

PRO TEM

WE GOT LETTERS! WE GOT LETTERS! WE GOT LETTERS! WE GOT LETTERS! WE GOT LETTERS! WE GOT LETTERS! WE GOT LETTERS! WE GOT LETTERS! WE GOT LETTERS! WE GOT LETTERS! WE GOT LETTERS! WE GOT LETTERS!

Re: National Union of Students[Association of Student Councils Conference - Winnipeg, Oct. 15-19, 1980.

I wonder how many Glendonites are aware of the existence of a national student movement that lobbies on a federal level? Until last week I was aware only that Glendon belonged to both the Association of Student Councils (AOSC) and the National Union of Students (NUS/UNE) but had no ideas as to the scope of these groups.

Last week, on October 15-19, NUS held its semi-annual general meeting in conjunction with AOSC's annual meeting, at the University of Winnipeg. It was attended by a broad representation of Canadian students including delegates from the Quebec student organizations, 'l'Aneg' and 'Raeu'.

The conference was crucial to the formation of a new Canadian student movement which would consist of a student services wing (formerly the AOSC) and a national political wing (formerly NUS/UNE). The services wing offers established services such as the International Student Identity Card (ISIC), the Canadian University Travel Service (CUTS) and various student exchange programmes. Prospective programmes include a student insurance plan, a Canadian speaker's programme and a cross-Canada entertainment booking service.

The national political wing (NUS/UNE) has prepared research papers on the problems of student aid, student unemployment, university financing, student housing and women's and francophone issues. It has lobbied at the federal level and has presented proposals to the Task Force on Student aid programmes.

The major task of the Winnipeg conference was the creation of a combined, and therefore stronger, Canadian student movement. The restructuring workshops were long, slow and often frustrating as some students were bitterly opposed to the combination of student services and politics. Arguments in favour of the creation of a new national student movement (which has not been officially renamed) were put forth by the majority of delegates (including Glendon College) who were strongly in favour of the combination of services and politics.

Given the special nature of glendon College, I attended a workshop which outlined the problems of Francophone students studying outside of Quebec. Together with a repres-

entative from l'ANEQ (l'Association Nationale des Etudiants au Quebec), Glendon proposed a motion that the new national student movement should address itself to the special problems of francophones studying outside of Quebec and encourage their participation in all aspects of the new national student movement.

Glendon also moved that, 'the new student organization will seek all possible avenues of co-operation with organised Quebec students, while recognizing their right to organize separately. Our commitment to an exchange of non-voting representatives on the respective executive bodies was reaffirmed.' This was passed at the final plenary by a strong majority.

I would take this opportunity to urge all Glendonites to support the student movement in whatever ways they can which includes using the Canadian University Travel Service, purchasing an International Student Identity Card and supporting the lobbies and rallies sponsored by the Ontario Federation of Students or the new national student movement.

Information on any of the student services offered to Glendonites and information on the various issues supported by the OFS and NUS/UNE is available in our own Glendon College Student Union Office (beside the Junior Common Room for those who aren't aware of its existence or location). I can assure you that the friendly people in the office will be thrilled to answer all your questions (or direct you to someone who can). Dorothy asks that you please not leave muffin wrappers lying about.

Finally, I'd like to thank the GCSU for sending me (Ann Capling) and John Orrett to the conference. While it was, at times, tedious and exasperating, it was also a great privilege to participate in the excitement and enthusiasm in the building of a new national student movement.

Letter to the Editor:

I find it quite astounding that our Pro Tem Editor-in-chief, Mr. Joseph Holmes, is continuing to ignore some the major events and issues concerning Glendon students.

The first, and most important, failure in my eyes and those of the Council of the G.C.S.U.[A.E.C.G. is that Pro Tem did not report on the results of, or the issues implicated in, our by-elections and OFS[FEO

referendum. It is indeed bewildering in the light of the fact that *The Varsity* (two articles), *Excalibur*, and Ryerson's paper, *The Eye Opener*, all have felt that Glendon's results were important enough to support.

Furthermore, another article (written by Ann Capling, Canadian Studies Rep. on the Council) on the National Union of Students conference in Winnipeg, was not included in last week's issue, despite the fact that it was handed in on time. Conversely, almost two full pages of C.U.P. articles were included in this issue while they have absolutely no relevance to this campus.

The notice about our Blood Donor Clinic was carefully hidden on a page with a play review, and with no headline to focus one's attention on the article. Thus, how can we expect to encourage participation from our students on this campus, if Pro Tem continues to ignore the major happenings on campus.

While none of us are perfect, the editor should certainly show more interest in what council is doing, and thereafter accurately inform the students of the issues.

Our editor is shrugging off his responsibility to properly inform the students and is thereby leading the wave of apathy among students at this College. An informed public is an active public! Pro Tem is not Number One, they have to try harder!

Dorothy Watson President G.C.S.U.

(If only one of these 'outraged students' would take 30 seconds out of their day to come down and glance at our operation, they might understand why not every Tom, Dick and Harry who walks in can have their 'writing' magically transformed into print instantaneously. (Ann Capling's submission is printed elsewhere on this page, as she would have known had she cared to ask.) The writer correctly points out that Pro Tem is not Number 1. We're very far down the list, following the Varsity, the Silhouette, the Ryersonian, the Charlatan - in short, all the papers with seven to eight times our budget and at least five times our staff. Also, I am very disappointed that Miss Watson would have Pro Tem ignore our fellow Canadian Universities, even unto the point of not reporting the news they care enough to send to us. Finally, if you don't like the placement of certain articles, come in and place them yourself; otherwise, I will continue to trust my hard-working staff to make the best decisions themselves. -The Editor)

PRO TEM

La voix du
Collège Glendon

The Voice of
Glendon College

Volume 1 Number 6

October 31, 1980.

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DEAR LOUISE....

WOW!!

Lookit all the letters we got! *Someone* must be reading us....

If the GCSU is among the privileged few mentioned above, then I'd like to take this opportunity to forward an open letter to *Louise Sankey*, the person responsible for entertainment on our Campus.

A few short weeks back, I took the liberty to expound in this selfsame space my sentiments of disappointment over the quality of entertainment Ms. Sankey was providing. Well, it now appears to me that if I did indeed imply that Ms. Sankey was less than competent in her role, I was sadly mistaken.

