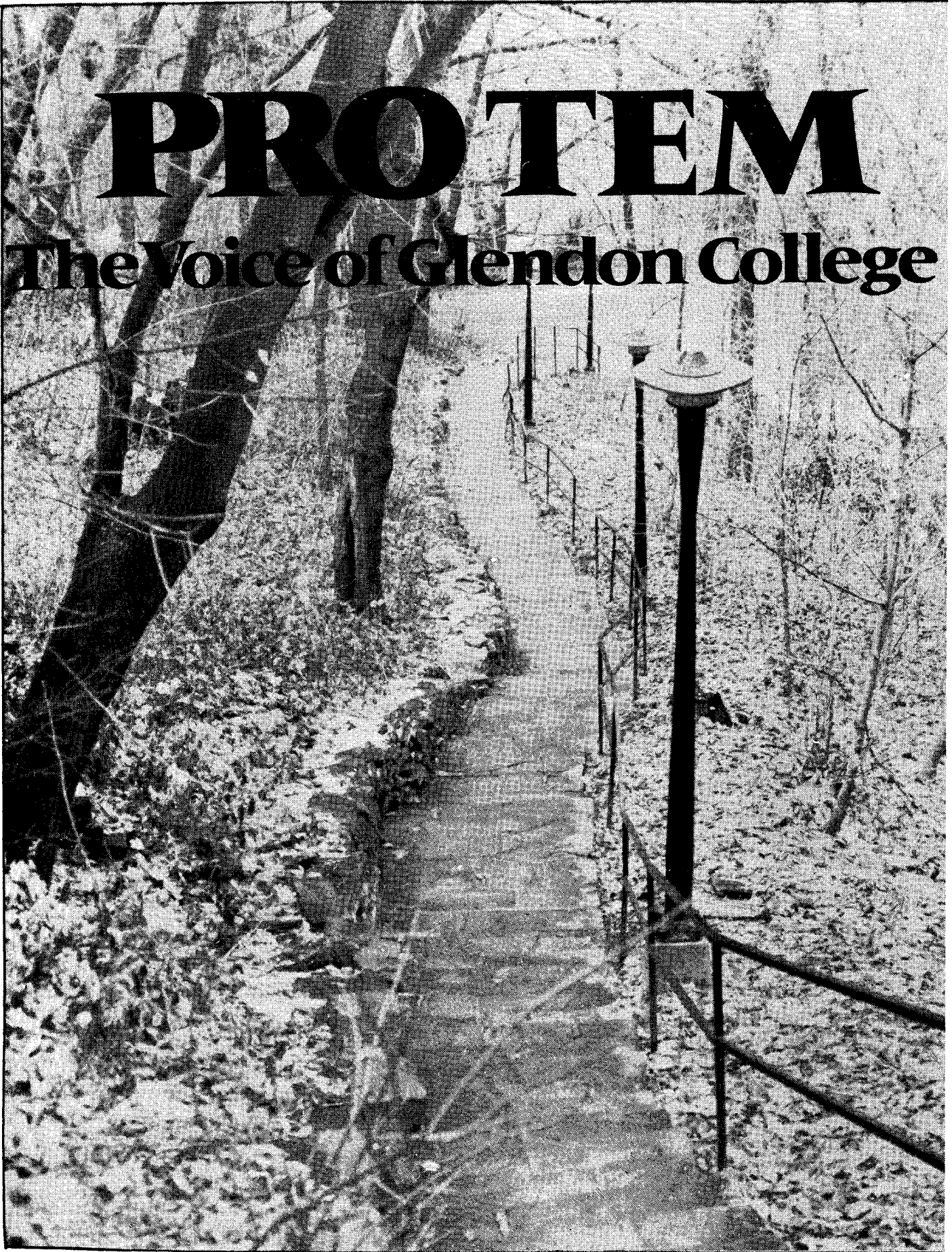


# PRO TEM

The Voice of Glendon College





Rum flavoured.  
Wine dipped.

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

# NOTES NOTES NOTES NOTES NOTES NOTES NOTES

## VIDEO CABARET PRESENTE UNE NOUVELLE OEUVRE

Video Cabaret, troupe à l'avant garde du nouveau théâtre au Canada, combine dans *Brave New World* et *1984* — oeuvres inspirés par les romans d'*Aldous Huxley* et de *George Orwell* — musique rock, théâtre et vidéo.

