrid* goals-against average, and steps taken by the now ailing Punch Imlach should be of great help here. But before any progress can be made, the Leafs must sign Borje Salming, the best back-liner in hockey. Ballard says he's asking for \$500,000 a year, a *steal* considering his amazing talents. Add to Salming the likes of Robert Picard, David Shand, a healthy Dave Farrish and Dave Burrows, and newcomer Slav Duris, and you have the makings of a pretty fine 6-man rear-guard. Oh yeah, there's always Ian Turnbull, a good skater, stick-handler and shooter. Only one problem with him: he *can't pass the puck, he simply does not know how!* Hopefully the rumours of him being traded for B.J. MacDonald (46 goals last year) are true. It would be a steal.

Goaltending looks good. Jiri Chra showed last year that he has first-rate potential. Curt Ridley, Jim Bédard, or Paul Harrison are all competent back-up men. The Leafs look strong up the middle with Sittler, Boschman, Derlago, and either Norman Aubin or Paul Gardner (slow-skating goal-scorers), or Mike Kaszycki or Jimmy Jones (low-scoring checkers) as the fourth centre. The right side looks pretty solid as well, with Paiement, Vaive, Saganiuk, and perhaps newly-acquired Tim Coulis as the extra forward. Three speedsters (Hickey, Anderson and Martin) along with one mucker (Maloney) highlight the left side.

What we end up with here is a young but talented team that has some depth at most of the positions, certainly a squad much improved over last year's saps.



## CHUM GETS TAUGHT A LESSON

by Joseph Holmes

Thrills and chills were the order of the day here at Glendon last Thursday when our very own softball team went up against the *Chum All-Stars*. Both teams were in excellent form, however, and despite several bone-chilling plays by each side the game ended up tied at 11 all.

Some of the best names in Glendon softball were in force, including *Tony 'Grass' Ingrassia* who never failed to produce gasps of awe in the crowd with his amazing pitching. On the Chum side, *Jay Nelson* and *Bob McGee* proved they're more than just another pair of pretty faces with winning manoeuvres that would have turned the *Blue Jays* green with envy.

The game started out slowly enough, with the *Glendon Soft Balls* trailing Chum at the end of the first inning at 3-0. But the home team swiftly recouped their losses and at the end of the fourth inning the score stood at 7-5 for Chum.

Due to an amazing turnout in Glendon's call for players the week earlier, Glendon had enough people on hand to change teams after the fourth inning and that's where things picked up.

*'Radio' Ron Stermac* proved that four innings spent chasing runaway balls by the Don River behind the batters had not gone to waste - a high pop deep into right field looked like Chum was on its way to victory, until Stermac pulled the winning manoeuvre, catching the pop, making the third out for Chum with bases loaded.

Glendon's heavy hitters were up next and the score quickly moved up to 11 all. And it was there that the score rested, despite an extra inning.

*The All Stars* turned out to be a very friendly team and after the game free Chum frisbees flowed almost as smoothly as the suds downed by the teams at the Café.





# THE CONDUCTOR AND OTHER ELECTRIC FESTIVAL FEATURES

by Al Umnus

**Andrzej Wajda** was introduced to the Toronto Festival audience as the leader of the 'New Wave' in Polish cinema, but that wave has stretched over twenty-five years. Wajda began it all with his 'war trilogy' and his latest film, *THE CONDUCTOR*, demonstrates that he remains one of the Grand Masters of world cinema. It may serve to introduce his work to a new generation in North America.

Wajda chronicles the return of an aging, world-famous conductor to the small provincial town where he originally made his reputation - this acclaim allowed him to flee Poland and renounce his roots. The visit is inspired by his need to escape from celebrity at the end of his life, and more so by an encounter with *Marta*, a violinist in the town orchestra whose mother was the great Love/Muse of his life. *Lasocki* struggles vainly to recapture through Marta the life he had abandoned in favour of sterile success.

While the conductor pursues his own dreams, his triumphant arrival turns the town on its ear. Marta's marriage becomes strained because of the sexual and artistic jealousy of Adam, the megalomaniac conductor of the orchestra. The orchestra members acquire delusions of grandeur, and become virtuosos under Lasocki's baton, but the cultural czars are anxious to avoid international

embarrassment, so they import musicians from Warsaw for 're-enforcement' - observing this fiasco, Lasocki abandons the podium, and wanders off to die at the end of the queue for tickets to his own concert.