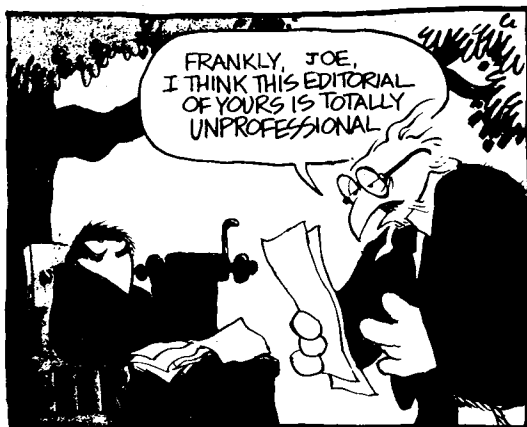
Since my editorial saw print we have been treated to a weekly display of live jazz combos in our cafeteria, and Maneige in the ODH; in addition, sugar-plum promises of future spectacles have been dangled before our culture-starved visages like Hallowe'en candy before starving children.

We know not the cause of this surprising burst of vitality on Glendon's entertainment scene, but we are certain that the credit belongs exclusively to Ms. Sankey herself.

I believe that I have never before encountered such a refreshing means of being proven wrong, and if these are the just fruits of such errors, I hope that I have much cause for apologies in the future.



EDITOR IN CHIEF



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.



Nicol Simard
Editorialiste

FRANCO-PROTECTION

Essayez pour un instant de vous imaginer dans la peau d'un membre d'une communauté linguistique minoritaire (ne craignez rien, ça ne risque pas d'arriver puisque papa Trudeau est là pour nous protéger). Est-ce fait? Oui? Bon. Vos sentez-vous différent? Sentez-vous un changement quelconque en vous? Moi pas. Or donc, nous sommes membres d'une communauté linguistique minoritaire (pour les besoins de cet article) et nous voulons nous protéger. Que devons-nous faire? Les franco-ontariens ont décidé de se regrouper en associations de tout acabis. L'une d'entre elles est Direction Jeunesse et elle nous touche de près, du moins elle le devrait.

D.J. (Direction Jeunesse) est un organisme provincial qui a pour but d'oeuvrer pour le développement de la communauté des jeunes franco-ontariens, plus particulièrement les étudiants du secondaire, du post-secondaire et les jeunes travailleurs. D.J. devrait donc être présent sous une forme ou une autre ici, à Glendon. Or, il n'en est rien. Et ce n'est pas

mes pas organisés et nous ne pouvons présentement compter que sur D.J. Et il ne semble pas que cet organisme puisse ou veuille faire son travail. J'ai proposé à ses dirigeants l'année dernière d'organiser un système de liaison entre les universités et collèges où il y a des francophones, pour qu'on ait des tournées d'artistes. Rien n'a été fait en ce sens.

D.J. a eu bien des propositions l'année dernière et peu a été fait. Il y a eu une nouvelle rencontre lors de la dernière fin de semaine d'octobre entre les dirigeants de Direction Jeunesse et des étudiants francophones représentant le post-secondaire; et d'après le rapport qu'en ont fait nos représentants, la rencontre a été presque identique à celle de l'année dernière. Donc, on peut s'attendre à ce que peu de choses en découle.

Je crois que Glendon devrait cesser de compter sur des gens aussi incompetents. Nous devrions essayer nous-mêmes d'établir des liens avec nos confrères et consoeurs du reste de l'Ontario. N'est-on jamais mieux servie que par soi-même?

parce que nous ne le leur avons pas demandé. Notre collège étant la seule institution post-secondaire du sud de l'Ontario qui puisse offrir à peu près assez de cours en français pour les francophones de la région, D.J. se devrait d'avoir un animateur à Glendon.

Existant depuis déjà 10 ans, D.J. ne s'est intéressé aux étudiants du post-secondaire que depuis 3 ans. Cet organisme a des animateurs dans presque toutes les universités et collèges du nord mais n'a pas daigné en envoyer qui que ce soit à Glendon. D.J. a pourtant quelqu'un à Hearst où il y a à peine 40 étudiants à temps plein. Pourquoi un tel état de fait? Les gens d'Ottawa ont-ils décidé de nous bouder? Qui sait?

Une chose est certaine, du moins D.J. n'a plus grand chose à voir avec le niveau secondaire puisque les étudiants franco-ontariens de ce niveau se sont déjà organisés (FESFO = Fédération des Elèves du Secondaire Franco-Ontarien). Ils sont à ce point organisés qu'ils ont leur propre système pour organiser des tournées de spectacles.

Nous, du post-secondaire, ne som-

THE WATSON REPORT

by Dorothy Watson

Despite the fact, that there was no 'Watson Report' last week, the Council of the G.C.S.U./A.E.C.G. is still as busy as ever. Last week we put on a superb concert (that of Maneige) and although attendance was low, those that did attend seemed impressed with the musical talents of the band.

Hopefully, more people will turn up for our future events or we will have to cut them off completely for budgetary reasons. So don't forget: Coming this Saturday, Teenage Head on Nov. 18 (advance ticket sales next week) the Christmas Banquet on Dec. 4th and the Sharks on Dec. 12th. It's a heavy schedule but definitely one

that is worthwhile. So please give us your support or it will be you, who will lose in the end.

Après la dernière émission de Pro Tem, je dois expliquer pourquoi le Conseil du G.C.S.U./A.E.C.G. a décidé de préconiser CUEW Local 3 dans leur lutte contre l'administration de l'Université York. CUEW Local 3 faisait objection au nombre d'étudiants dans les séminaires, de même qu'à la quantité élevée de devoirs qu'ils ont à remplir: voilà deux choses qui contribuent à la détérioration de notre éducation.

I would like to emphasize, in this case, that it is not the union that would be using the students, but rather

the university who continually casts the students off against the unions. While no one likes a strike, if there should ever be one, the only way to bring it to an immediate stop, is to show the administration that we support the unions.