Le programme à Glendon comprend la première de *Brave New World* et la reprise de *1984*, puissant pamphlet contre le conformisme totalitaire, encore raffiné à cette occasion.

Les représentations ont lieu à 20h30, du 8 au 11 décembre, au Théâtre Glendon. Billets disponible à la porte. Prix des places \$4.00. Sous licence L.L.B.O. Renseignements: 487-6208.

## VIDEO CABARET AT GLENDON COLLEGE

Video Cabaret, in the forefront of innovative theatre in Canada, combines rock music, theatre and video in two works inspired by two twentieth century social commentaries, *Brave New World* and *1984*.

The Glendon run marks the premiere of *BRAVE NEW WORLD*, while *1984*, a powerful statement about totalitarian conformism, becomes yet more finely honed. Performances are at 8:30 p.m., December 8-11 in Theatre Glendon. Tickets: \$4.00 (at the door). Licensed by L.L.B.O. Information: 487-6208.

## MUSIC TO CALM THE SAVAGE BEASTIE!

Music works in many ways, its wonders to perform. Are you bored, depressed, got the exam blues? Well, there's nothing like a lively group of York University choristers to add spice and excitement to your dull routine!

The York University choir began five years ago, supported by the staff, students and alumni. This same choir has grown from a mere twenty-eight members to today's impressive size of approximately 90! Under the expert

direction of Nick Kaether, the choir will present a **MIXED PROGRAM** on Dec. 4th at 8 p.m. in McLaughlin Hall Auditorium. Mr. Kaether, a professional singer and former member of the *Festival Country Singers*, is now the Music Consultant with the Wellington County Board of Education. His achievements are numerous; including being director of several high school choirs who have won both National and International acclaim.

Here's your chance, Glendon Students, to take that annual trip up north to the Main Campus! Come and see this dedicated group of volunteers sing their hearts to bring you some good ol' Holiday Spirits (not bottled by Seagrams!) Best of all, folks... it's FREE! See ya there! (Thanks, Sylvia)

There will be a **Movement and Improvisation Workshop** this Tuesday Dec. 2 at 7:30 in Theatre Glendon. **ALL ARE WELCOME.** Exercise clothes are advised.

The **International Studies Program** will present a lecture to be given by **Principal Philippe Garigue**, Wednesday Dec. 3rd at 8:00p.m. in the Senior Common Room.

The topic is: *The International Conflicts during the 1980's*. All students in Political Science, Economics and History are especially invited. There will be some coffee, muffins and cookies for everybody!

Le Programme des études internationales présentera une conférence donnée par le **Principal Garigue**, Mercredi soir le 3 déc. à 8:00 hres. au Senior Common Room.

Le sujet discuté sera: *The International Conflicts during the 19-80's*. Tous les étudiants en Sciences politiques, Sciences économiques et en Histoire sont spécialement invités. Il y aura du café, des muffins et des biscuits pour tout le monde!

There will be a **Movement & Improvisation Workshop** this tuesday Dec. 2 at 7:30p.m. in Theatre Glendon. **All are welcome.** Exercise clothes are advised.

The new Glendon poster is now available. Anyone wishing a copy is asked to contact the Liaison Office at 487-6208./ La nouvelle affiche de Glendon est maintenant disponible. Si vous en voulez une, veuillez vous adresser au service des informations, numéro: 4876208.

Friday, November 28, 8:00p.m.: The Glendon Philosophy Club presents **Professor David Copp**, Simon Fraser University, who will speak on *Do Nations Have the Right of Self-Determination?*. Senior Common Room.

Lundi 1 décembre, à 10:45 (matin): Le cours de sciences politiques PS340.6 présente **M. Gérard Lévesque**, secrétaire général de l'ACFO provincial, qui donne une conférence sur *L'ACFO, son histoire, ses activités*. Bienvenue à tous. Salle 350.