This synopsis does little justice to the intricacy of Wajda's parable, nor to the genteel formality of his cinematic method. With *John Gielgud* in the title role, it seems superfluous to say that the standard of acting is impeccable. Gielgud clearly interpreted the role as a reflection of his own artistic twilight, and brings a lifetime of emotional expertise to a character which is in fact rather sketchily conceived by the scenarist. But once his gilded tones embrace the lines, you don't really notice.

Krystyna Janda complements the old lion all the way, and their scenes together are electrifying. Janda, a Wajda 'discovery', radiates a unique aura of cerebral slavic sexuality that should make her

one of the most important young actresses of the '80s.

These two performances would be reason enough to see *THE CONDUCTOR*, and as a standard-bearer for all that's best in Polish cinema today, it deserves a world-wide audience. Let's hope it returns to Toronto soon.

## FESTIVAL FOOTNOTES:

Other hoped-for reprises: *RETURN OF THE SECAUCUS SEVEN*, a \$60,000. 'Less is More' effort that exemplifies the virtues of independent cinema. It could well achieve the same sleeper success as *BREAKING AWAY*, since audiences really seemed enchanted by it ... *IN FOR TREATMENT*, the low-budget Dutch entry which monopolized attention in the *CRITIC'S CHOICE* programme ... *THE TRIALS OF ALGER HISS*, the one diamond in a rough and unready documentary series ... The festival thus far has introduced some stunning new female phenomena: *Krystyna Janda (THE CONDUCTOR)*; *Nina Hagen (CHA-CHA)*; *Charlotte Laurier (LES BONS DEBARRAS)*; *Conchata Farrell (HEARTLAND)*, not to mention *Nauseating Nancy* in *DOA* ... *Least Popular Film* (By Common Consent) *Suzanne*, the Canadian gala. Way to go, guys! Keep those Capital Cost Allowances coming in!

La Compagnie d'assurance Allstate du Canada est actuellement à la recherche d'un traducteur ou traductrice intermédiaire pour son Service français. Le candidat idéal possédera un diplôme universitaire en traduction ou en linguistique, une excellente maîtrise des langues française et anglaise et 4 ans d'expérience dans le domaine de la traduction. Il existe également un poste d'appréciateur ou souscripteur junior bilingue dans le département d'Assurance-vie. L'expérience dans ce domaine est un atout, mais n'est pas requise. Le traitement pour les deux postes sera déterminé selon les qualifications des candidats. Les personnes intéressées sont priées de contacter:

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# THE FESTIVAL OF FESTIVALS

September 19, 1980.

*Toronto's fifth annual international film festival recently ravaged our city, and Pro Tem was there. What follows on the next pages are capsule reviews of some of the most memorable films.*

## OPNAME



This is unquestionably the finest film shown at the Festival this year. *Opname* tells the story of an ordinary, middle-aged gardener who enters the hospital for what he thinks will be a simple series of tests. Unknown to him, however, he has terminal cancer. He is kept in ignorance of his condition by the well-meaning medical staff and by his wife, but through a slow and painful process, he discovers and eventually accepts the truth.

*Opname* features some of the finest and most honest acting performances ever recorded on film. The direction is fast-paced and inobtrusive, the camera work simple yet efficient.

The movie touchingly explores the gardener's relationships with his family, fellow patients and

medical staff. In one truly unforgettable scene, his young roommate (also a terminal case) awakens in the middle of the night to discover his hair falling out. Unable to control his fear, the young man conveys the panic of his situation to the gardener in babbling tones while the latter attempts to calm him. In another beautifully filmed sequence, the young man (sexually inexperienced) awkwardly attempts to reach out to a visiting female acquaintance in the hospital. But the despair so evident in his eyes causes her to flee.

The messages in this film are clear. Terminal patients should be allowed to live out what little time they have 'in a human way', rather than having their lives 'prolonged with all sorts of medical treatments'. Also, death is the supreme equalizer. At one point, the gardener sadly remarks to his roommate, 'There are twenty years between us, but we're really the same age'. This Dutch film contains not one false or artificially sentimental note. It is a great film, *an absolute must*.

by Lee Zimmerman

NOTES NOTES  
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NOTES NOTES

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The Catholic Youth Organization (C.Y.O.) is in need of volunteers to work with children and teenagers in Youth Centres in Scarborough, the West End and various other locations in the city of Toronto.