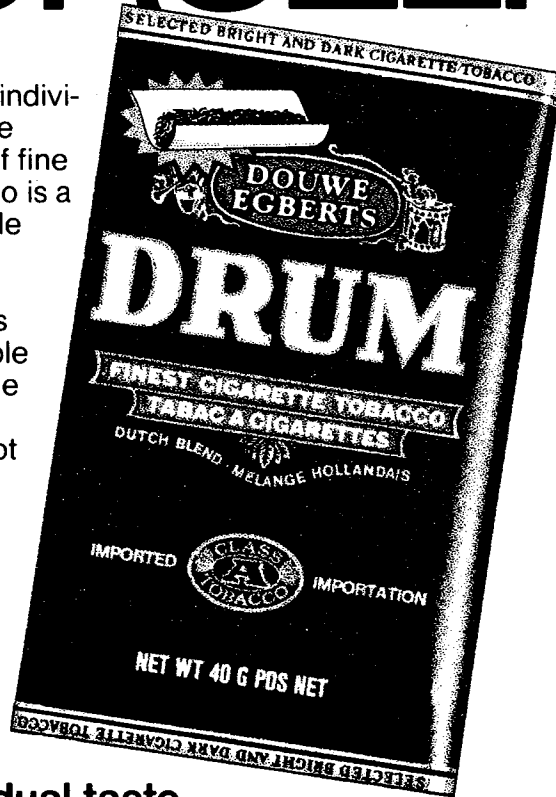
I would also like to emphasize the necessity of clubs submitting budgets to the Council, by November 7/80. If we are to allocate any funds to any clubs, we must know ahead of time who is in need of such funds.

Our blood donor clinic was not as successful as last year, with 105 people offering their pints and 83 pints actually taken in.

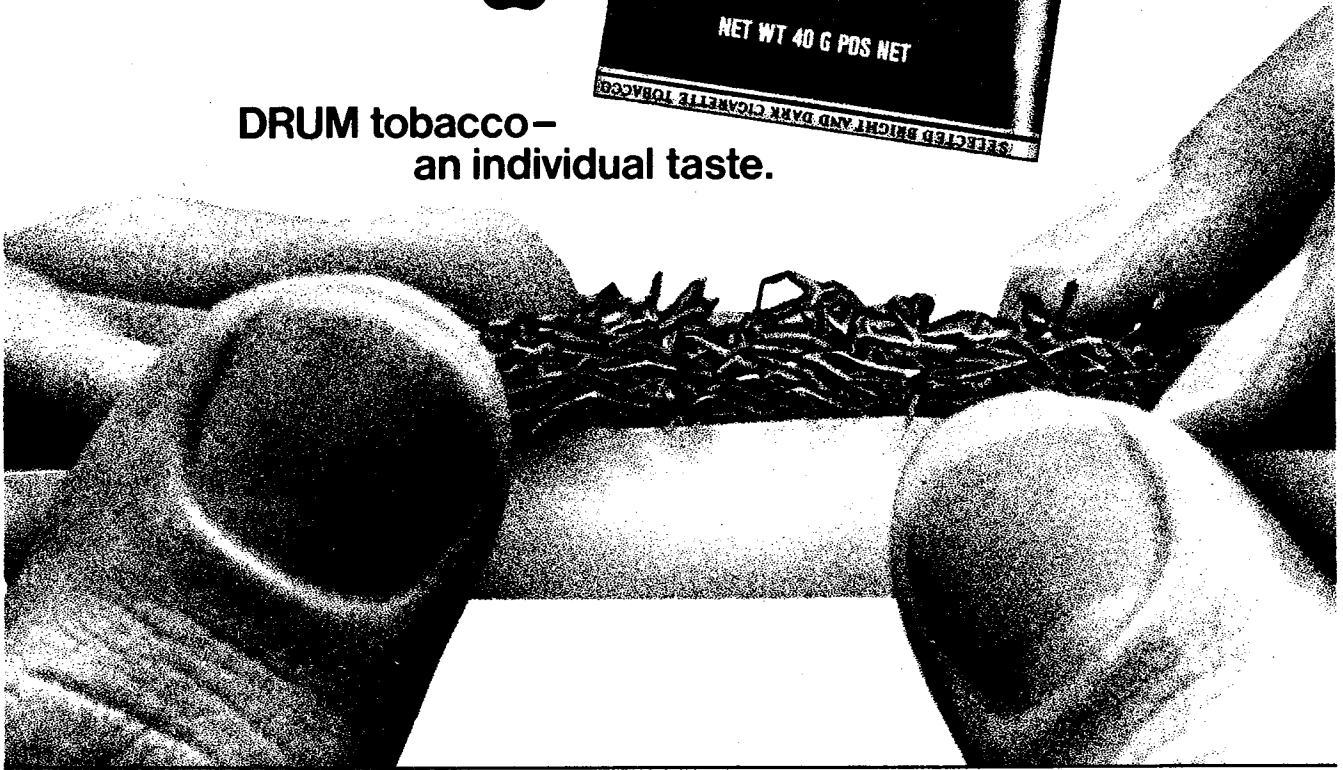
FINEST QUALITY TOBACCO

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FINEST QUALITY TOBACCO



GUY PERRAULT
Editorialiste

PAS D'ELECTIONS GENERALES AU QUEBEC

C'est ce qu'a déclaré M. René Lévesque après une longue période de réflexion. Est-ce par crainte de perdre les élections à cause de l'échec du référendum ou pour faire face à M. Trudeau sur son projet de rapatriement de la constitution?

Nous sommes présentement dans une période de crise constitutionnelle au Canada. Alors, il aurait été stupide de recréer cette atmosphère de duel entre MM. Trudeau et Lévesque (comme au référendum du printemps dernier) en déclenchant des élections générales. M. Lévesque a décidé de rester au pouvoir plus longtemps que les traditionnelles quatre années. Légalement parlant, M. Lévesque peut rester au pouvoir pendant cinq ans, mais rares sont les gouvernements qui ont fait durer un terme aussi longtemps. Selon M. Lévesque, le projet de rapatriement de la constitution en y incluant une charte des droits linguistiques ferait du parlement canadien un parlement unilingue anglophone, car le gouvernement pourrait créer une constitution sans le consente-

ment des provinces (rapatriement unilatéral); ce qui démocratiquement est impensable. C'est pourquoi cinq premiers ministres provinciaux ont décidé d'aller devant la cour suprême pour contrer le projet Trudeau. D'un autre côté, le Parti Québécois essaiera de *sauver la face* à cause des suites de l'échec du référendum, en affrontant le gouvernement fédéral sur le plan constitutionnel. Si le PQ sort vainqueur de cette bataille, M. Lévesque aura un atout de plus pour se faire réélire le printemps prochain. Par contre, s'il échoue, il pourra dire qu'il a affronté un géant et il aura beau jeu pour faire un référendum encore une fois sur la souveraineté du Québec, si par chance il est réélu lors de la prochaine élection. De toute façon, les autres leaders des autres partis du Québec, MM. Ryan et Lemoignan, sont contre le projet de rapatriement. Alors une extension délibérée du terme de M. Lévesque ne fait que mettre toutes les chances de son côté en faisant oublier l'échec du référendum.