Quiconque désirant s'abonner au **Devoir** soit quotidiennement, soit hebdomadairement pour la prochaine session devrait communiquer avec **Karen Muir** (tél: 483-9035) ou **Jean Fortier** (tél.: 447-6069) avant le 5 décembre. Le prix d'abonnement sera de \$22 pour une période de 12 semaines, c'est à dire du lundi au samedi, ou de \$3.75 pour la même période, le samedi seulement. On pourra se procurer le journal à la bibliothèque de Glendon tous les jours vers 15 heures. Si vous êtes intéressé(e)s à recevoir **Le Devoir**, on vous prie de payer avant le 10 décembre par chèque post-date (5 janvier 1981).

*Bass player needed immediately for a funk-jazz band. Phone 485-0727.*

# PRO TEM

Lavoix du  
Collège Glendon

The Voice of  
Glendon College

You would not be reading these words were it not for:

*Lee Zimmerman*, who writes and types up many of them;

*Larry Organ*, who puts in photos of only *his* friends;

*Linda Lisicky*, who sometimes stops nagging the editors for 5 minutes to type an article or two;

*Francesca Meers*, who lays up the words on the pages and mooches Coca-Colas;

*Nicol Simard*, who takes more harassment than almost anyone (and deserves it);

and *Joseph Holmes*, who tricks all of the above into coming in so he can borrow money from them.

Contributing Writers:

*Tim Haffey*  
*Georges Lemieux*  
*Dorothy Watson*  
*Louise Sankey*  
*Baudoin St-Cyr*  
*Jay Ouellet*  
*Lesley Harris*  
*Cathy Knights*  
*John Orrett*

Darkroom Co-ordinator:  
*Phil Allan*

## WHAT – ME WORRY?

Something silly happened at Glendon last week; were it not for its curiosity value, we wouldn't really feel the need to comment. However, let's just take a quick glance anyways.

It seems that a clique of students have bundled together some mimeographed sheets of paper and have tried to produce a readable newspaper. This should be a wonderful event, worthy of jubilation and awe (for who would ever expect such a thing at Glendon?); the only problem, however, is their end-result.

Unfortunately, the content (we discovered with sighs of chagrin) is hardly what one would expect from a university (or, for that matter, from a high school).

The students handing out these leaflets have not seen fit to deal with anything which might concern the Glendon community, but have instead opted to rant and rave on almost every page about the quality of Pro Tem.

It's sad to see students slipping back into the same mistakes, making the same errors.

Throwing personal insults at the staff of Pro Tem doesn't make *us* look bad, boys. It makes *you* look laughable.

Pro Tem could, of course, deal with this matter by returning their name-calling (which is surely what they hope for); but to do so we would be lowering ourselves to their level. You expect more from us than *that*.

Were it not for one point, we would be laughing quite jubilantly at this matter. But we are continually sobered by the thought of how sad it is that these boys and girls are wasting efforts which could surely be put to good use improving Pro Tem.

It's disappointing that the students who weep and wail the loudest about the quality of our paper are those who care the least for it.

THE ENTIRE STAFF OF PRO TEM

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.

# LETTRES LETTERS LETTRES LETTERS LETTRES LET

Monsieur Simard,

Je vous écris aujourd'hui afin de clarifier les intentions qui ont inspiré ma lettre du 3 octobre. Veuillez croire que je ne doute ni de vos capacités, ni de votre fierté en tant que francophone, et que mes accusations n'étaient pas dirigées envers vous personnellement, mais qu'elles reflètent plutôt des sentiments qui me sont chers et que je me devais d'exprimer.

Votre réaction et celle de votre rédacteur-en-chef me laissent croire que j'ai touché à un problème fondamental, c'est-à-dire la qualité des

publications françaises dans un milieu anglophone. Votre bref historique du journal Pro Tem a révélé certaines raisons qui ont pu contribuer aux erreurs que j'ai relevées. Je suis au courant de problèmes tels qu'apathie étudiante, horaires surchargés, manque de personnel et la création d'un programme unilingue anglophone à Glendon. Par contre, je ne peux toujours pas me résigner à ce que la qualité française en souffre. Je suis peut-être trop optimiste, mais ma fierté, comme la vôtre, me pousse à essayer de préserver un héritage qui risque de se

perdre.