We need people who can give one or two evenings a week to provide leisure and recreational activities to needy youth. Please call Carolann Hayward at 920-2393.

There is a Catholic Priest on Campus each Wednesday available for Counselling or just friendly chats.

# LE FESTIVAL DES FESTIVALS

by Lee Zimmerman

## L'HOMME A TOUT FAIRE



Micheline Lanctôt (la petite amie de Richard Dreyfuss dans *Duddy Kravitz*) est la scénariste et la réalisatrice de cet excellent film québécois. Jocelyn Bérubé tient le rôle d'Armand, un bricoleur bonasse qui tombe en amour souvent et sans hésitation. La belle Thérèse (Andrée Pelletier) est une de ses clientes. Délaissée par son mari arrogant, elle regarde Armand pendant qu'il travaille. Découvrant en lui une tendresse et une gentillesse qui manquent à son époux, Thérèse commence une liaison avec Armand. Mais à l'instar des films de Lina Wertmüller (*Swept Away* en particulier) cette affaire de coeur est vouée à l'échec dès le début puisqu'Armand ne fait pas partie de la même classe sociale que Thérèse.

## LES BONS DÉBARRAS



Dans ce film il s'agit de Manon, jeune fille précoce de 13 ans, qui vit avec sa mère célibataire et son frère arriéré dans les montagnes du Québec. L'amour qu'a Manon pour sa mère atteint un tel point qu'elle essaie de se débarrasser de tous ceux qui, à ses yeux, pourraient s'interposer.

Le film, réalisé par le vétéran de Radio Canada anglais Francis Mankiewicz, est quelquefois triste, d'autre fois tordant, et retient constamment l'intérêt des spectateurs. Le sous-titrage constitue l'unique défaut; maintes et maintes fois, l'excellent dialogue (écrit par le scénariste Réjean Ducharme) est mal traduit au bas de l'écran (*Alors, on t'a mis dehors?* devient *Did you skip class?*, pour n'en citer qu'un petit exemple). Le film a été toutefois un des meilleurs au Festival.

## COURAGE FUYONS

Le réalisateur Yves Robert a réuni autour de lui plusieurs de ses vedettes (Jean Rochefort y compris) du film *Pardon mon affaire*. Catherine Deneuve joue le premier rôle féminin, celui d'une chanteuse qui ne s'intéresse qu'aux hommes *machos*. Cela pose un problème presque insurmontable à Martin Belhomme (Rochefort), dont la lâcheté héréditaire nous est révélée au début du film par une série de *actualités filmées* (news-reels) de son aïeul minable. En faisant la cour à Eva (Deneuve), Martin fait semblant d'être agressif, mais quand un ancien amant d'Eva le menace d'un couteau, Martin s'enfuit sans arrière-pensée. Ils se réunissent quelques années plus tard dans des circonstances bizarres et comiques.

Le comique dans le film vient aussi du fait que le réalisateur a réussi à insérer un peu de publicité, peut-être pour renflouer le budget, car à un moment donné on voit Deneuve en train de prendre un bain, à côté d'une bouteille de *Channel #5*. *Courage fuyons* est un film très agréable et humoristique, et la musique (jouée par Philippe Catherine, un guitariste renommé) est excellente aussi.

## LES TURLUPINS

Les réalisateurs français, surtout Francois Truffaut, sont bien connus pour leurs films sur les enfants. Or c'est dans la plus pure tradition du cinéma français que Bernard Révon, coauteur d'un de ces films (*Baisers volés*) a écrit et réalisé *Les Turlupins*.

A l'époque de l'Occupation allemande en France, deux jeunes farceurs ont des aventures académiques de même que sentimentales. Au début, les farces sont bêtes et, par conséquent, le film traîne un peu, mais Révon ne tarde pas à activer les choses. *Les Turlupins* est bien divertissant et touchant; on sort du cinéma le sourire aux lèvres. Que peut-on espérer de plus!

## BUFFOONS IN BLUE (PART TWO)

by Jay Semloh

You newcomers to Glendon have probably noticed by now the several blueclad, shadylooking characters lurking around Campus.

These persons of dubious intentions, you may be relieved to know, are *not* rapists or burglars--but: *stay on guard*, for these scoundrels out searching for victims pose a far greater hazard than any mere criminal.

Wearing spiffy little blue & white caps, playing 'Breaker Breaker' with spiffy little matching walkietalkies, these vultures prey on all Hapless Glendonites so foolish as to venture onto Campus Property.