Un autre aspect qui a fait réagir M.

Lévesque de la sorte, c'est la baisse de popularité de son parti face à la population québécoise. Depuis l'arrivée du PQ au pouvoir, il y a eu plusieurs élections partielles, et le PQ n'a pas réussi à faire élire un seul député. La popularité de M. Lévesque est présentement supérieure à celle de M. Ryan, même si les deux partis en présence sont nez-à-nez. Il aurait alors fallu que M. Lévesque mise sur les indécis mais il n'a jamais eu de chance avec ces électeurs. Il y a de plus le fait que l'Union Nationale se retrouve sans chef, par suite à la démission de M. Biron et à son adhésion au PQ. Le PQ devrait miser sur le fait que M. Jean Drapeau, maire actuel de Montréal, pourrait se présenter à la chefferie de l'Union Nationale. C'est évidemment un candidat de prestige qui enlèverait des voix au Parti Libéral et permettrait au PQ de se faufiler entre le PL et l'UN, comme c'est arrivé en 1976. Quoi qu'il en soit, il y aura des élections partielles le 17 novembre et ce sera là un très bon test pour savoir si le PQ a encore des chances de gagner la prochaine élection.

Glendon Bookstore
Textbook Sale
November 3 - 7, 1980.
All sales final.

Librairie Glendon
Vente de cahiers de cours
Du 3 nov. au 7 nov., 1980.
Toutes ventes sont finales

NOTES NOTES NOTES

Two one-act plays: *A Resounding Tinkle* and *Neither Here Nor There* will be presented by the Eng. 253 Modern Drama Course at Theatre Glendon on Wednesday, November 5 and Thursday, November 6. Curtain is 8pm. Admission one dollar.



FREE MONEY

The Café de la Terrasse now has a budget for making donations to campus organizations. If you wish funding, submit an application stating aims and goals plus a proposed budget to Lisa in the Café before Thurs. Nov. 13th.

Le Café de la Terrasse désormais attribue des fonds pour supporter des organisations du Campus. Si vous êtes intéressés, formulez une demande avec vos project, l'objectif visé, ainsi que le montant requis. Adressez-vous à Lisa

A FIFTH OF SCOTCH

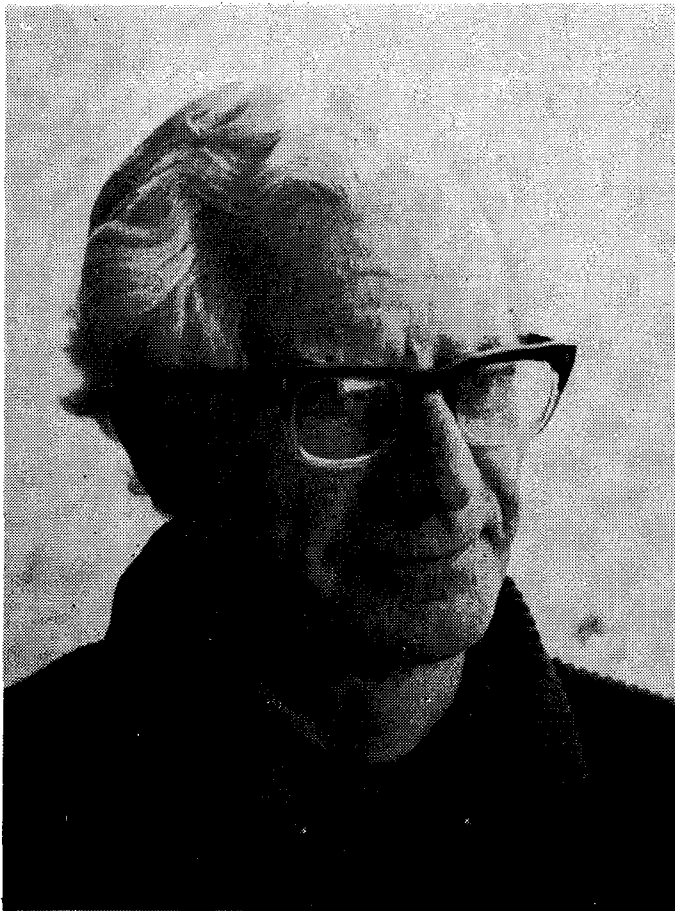
Each year Glendon College opens its collective arms and welcomes into the fold a Scottish exile relegated to our Northern climes for a long, cold year. This year's visitor is none other than the distinguished Scottish author, *Robin Jenkins*. Taking part in the Scottish-Canadian exchange programme which trades off an author from each of the respective countries, Mr. Jenkins was kind enough to welcome Pro Tem into his home and liquor cabinet. In between drinks, these are the words which passed between *Joseph Holmes* and Mr. Jenkins.

Tell us about your background.

I'm from Scotland, as you may know, and am here as *writer in residence* — a post that has fairly vague duties attached to it.

I think the main purpose is that I should get on with any writing which I happen to be doing; and since I was halfway through a novel when I came here, I'm enjoying finishing it at Glendon.

Not in the least, no. I've ben at the writing game long enough to be able to adjust fairly quickly to changed circumstances.



What is your most recent book?

Well, the latest is *Fergus La-mont*. That is, Fergus LAmont; I have to say that very carefully because

everybody here, in North America, insists on calling it *Fergus Lamont*. But it's a Scottish name — it derives from Milkman in Scotland and it would be fairly silly if you were to call him *Lamont*.

As a matter of fact, I'm reading from it down at Harbourfront in a large show including Margaret Atwood. It's some kind of international festival of authors.

I was asked if I would do some reading of my workd, and I replied with a rather hesitant 'yes'. I've never read my works aloud; I've read any number of *other peoples'*.... But I would go so far as to say that it's not a Scottish thing — indeed, it's not a British thing — to go about reading your own work. I've discovered since coming here that it is very much a North American custom.

Who can read better than the author?

Ach! Go away then! *Hundreds* of people can read better than the author — the author is usually *poor* at reading his own work — particularly poets!

A competent actor is the best person to read from a novel; it is a kind of dramatic reading, especially if one is sensible enough to choose a dramatic passage — and one should do so if you're trying to interest people in something they're hearing for the first time.

Are you reading from....