(Réponse de Nicol Simard: Je vous remercie de cette lettre clarifiant la précédente. Moi non plus je ne peux pas me résigner à ce que la qualité du français en souffre, c'est pourquoi je continue à travailler à Pro Tem. Je ne crois pas que ce soit une cause perdue, du moins je l'espère. Les francophones de notre campus se décideront peut être un jour à faire quelque chose de positif et de constructif, et viendront travailler à l'avancement du français à Glendon et à Pro Tem.)

Mme. Champagne

## LETTER OF THE WEEK

To the Editor,

It is a very pleasant task to sit down and write a complimentary letter to the Editorial Staff of Pro Tem. In reading Pro Tem #7 and #8, I found myself doing a double take at the Joe Cool column — that was certainly not the Joe Cool I remember from past years. Since I was absent from Glendon last year, I cannot comment on the Pro Tems then, but two years

ago the Joe Cool column made a complete and utter mockery of the art of journalism and constantly insulted the intelligence of its readers. So you can imagine how surprised I was to find myself reading, under the penmanship of Joe Cool, two columns that were written with intelligence, concern, wit and relevance. I would also like to add that having blasted

the Editor in a previous letter for advocating the circumvention of the library surveillance equipment, I would congratulate Mr. Holmes on his article about plagiarism. One last thing, Pro Tem issues #7 and #8 are the best I have seen in a long time — a good balance of serious articles, humour, photography and advertising. Keep up the good work!

Lynne Watt



### The Christmas Banquet — A Semi-Formal Affair

by Louise Sankey,  
V.P. Cultural, G.C.S.U.

The G.C.S.U. and the Residence Council would like to invite everyone from the Glendon Community to the **Christmas Banquet**, a semi-formal affair on Thursday, Dec. 4th.

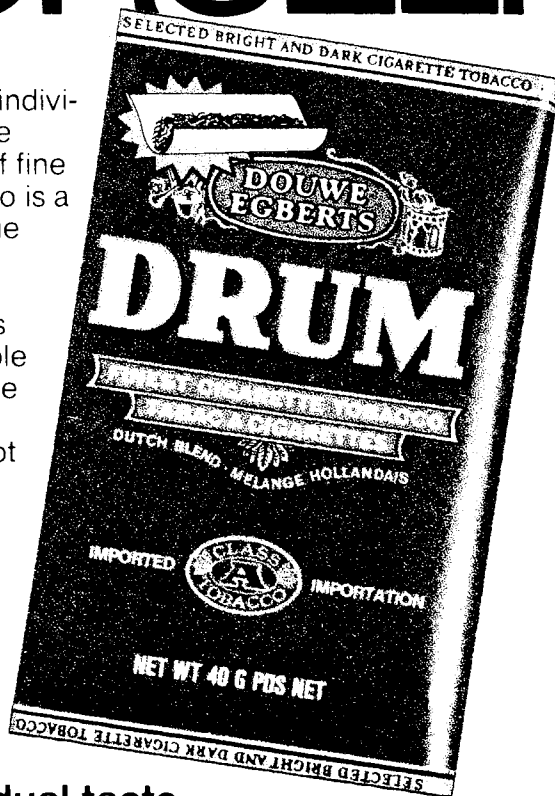
The evening will include a wine and cheese party, a sit-down dinner, and a dance featuring **Pete Schofield and the Canadians**.

All this for the nominal cost of only \$11.00 (\$6.50 in scrip) — a dollar less than last year. Célébrez l'ambiance de Noël avec nous!