Yes, you guessed it-I'm talking about none other than our own *Glendon Security Guards* (or should I say *insecurity?*).

**I PUT IT TO YOU:**

*Is it Security to lock all the doors of York Hall at 10pm?*

Ever spent all day in the library, writing feverishly, then tried to drop off your term paper in your prof's office in York Hall, only to be stymied by locked doors while your essay burns in your hand?

*The only persons stopped by these laughable 'security' measures are earnest students of honest purposes - any mischievous vandal or thief out to wreak havoc could easily evade simple locked doors. Meanwhile we're all inconvenienced.*

These overdressed metermaids need to feel secure while they doze the night away -so they lock us out. And we're *paying* for this!

CONTINUED ON FACING PAGE

**BEAVER FOODS WELCOMES YOU BACK**



NEW DELI-BAR - Made-to-order sandwiches  
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**LOOK FOR OUR REGULAR  
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*Eric Cameron our new manager and Franz Walper our new chef would appreciate hearing your comments to help assure your satisfaction with our food and service. We wish you a successful year and look forward to serving you.*

# BEAVER

I hope you never let a guest come to Glendon to pick you up. He'll surely be struck by the *Triple Whammy*.

**WHAMMY #1** Speed bumps of enormous proportions lurking malevolently throughout our Campus roads, *sans* visible warning signs - sure to ruin any car's shocks and suspension. And Security loves it. I noticed that they've recently painted them yellow so you'll know what's coming after the first one gets you. How generous they are.

**WHAMMY #2** The pesty gremlin in the Booth. If he doesn't harangue you for coming in too fast, he'll throw several coronaries in convincing you to park Down Under.

You may never get back.

**WHAMMY #3** *When they're not busy locking you out, these fellows spend all their waking hours running around Glendon, ticket book in hand, slapping little yellow tickets on every movable object bigger than a breadbox. This in itself isn't too upsetting (Vince McCormack covered his entire bedroom wall with one year's supply), but they've taken to a new tack - plastering two square feet of yor windshield with those DAMNED notices - and they don't come off easily. I wonder how many hours burning the midnight oil it took to think this one up.*

*Why can't Glendon have a real Security force? Instead we get Bumblin' Bill and the Mouseketeers. To think that we're paying those outrageous wages to a gang of incompetents who couldn't even stop a mob from entering the Library after midnight and reversing more than six hundred books in the stacks. And as for tracking down the perpetrators - what do you think they found out?...That's right, as much as these clowns are worth.*

(Postscript: After spending five years at Glendon I've come to understand the intense loathing my classmates harbour for these simpletons. But it's not wise to criticise this sham we call Glendon Security; at one time or another, all of us have need of their favours (like opening a door to York Hall), and anyone planning on spending time here should be in their good graces. Therefore, in my own interest, I'm using an alias for this column to throw them off the scent - don't worry, they'll *never* track me down!)

As long as I'm in a ravaging mood, let me publicly wonder how long our Library will continue to hound us impoverished students. It's been five years now that I must go without a Library Card, and all because of some silly little technicality of \$26 in fines. I guess until Jolly John Quixley sees the light and reinstates me I'll have to go on removing books without the benefit of a Card (or of a due date, if you get what I mean...). Which reminds me - anyone wishing to know how to 'circumvent' the new surveillance equipment in the Library: I'll be giving lessons at 6pm today in the Pro Tem Offices. See you there.

So much for today. See you next week kiddies. *Joe Cool.*

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**THERE WILL BE A MEETING OF PRO TEM STAFF  
FRIDAY AT 3:15. EVERYBODY AND ANYBODY IS  
WELCOME. PRO TEM OFFICES CAN BE FOUND  
ON THE MAIN FLOOR OF THE GLENDON MAN-  
SION.**