Yes, I'm reading from Fergus Lamont. I don't know if the Glendon library has a copy of it — indeed, of *any* of my books. I know the Toronto Public Library has a couple of copies....

After all, this was also published in New York and was subsequently reviewed all over North America.

Of books, *The Cone Gatherers* is my personal favourite. Books which are set in Scotland are now my personal favourites because I wrote a number of novels set in Scotland and then decided that the Scottish scene was too tame, too *dreich*. I found them a wee bit unadventurous. (And should I say —

whisper, even — that perhaps there are parallels within the Canadian scene?)

And then in '56 I went off for a couple of years to Afghanistan, which was much more exciting.

What did you do there?

I wrote two novels there — *Dust on the Paw* and *Some Kind of Grace*. I could have stayed there longer but it was no place for women in those days — the puritan feelings were quite overpowering. The students at the college where I lectured were very bitter against women being treated that way; they described the women as *badminton shuttlecocks*, as their long flowing robes made quite a resemblance to the little wire coverings on the shuttlecocks. The students used to complain that they were living in the second-most backward country in the world, beaten only by Saudi Arabia.

We left Afghanistan to go to Barcelona, Spain for another couple of years while I lectured in Barcelona University. I gave that up because I didn't get enough time to write (slightly important for a writer).

I went back, did some teaching in Scotland, and then got the chance to go to the Far East — Malaysia — where I spent the next five years. I wrote some novels about it.

It was a wonderful journey. While there I visited Indonesia, Thailand, Cambodia.... Of course, the Vietnam War was going on when I visited Pnom Penh but at that time wasn't affecting the city. It was an absolutely delightful, beautiful city — planned by the French. Huge, tree-lined boulevards. It makes me very sad to hear of it now.

When I returned from the Far East I decided to stay home in Scotland; I've now got a house with the sea in front and mountains behind us. That's in the West of Scotland, in a place called *Argyle*.

I'm originally from Lanarkshire, not far from Glasgow.

The weather here in Canada is quite the same as in Scotland — this reminds me very much of a Scottish October.

Why did you apply for the programme?

When I heard of the chance to come to Glendon I realized it would be a lovely change of scene and also an opportunity to look at Canada.

Will we influence you, do you think?

Obviously, the country in which a writer lives has a big influence on him — I don't think that it's a coincidence that Tolstoy, for instance, had Russia behind him; when you read his books you have a

sense of great space. This is almost impossible for a Scottish writer to create. But I would think that a Canadian writer could do it; if you were born and brought up in Alberta you could have the necessary sense of space. Unfortunately, you might not have the sense of human urgency. It's the Americans who have both the space and the human urgency too — things are happening in America.

We in Scotland have the same feeling about living in the shadow of England that Canadians do about America. We still regard ourselves as a separate country — culturally, not politically. There is a very definite difference between the Scottish outlook and the English outlook.

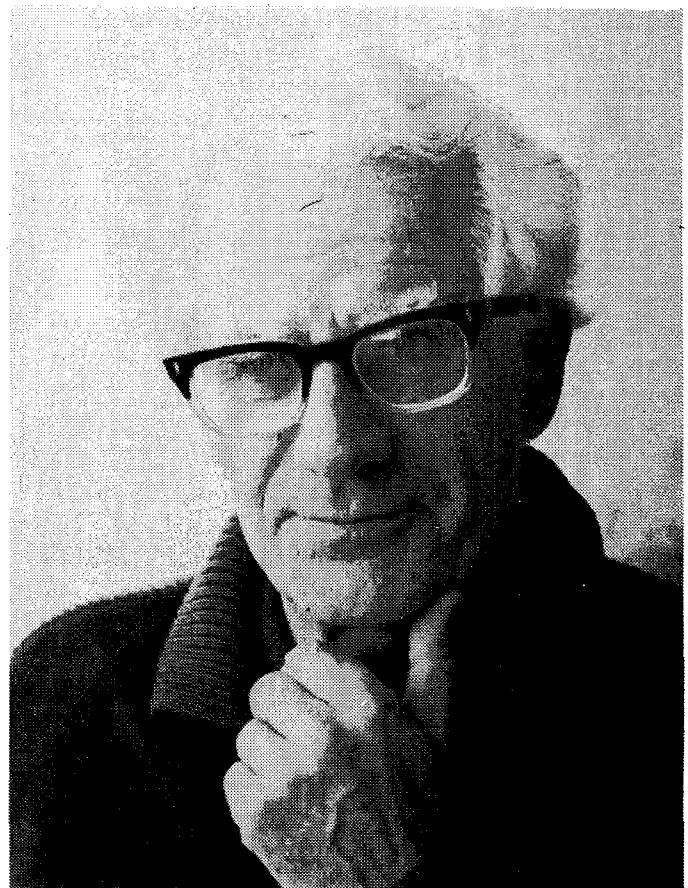
I felt that Canada might be finding it impossible to hold at bay this wave of influence which is sweeping over the border; and since I've arrived six weeks ago, I've had the uneasy feeling from time to time that I'm not in Canada — that I'm in America.

Your accent seems at times quite American; the size of your typing paper — little things; everything else I see in the supermarket, the cars — you can't avoid it.

How do you perceive our Canadian culture?

I would think that you're finding it difficult to set up something recognizable as a distinct Canadian culture. We in Europe don't think of anything as a distinctive Canadian culture.

continued on following page



What about the Québécois culture?

People in Britain (perhaps because they may be ignorant and don't know what's going on) wouldn't think of the Québécois oeuvres as *the* Canadian culture — they would be looking for some other Canadian product expressed in English. After all, a large number of the people in Canada today are those whose ancestors came from the British Isles. And not only that — you have lots of other people coming from many parts of the world, speaking English, becoming amalgamated.... That should be a great boon — a mixture of cultures causing a 'boiling up'. It happens in America, and causes great variety — but I'm not sure if that variety has been kept going here.

What do you think of Glendon?

Glendon is very pleasant, but I have to be constantly on guard that it doesn't become a 'backwater' for me — I could sit in here and write and type day after day, and have very little contact with the world.

I'm not teaching a course. I'll be doing readings though; I've already done one at Glendon.

I enjoy meeting people, and here we are in an environment in which even people who don't know us at all are bending over backwards to be friendly. I'm sure that most people are wondering, 'Who is that fellow walking about?' And yet even though I've rarely been formally introduced, people have been very friendly and approachable here.

Have you ever written any poetry?

I have never written any poetry. I prefer prose fiction, I prefer novels — I prefer reading novels, as a matter of fact.