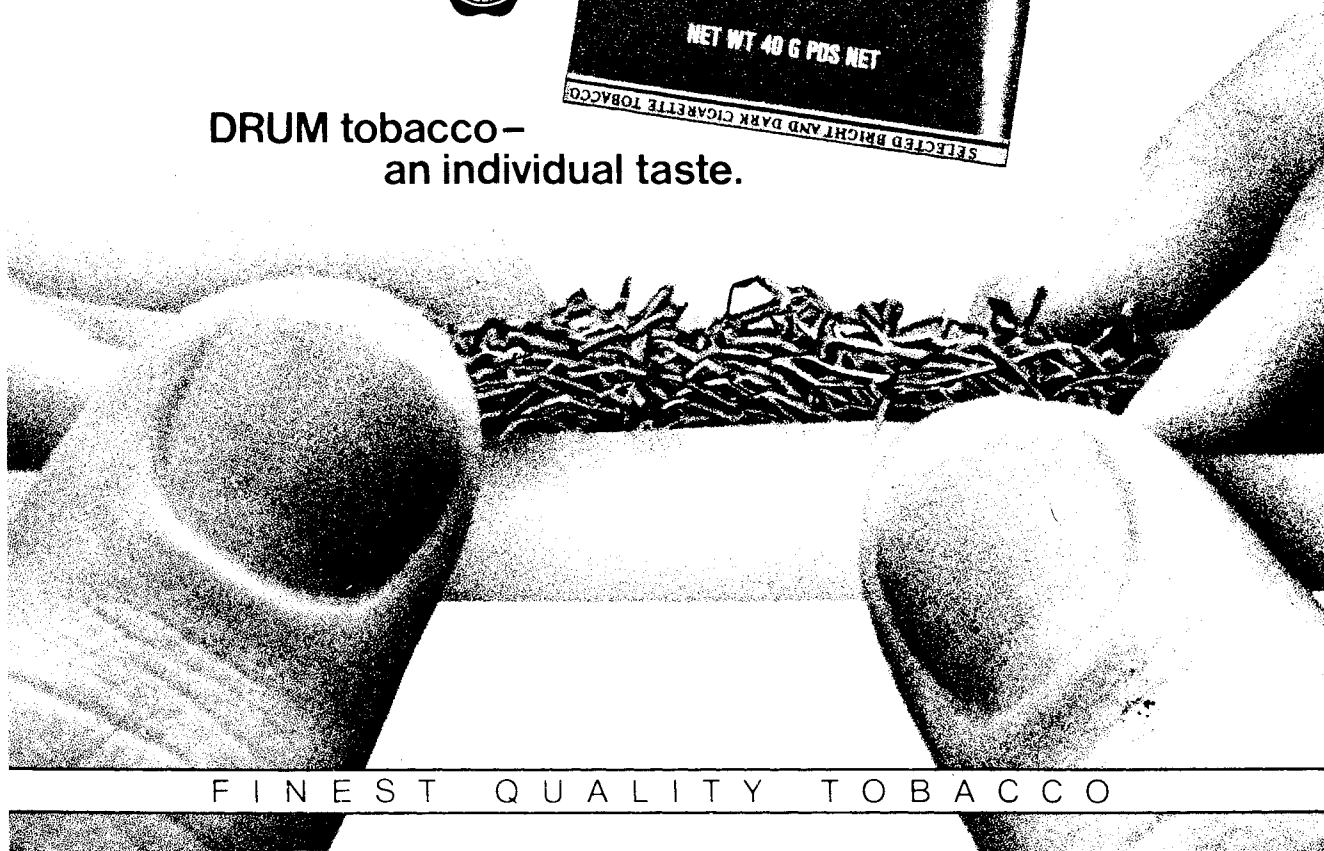
FINEST QUALITY TOBACCO

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**DRUM tobacco—  
an individual taste.**



FINEST QUALITY TOBACCO

# OH NO NOT ANOTHER WATSON REPORT

by *Dorothy Watson,*  
*President G.C.S.U.*

Amazing! But true! I am finally writing another column, after two issues printed without the benefit of my wise (?) words. With my term as president more than halfway passed, and this school term coming to a close, it is time to take a look at what the council has done so far, and (next week) what is has planned for next term.

Personally, I have become quite discouraged at the apathy with which our student body is plagued this year, yet rather than lament this fact, I propose a different course of action. A questionnaire will soon be distributed among the student body in which a variety of questions will hopefully aid council in determining the direction we should take in the coming term.

Pendant la dernière semaine de cours (dans deux semaines) nous distribuerons un questionnaire aux étudiants dans la cafétéria. Malheureusement, ce moyen ne nous permettra pas de questionner tous les étudiants, mais il nous donnera une bonne sélection — des étudiants à temps

partiel, des résidents du collège, et des étudiants qui habitent en dehors du campus. Aussi, nous publierons le questionnaire dans *Pro Tem*, pour que chacun puisse soumettre des opinions.