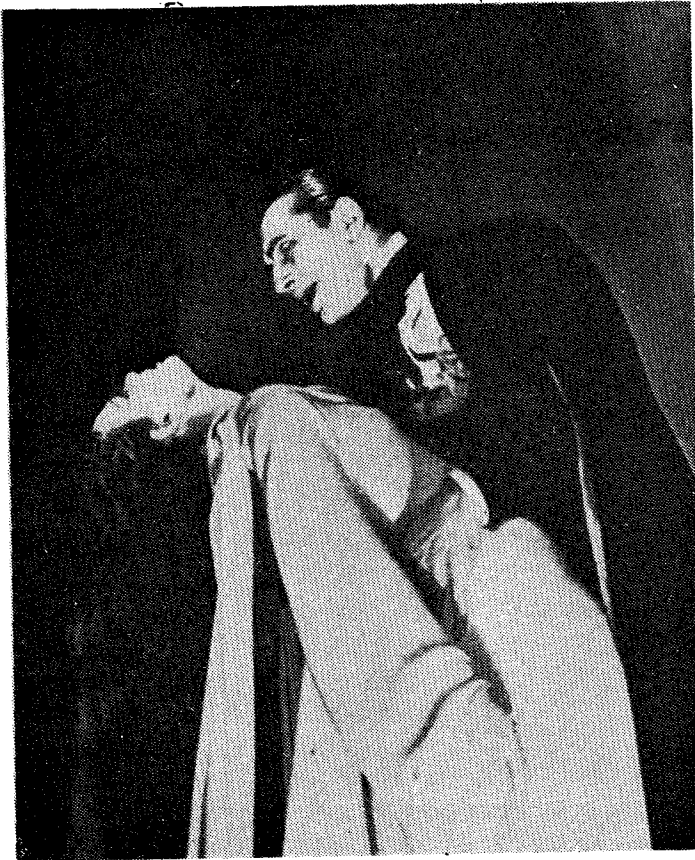
## THE MOVIE BUFF

by Joseph Holmes

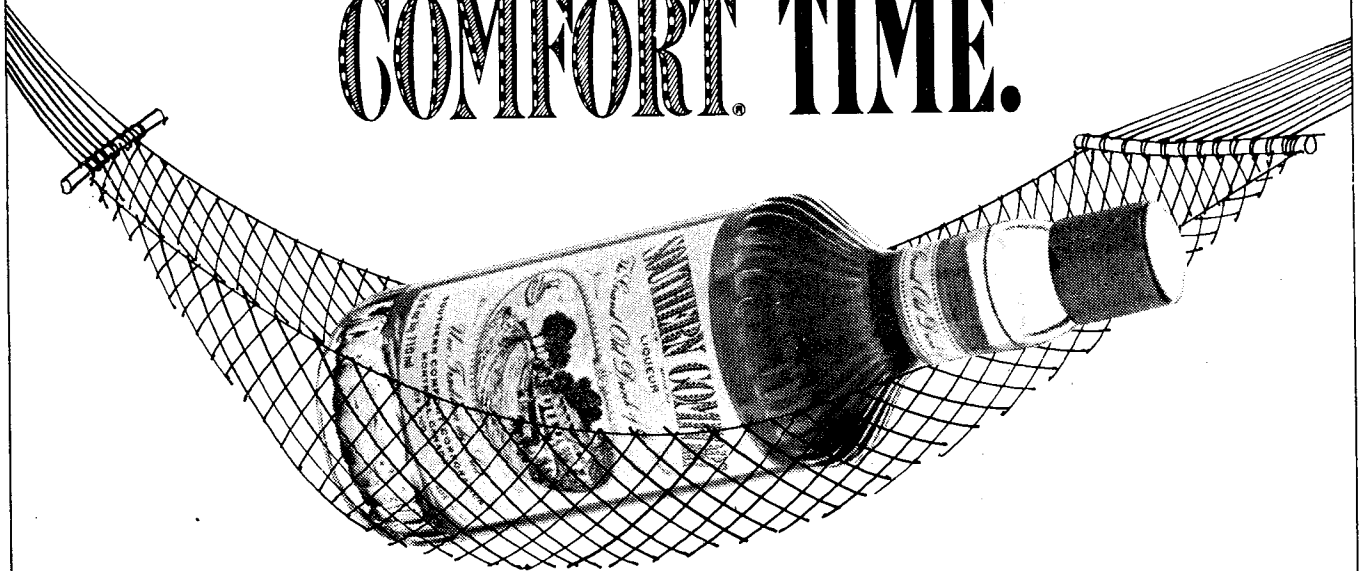
**Yowsa!** We're **back** for our **THIRD YEAR** in a row! Yes, friends and neighbours, mummies & daddies, boys and girls - once again do *The Café de la Terrasse* and *The Movie Buff* team up to offer **FREE BEVERAGES** to the first person to identify our Movie of the Week (as for the beverage - the LCBO won't let us print '**beer**', so I can't tell you that that is what we give away)!