Novels have a wider appeal. Take a poem which would be descriptive of grief, for example; it would have to be done in just one certain way. In prose, however, you can show the people, have them thinking and talking. Poetry doesn't do that; you can get narrative poetry, but as soon as you have narrative poetry you have moved into prose fiction.

I like writing; it is the great consolation of my life.

There was a Scottish novelist who said, not long before his death, that the happiest times of his life were when he was engaged in a book and he felt that it was going well. He could return to it every day with his heart rejoicing.

That's it exactly.

You create, say, ten or twenty characters. You involve them in certain situations; you build them up; you create surprises for them; you create surprises for yourself, too, sometimes. And all the time you're

dealing with them in as good prose as you can possibly write. That is one of my delights: *trying to make the prose as effective as possible with as few words as possible.*

When the book is typeset, you feel, 'Fine. I can do it all over again.' You can scrap the whole thing — three, four hundred pages — scrap it, we'll start again. Now, if you are a *writer*, I feel that you start again with your heart *rising*. If you are *not* a writer, you start again with your heart *sinking*.

Why should your heart rise? Because *next time, it's going to be better.* That's how I feel.

How do you write your novels?

When I write a novel, I write a certain amount in longhand, and then type it. The when I've finished, I've got it all typed. But this is by no means the final copy.

I've got it typed, *and then I work from that typescript.* And rewrite. And rewrite. And rewrite. And *then*, when I've got it to my satisfaction, I type it again.

That sounds painful...

It is not painful — it is joyous.

Surely you have not the first time found the perfect way to express your thoughts. I can think of no writer of any importance who did not write and rewrite and rewrite.

Finally, when the proofs come back from the publisher, one reads it with the heart sinking — here's an adjective I should have left out — here's a phrase that could have been better....

I'm talking about something that you feel is really a *part of you*. And therefore, before other people are going to be seeing it, you are going to make sure that it's the very best you can do.

It's simply a search for perfection that you'll never achieve.

So you can understand why I get a little bit peeved when people think it's only poets who have this 'conscience' about the use of words. The poet, you see, is not going to write nearly as much as the novelist; therefore, he thinks that he is putting it down in the most highly-concentrated form there is.

I think, however, that there are every bit as many prose writers who have just as deep a conscience, as regards the use of words, as the poets.

I sometimes feel that I would be happier as a farmer than as a novelist — producing something *real*.



LEE ZIMMERMAN
Sports Editor

SPORTS NEWS VIEWS AND REVIEWS

Whilst pondering the topic for this week's article, I happened upon a piece in one of Toronto's tabloids which dealt with the upcoming television coverage of a Jets-Dolphins N.F.L. game.

For those of you who didn't read it, the story informed us that, as an experiment, N.B.C. will be suspending the commentary portion of their broadcast, replacing it with the grunts, groans, and orgasmic moans of the football players, referees and fans. This is *hardly* an experiment, but rather a thinly veiled **communist plot**, an attempt to strip North American of the very glue which holds it together! This calls for a protest movement of the likes this continent has not witnessed since the Vietnam War!

Imagine, if you will, the possible consequences if these network *conspirators* turn this experiment into permanent policy. Never again would we be privy to comments like the one made a few years ago by Buffalo hockey

analyst **Ted Darling** who said: *Imagine how many more goals Rick Martin would score every year if only the goalposts were farther apart.* Or how about the now legendary comment uttered by none other than **Joe Garagiola** to the effect that *Good pitching will beat good hitting every time...and vice-versa.* Not to mention Canada's own **Don Chevrier** who, while doing the broadcast of a **Blue Jays** game, said not once, not twice, but **three times** that a batter who had just hit into a double play resulting in a run scoring would be credited with the R.B.I.. Atta boy, Chevy!

Then there's the matter of simple human anatomy. Television viewers and commentators seem to disagree about the location of various limbs and organs in the human body. A case in point: When watching baseball on television, it *seems* quite clear that 1) a ball hitting a fielder on the lower half of his body, 2) the sound **DING-DONG** ringing through the air, 3) the player throwing up all his cookies,

all add up the *apparently* inescapable conclusion that he got hit in the nuts! But is that what you hear from the commentator? **NNOOOOOO!!!** He'll tell you that the player got hit either on the kneecap, the elbow, or the achilles' tendon. And who are we to disagree! Thus it is with great pomp and circumstance that I give this week's *Yup-Yup Yo Award* to N.B.C.. Congratulations, Freddy Silverman!

And now it's time for an abbreviated edition of **Zim's Whims**. On Saturday, Edmonton visits Montreal. The Als have more to gain than the Eskis, who are already assured of first place, so look for a Montreal victory, by 3. Toronto goes to Hamilton on Sunday and will **DEFEAT THE TABBIES!** Saskatchewan vs. Calgary (who cares?) will see Calgary win by 4. Winnipeg will demolish B.C..

In the N.F.L., Atlanta travels to Buffalo. The Bills will win by 5. Philadelphia will defeat Seattle, and Cleveland will romp over Chicago. That's all for this week!

SKIING ANYONE?

By Lesley Harris

It's late October, the frost has already set in, sweaters have escaped from the cedar chest, and the nights have become chilly. We've had our first warnings of snow, yet we have not seen one snow flake. It's still early though. That expression, *it's still early though*, was muttered in desperation by Ontario skiers from November right through the remainder of the winter months. What hopes do we have this year for a ski-filled winter? According to the predictions I've heard, it could go either way. All I know is that I'm excited at the prospect of once again getting out on the slopes.

Unlike the weather, the stores are reflecting a very winterish outlook. The floors are covered with ski ensemble, everything from thermal socks to

wool hats, each item slightly varied from the next. You're bound to find exactly what you want if your imagination is not too wild, and your pocket book large enough.

Yes, prices *are* soaring, as usual, for downhill ski equipment. I also wonder about the inevitable tow ticket price increases this season, and if the line-ups will be any shorter. There are certain disadvantages to downhill. This past winter I weighed its pros and cons, and decided to take up cross-country, after skiing on pure ice (no exaggeration) in Vermont last Christmas.

One could say though that I've been *revived* back to downhill skiing after one beautiful, sunny day last April of skiing on Canada's finest mountains, in Lake Louise, Alberta.

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size, already a problem directly affecting Glendon students, also accounts for the GCSU's concern and support for the union.