Ce trimestre nous avons vu un grand nombre d'événements sur ce campus. La grève de CUEW Local 3, qui semblait à un moment donné presque inévitable, fut évitée parce que beaucoup d'étudiants ont travaillé ensemble. Cette démonstration d'esprit collectif de la part des étudiants montrait que ceux-ci peuvent s'unifier quand quelque chose de grave arrive.

The council held three general meetings of the student's union in the cafeteria; this helped inform students of the issues. While not every student was interested in what was going on, those who wanted to listen did, and hopefully some who weren't interested in the first instance soon caught on that something major was happening which might involve them.

Cultural events have provided a great variety of entertainment for our stud-

ents — from jazz, to rock, to contemporary francophone music, to *Radio Glendon's* thematic taped dances. No G.C.S.U. dance has been financially successful and some were downright disastrous, but each one served its artistic or musical purpose. This area of the council's duties, however, has suffered perhaps more than any other from lack of attendance, and therefore further events with bands will have to be meticulously examined for feasibility.

Glendon College is beginning a new era in its history with a new Principal who has some very new ideas about where Glendon is going. We also have a whole new crop of students who view their B.A. as an intermediary step towards further education which will ensure them of a secure future. We must try to assess the needs and wants of this new decade of students — clearly not an easy task.

I urge you all to fill out the questionnaire! Five minutes of your time will help us and next year's council to serve you better.

---

## External Affairs Commission Created For Glendon

par *Baudouin St.-Cyr,*  
*V.P. External, G.C.S.U.*

An external affairs commission has been created in order to oversee and handle the multiple aspects and dossiers involved with External Affairs here at Glendon. While we are aware that it is very difficult for GCSU (external) to keep up and compete with bigger colleges and universities who may employ full time staff as well as salaried elected representatives, we feel that this is not sufficient reason to let them control student issues as they may wish. Smaller (and bilingual) institutions also have an important role to play on the external affairs scene in Canada and Ontario.

The external affairs commission will, in conjunction with the President of

GCSU and the VP External, attempt to deal with day to day issues when possible but its real mandate is to work on specific priority dossiers. For this purpose, three sub-commissions were created. One to deal with Glendon's Student Council's role in francophone Toronto and Ontario, another to study the proposed restructuring of the National Student Movement, and the third to deal, in conjunction with the OFS, with student issues which the Federation (OFS) will want to promote as possible student goals and objectives to publicize during the upcoming Provincial general election. In this way, we hope to attract attention to legitimate and pressing student concerns such as youth summer unemployment, loans and grants policy and

higher tuition (among other things). This sub-commission will be chaired by sociology major Laurie Perkins.

It is my hope that the three sub-commissions can report back to the external affairs commission and Council by mid-January with proposals (policy) on these topics of importance so that we may begin the long and at times complicated process of implementation as soon as possible.

*La Commission siégera le deuxième et quatrième lundi de chaque mois à 16 heures à cafétéria du sous-sol. The External Affairs Commission will meet on every second and fourth Monday of the month at 4p.m. in the downstairs cafeteria.*

*If you wish to help us in this programme, come see me at the GCSU,*

# OH NO NOT ANOTHER SPINAL COLUMN

## The Common Cold

'Tis the season to be jolly... if it were't for that darn cold. Perhaps the only logical reason for the adjective *common* attributed to a cold is its frequency of occurrence - who has'nt *caught a cold*?

One no doubt has been bombarded routinely with TV commercials advertising modern time's latest elixirs - nasal sprays, analgesics, and antihistamines, some time released, *time warped* or whatever, all in hot pursuit of that bad, bad enemy - germs. Having most of us been told for years that the cause of disease is germs (virus, bacteria, etc.), this erroneous notion must be countered with some basic understanding of physiology and the human predicament. If one stubbornly wishes to subscribe to the antiquated rituals of pharmacological antidotes for the common cold, one must sooner or later face up to one *cold* fact: Disease is big business; health isn't!

Another important tenant to recognize is that neither drugs nor chiropractic adjustments cure colds: your own body does. It seems appropriate to remind ourselves of the adage: *Nature heals, and the physician takes fee!* Is this medicine too strong to follow? All those in favour of health say *Ay* - and read on.