It's really simple: just search the ol' gray matter to try to remember what the film was, and just to make it easy, we'll tell you the name of the speaker! Tell me your answer before we go to press next week and if you're first you win the *bee* - ah, beverage.

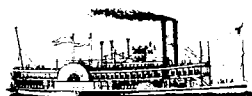
**Ready? OK - In which movie did Jack Nicholson say:** (dum te dum dum)  
'You can hold it between your *knees* for all I care!'



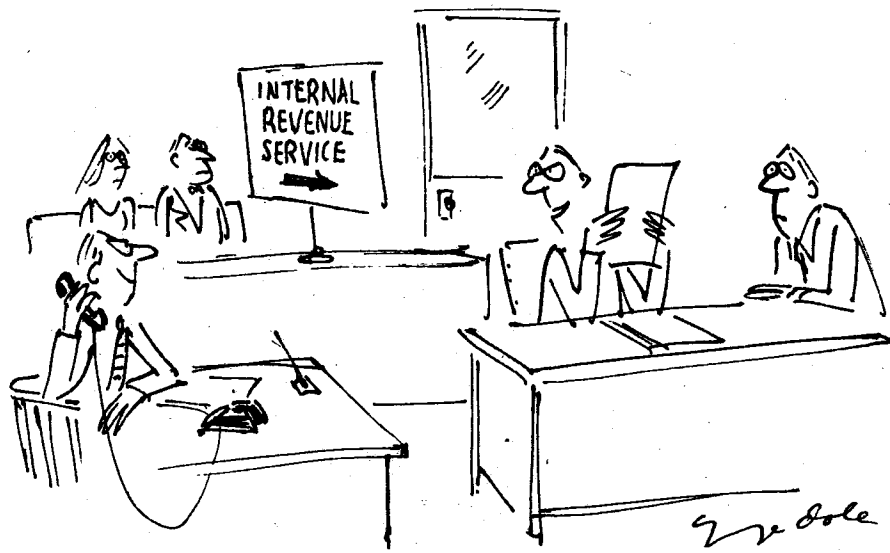
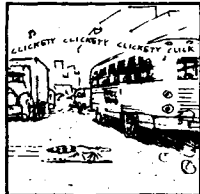
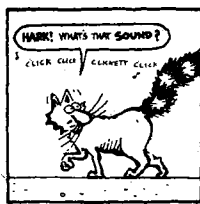
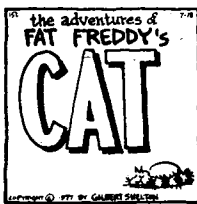
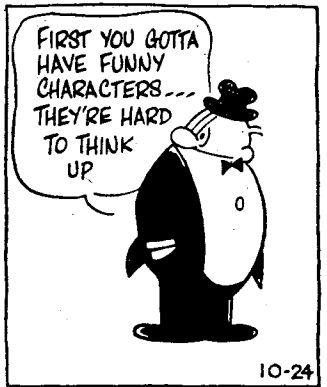
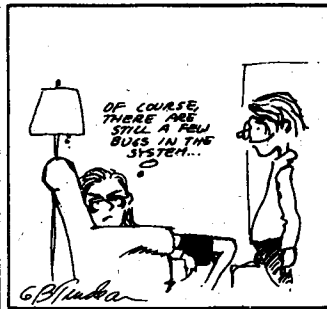
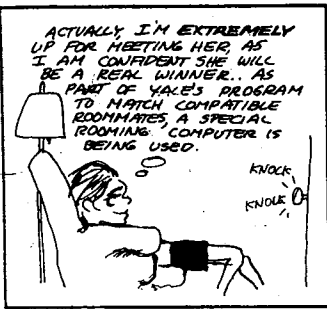
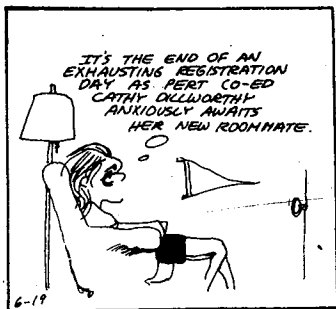
# COMFORT. TIME.