At the last Student Council we expressed our thanks to the GCSU for their support. In view of your vile and completely unjustified attack on them, we would like to reiterate those thanks and express our hope that *Pro Tem's* readers will follow the GCSU's leadership in the struggle ahead, rather than the ivory-tower ideology displayed in your editorial.

Louise Fournier

Pat Rogers

Daniel Salée

Fran Wilson

CUEW strike committee

GLENDON JAZZ BY ZIMBABWE

Maneige, the Quebec-based jazz-fusion group, played to a less than packed ODH crowd last Friday Oct. 24. The paucity of the crowd resulted in the band taking the stage an hour after their scheduled start. Once they did appear, however, the ensuing music was greeted enthusiastically by the predominantly francophone crowd.

Actually, to review Maneige in the context of a jazz column is perhaps unwise, seeing as the music they play has as much in common with jazz as **Ronald Reagan** has in common with a literate human being. Their music has its roots in rock and blues; the jazz instruments simply provide a medium for the expression of these roots. **Pierre Gauthier**, the drummer, is without a doubt a pure rock-oriented musician, and a mighty fine one at that. He provided the rhythms for Maneige's extremely precise type of music. The songs were all short in length, and rather machine-like in nature. Not one note was allowed to

drag, to extend itself or to develop in any way. It was, at least at the beginning of the concert, a music stripped of any emotional warmth. Once you get rid of jazz's *soul* by ridding it of its traditional feel and by adding synthesizers, you have to be just about perfect to get back any of its feeling. Maneige had moments when they did manage to achieve this kind of musical quality.

Alain Bergeron played reeds (tenor and alto sax, flute, piccolo). He provided the most inspiring moments of the concert with his intense solos. The rest of the classically-trained sextet were **Paul Picard** on vibes, **Vincent Langlois** on clavier, **Denis Lapierre** on guitar, and **Yves Léonard** on electric bass. The highlight of the show was the rendition of their most well-known tune, *Les Pétoncles*. All in all, the show was a musical, if not a financial success.

I don't have too much to say about the latest entry in the Glendon Jazz

series in the cafeteria. This past Wednesday, it was the **Mike Malone Quartet**, featuring Malone on trumpet and flugelhorn, **Ted Moses** on tenor sax and piano, **David Piltch** on electric bass, and **Gerry Fuller** on drums.

Fuller was the best of the lot, with his tasteful and restrained percussion work. Moses was good on piano, but his sax work was boring, as were the solos of Piltch and Malone. While technically proficient, these musicians put no imagination into their show. The interplay between Malone and the rest of the band suffered from a lack of clarity or precision. Riffs were thrown in here and there, without any apparent purpose. Perhaps this was a result of the once again non-existent crowd-response, which must have a rather negative effect on the musicians' motivation. **CORRECTION:**

The review in the last issue of *Pro Tem* on the York Homecoming entertainment in the café was co-written by Eileen McGeean.



MAPLE LYS STILL Undefeated!

On Monday October 27, the **Maple Lys** took their one and zero record up to the Ice Palace against a stubborn **Bethune College**. Glendon demonstrated their many talents by dominating play in the first two periods and building up what seemed to be an insurmountable lead of 4-1.

The Maple Lys were led by *Captain Tim Cork* with two goals, and each of the **McDonoughs** counted for the other two goals. With nine minutes left in the game, Mr. *Intent to injure Don Blue*, took a five-minute penalty. This, coupled with Coach *Spoke once too often Ingrassia's* bench penalty allowed Bethune to narrow the gap to 4-3.

However, Carl **Hétu** drew two minutes for grabbing the puck with his hand, thus enabling Bethune to even the score. If you want to see entertaining hockey, and have a party at the same time, then come see the powerfull Maple Lys when they play two games next week (Monday and Tuesday evening). **By Peter Gibson**

**Crack a pack of Colts
along with the
great outdoors.**

THE MOVIE BUFF



YABBA DABBA DOO!

Stumbling out of the pub after collecting his second gratuitous libation is **Mark** (the lush) **Stortz**, who correctly identified the titles, *Doctor Strange-love* or *How I Stopped Worrying and Learned to Love the Bomb* in last week's quiz.

And now a gift for all you perverts into kinky sex. In which movie did **W.C. Fields** say to **May West**:

'May I kiss your symmetrical digits?'

Jeudi le 6 novembre **DEWEY BALFA** et ses amis viendront nous transporter en Louisiane avec des chansons cajun. Si vous ne connaissez pas ce genre de musique venez les voir car vous serez éblouis par leur excellence. Le spectacle aura lieu au PUB à 1hr.



by Jane King

YYZ is a small gallery at 567 Queen Street where you can now see *Extraneous*, a show consisting of photographs by *George Whiteside*. These are not just normal photographs. They have been blown up to 3 x 3 size. A series of three called *Excavation*, have as their content extraneous odds and ends that the artist picked up off the beach - coils, hooks, metal pieces, springs etc. These odds and ends are laid on a grey surface, with the accompanying shadow cast from their shapes and result in enlarged photo-

graphs with a clear message. These small, unrelated pieces of metal, once important, are now strewn among the rocks and stones of nature and are now extraneous. A comment on technology.

The other photographs have an extraterrestrial aspect - a row of colour shots showing burnt circular areas of grass proving that spaceships must be landing on earth. A series called *Elements* portrays dusk sunset scenes of water and landscape with a metal coil and orange streaks superimposed