**William Mayo M.D.** (of the famed Mayo Clinic) once stated: *The idea of medicine is to eliminate the need of a physician.* Having been alerted to the omnipresent danger of germs as causative of disease, let's try a little *lateral thinking* to challenge the above falsehood by asking ourselves a few questions.

If colds are so common, why are they more common with some people and not others? Do viruses play favourites? The clue to this oddity may be found with **J.J. Rousseau**, philosopher, who observed: *All people are equal, though some are more equal than others.* Doesn't one wonder about that long afternoon spent with someone, doing everything together, yet the next day your *someone* has a cold and you're trying to figure out why the virus didn't *attack* you? Haven't you ever decided not to go outside and *catch* a cold, preferring to stay inside the house where, if the doors and windows remain closed, surely germs can't come in? And yet you sit down and eat yogurt or other dairy products which contain millions of bacteria, and without harm (did you know that bacteria in the intestines is essential for normal digestion, and that oral antibiotics consequently create digestive disturbances?).

This paradox is resolved only if we re-check our premises, namely that germs cause disease. The propagation of this belief was in part the error of *scientific advances* when researchers jumped the gun in proclaiming a cause and effect relationship between germs and disease.

What happened was that whenever tissue samples of sick individuals were examined, germs were found to be present. In the case of colds, viruses are the known germs, of which over 100 different strains have been identified.

Now, let's go one step further and challenge the above premise: If viruses do cause disease (colds), why don't they attack everybody? The answer is simple: lowered body resistance causes disease, not germs. Daily we consume enormous amounts of germs, yet our immense logical defenses continually thwart colds, etc. If by chance these defenses are lowered, the various organs of the body at the cellular level, through biochemical changes, make possible a favorable environment habitable by virus, bacteria, etc.. And if one were to see cells of the throat and nose mucous under a microscope - *voilà*, viruses. We all know better *now* than to jump to conclusions.

What does lower the body's resistance? Poor nutrition, psychological depression, genetics, poor living habits (3 hours sleep last night), and poor nervous and blood supply throughout the body. The nerves supply the blood vessels which alter blood flow to the cells, which if not enough oxygen is present, results in cellular exhaustion or death - fertile grounds for viral infection. Psychology is simple - have you ever seen a happy person who is sick? (most of us occasionally like to feel sorry for ourselves) As for nutrition, the book *Food is your Best Medicine* is one of the more enlightening books on health, written by **Henry Bieler M.D.**, who after 50 years experience arrived at 3 conclusions: 1) The primary cause of disease is not germs, but cellular breakdown secondary to the aforementioned factors. 2) In almost all cases, the use of drugs in treating patients is harmful. 3) Disease can be cured through the *proper* use of correct foods, in tandem with correcting the above factors.

Coming from a medical physician, this is strong medicine! Why do we take medication to reduce fever? After all, fever is the body's built-in defense mechanism to raise the temperature (of the environment) uninhabitable for viruses. Antibiotics are often prescribed for the cold. It is a known fact that antibiotics don't kill viruses; *make any sense?* It can now be understood that all these cold remedies are only temporary symptomatic treatment, which are also thought to possibly increase the duration of the cold. The liver, the detoxifying organ of the body, is already burdened with the viruses. Why overburden it with the need to detoxify medication also?

What can we do then? Health can only be found by obeying the clear-cut laws of nature. Many of the shamefully overadvertized drugs don't aid Nature, they interfere with it. Those people on chronic medication

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unknowingly bear witness to this. When it is known that 85% of all diseases are self-limiting, one may challenge the absurdity of conventional wisdom on cold therapy.