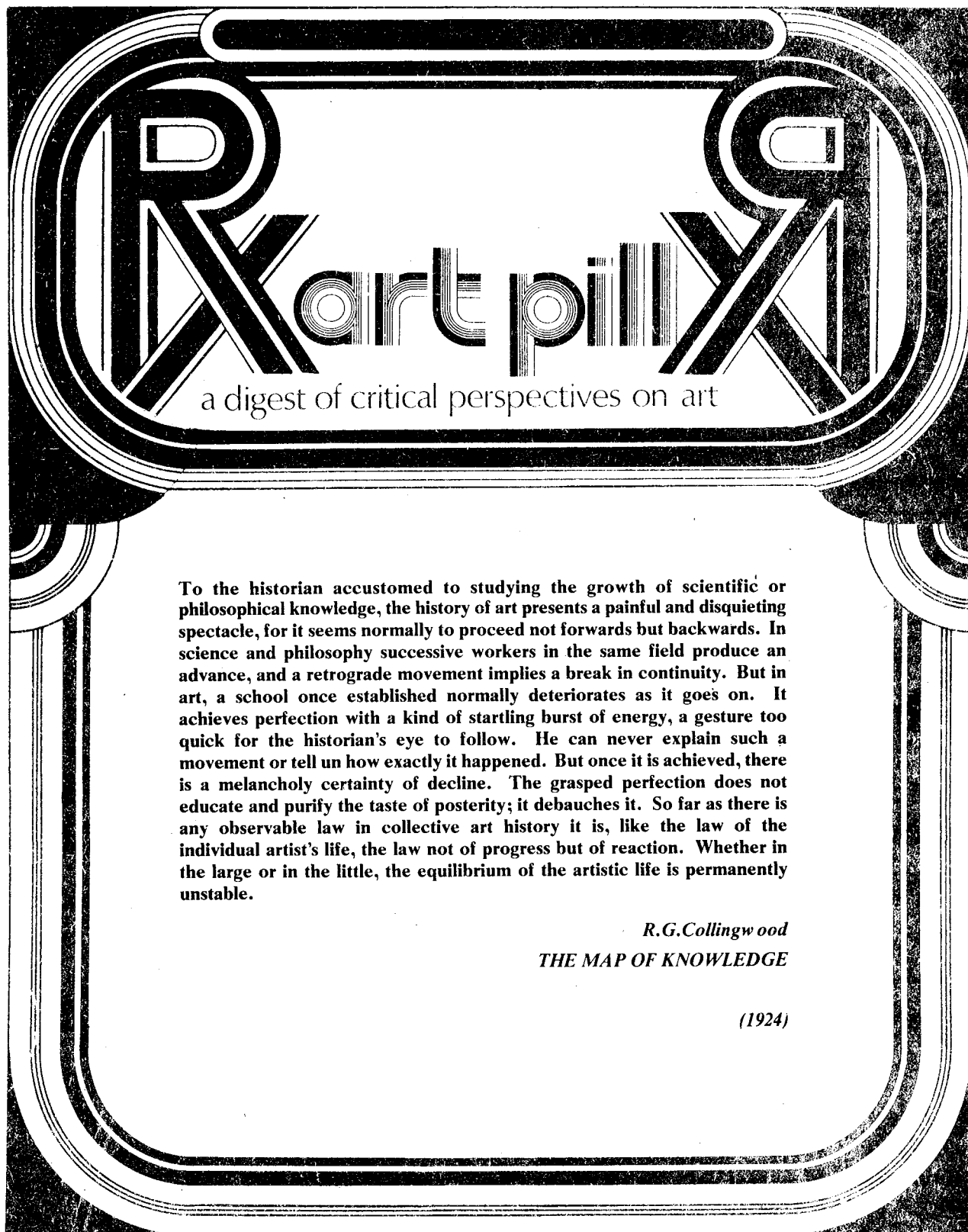
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R'art pill  
a digest of critical perspectives on art

To the historian accustomed to studying the growth of scientific or philosophical knowledge, the history of art presents a painful and disquieting spectacle, for it seems normally to proceed not forwards but backwards. In science and philosophy successive workers in the same field produce an advance, and a retrograde movement implies a break in continuity. But in art, a school once established normally deteriorates as it goes on. It achieves perfection with a kind of startling burst of energy, a gesture too quick for the historian's eye to follow. He can never explain such a movement or tell un how exactly it happened. But once it is achieved, there is a melancholy certainty of decline. The grasped perfection does not educate and purify the taste of posterity; it debauches it. So far as there is any observable law in collective art history it is, like the law of the individual artist's life, the law not of progress but of reaction. Whether in the large or in the little, the equilibrium of the artistic life is permanently unstable.

*R.G. Collingwood*  
*THE MAP OF KNOWLEDGE*

(1924)