THE ROVING EYE

by Larry Organ

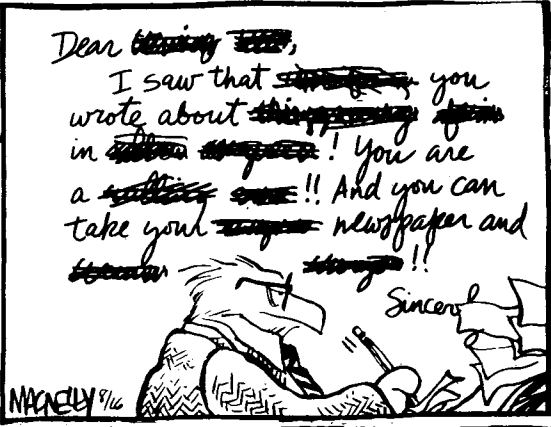
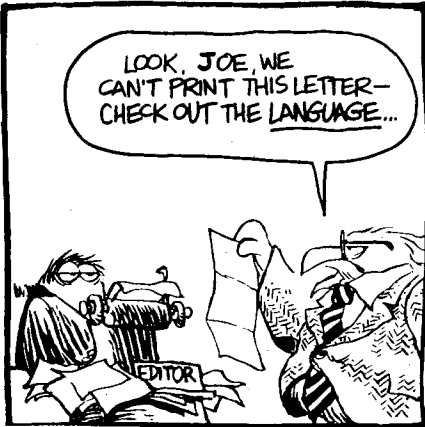
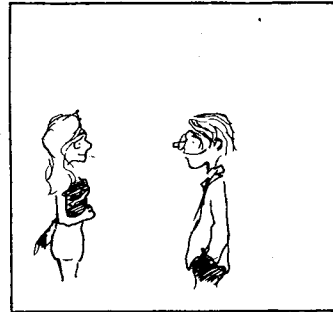
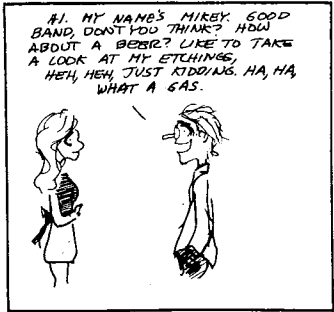
All in the same week, **Heintzman** — Canada's own third-generation prestige piano company — declares bankruptcy; Canada remembers the 51st anniversary of the stock market crash; **Carole Blanchard** poses for the **Roving Eye**.

Ah yes, with every rain a little sun must shine!

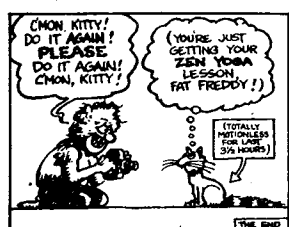
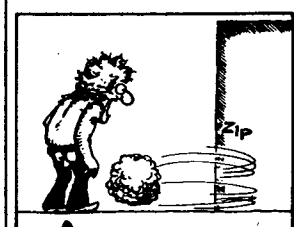
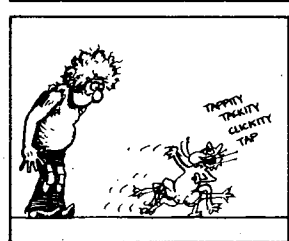
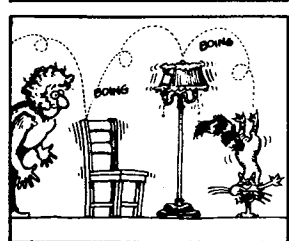
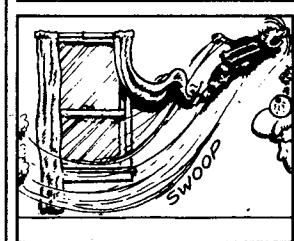
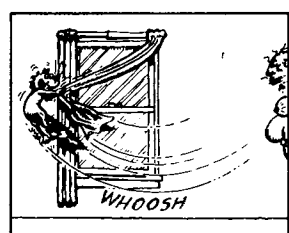
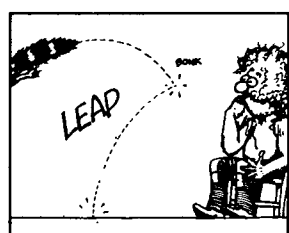
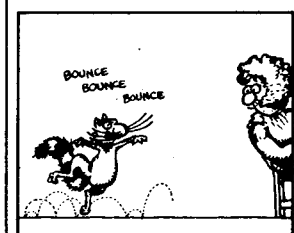
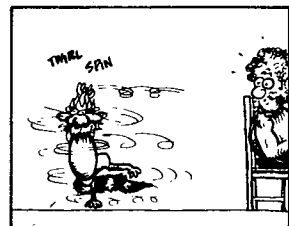
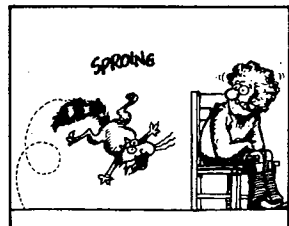
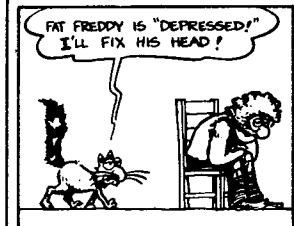


ART

and flying across the sky. A closer look indicates to the observer that this effect was created using an electric stove element that was photographed in flight (after being tossed) with sparklers attached to it! There is no question that Whiteside's ideas are strange and extraneous in themselves. All together one gets the feeling that these are photographs about technological ruins as well as about the forever extraterrestrially turned eyes of man. The show is on until November 8th.



FAT FREDDY'S CAT



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RADIO GLENDON'S BEST ROCK

LE MEILLEUR ROCK DE RADIO GLENDON

1. GET OFF THE RADIO – The Sharks
2. BORN TO RUN – Bruce Springsteen
3. DANCE THIS MESS AROUND – B52's
4. GIRLS, GIRLS – Winston Hancock
5. THE MIDNIGHT RAMBLER – The Rolling Stones
6. LESS THAN ZERO – Elvis Costello
7. TURNING JAPANESE – The Vapors
8. DRUGS IN MY POCKET – The Monks
9. ASHES TO ASHES – David Bowie
10. MEN IN BLACK – The Stranglers
11. I DON'T REMEMBER – Peter Gabriel
12. 52 GIRLS – B52's
13. GANGSTERS – The Specials
14. HOCUS POCUS – Focus
15. MY MISTAKE – The Kingbees
16. LONDON CALLING – The Clash
17. WATCHING THE DETECTIVES – Elvis Costello
18. I CAN'T EXPLAIN – The Who
19. (I LOVE THE SOUND OF) BREAKING GLASS – Nick Lowe
20. I SAW HER STANDING THERE – The Beatles
21. LOW BUDGET – The Kinks
22. EIGHT MILES HIGH – The Byrds
23. HELLO DAWN – Steve Hillage
24. IN THE MIDNIGHT HOUR – The Jam
25. SECOND THAT EMOTION – Japan
26. BIG YELLOW TAXI – Joni Mitchell
27. PLANET CLAIRE – B52's
28. SULTANS OF SWING – Dire Straits
29. WAVELENGTH – Van Morrison
30. NATURALS NOT IN IT – Gang of Four



RADIO GLENDON'S BEST ROCK is compiled by Erik Schasmin in co-operation with fellow Radio-Glendon disc-jockeys, who fill out their playlists and play some of the world's best music (between noon & midnite on weekdays).