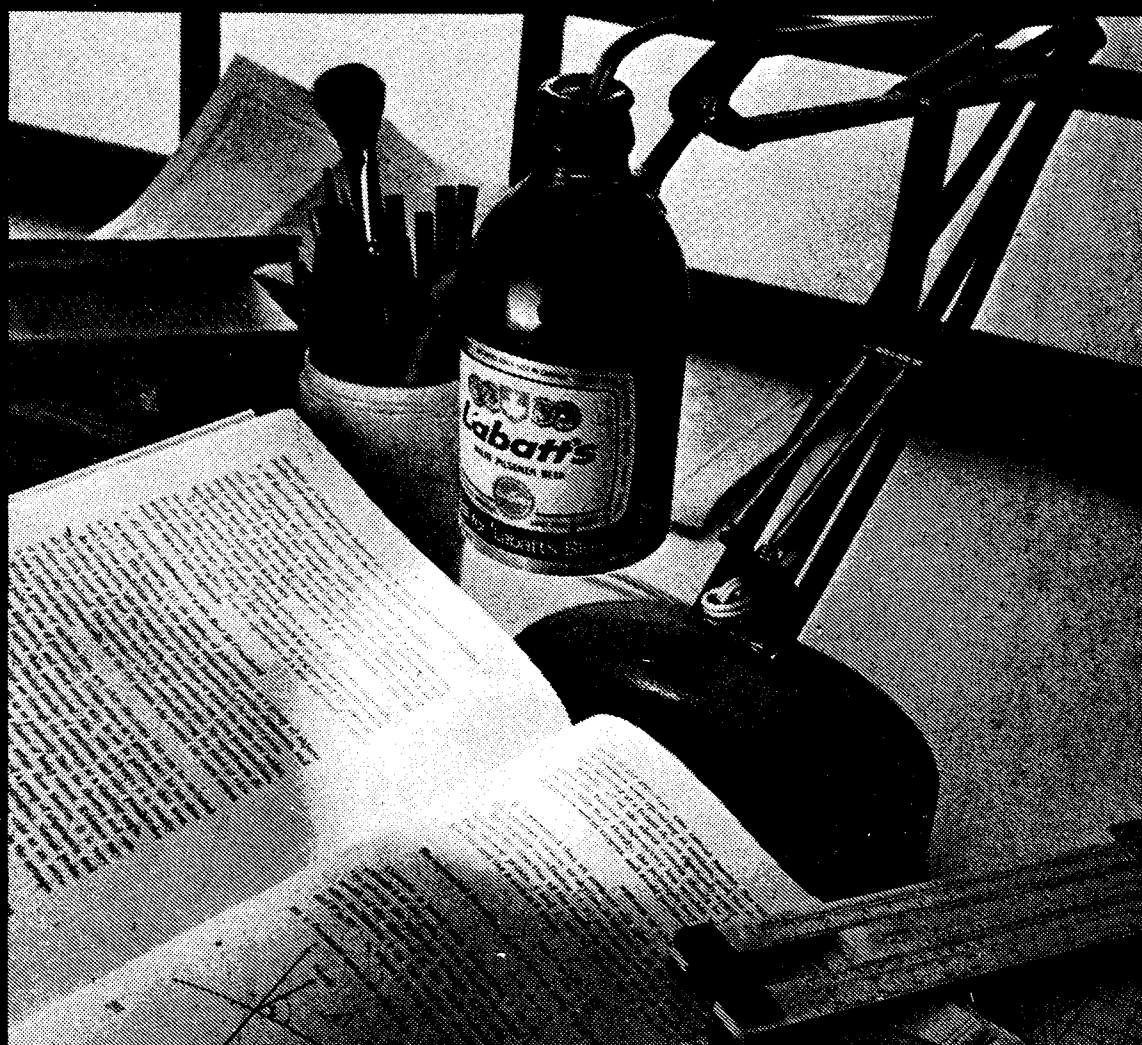
The obvious solution to treating a cold is to let the body *do its own thing*. One must decrease total food consumption (which overburdens the liver), rest and gargle with salt water (soothes the throat irritation) Again with irony, **Sir William Osler M.D.** stated: *The desire to take medicine is perhaps the greatest feature which distinguishes man from animals!* Osler's prescription for illness: *bed rest, a good book to read, no food.* One is reminded that sick animals have no appetite, nor do they take medication! Point made, enough said, thank you.

All the above is insignificant however if one misses

the intent of this article - that prevention far outweighs the aggravation and doldrums of cold treatment. Vitamin C has many advocates. A sound mental attitude and respect for one's body is paramount. And of course maintaining the body's resistance at the cellular level via proper nervous stimulation of glands and blood vessels to ensure effective nutrient circulation. Our sedentary habits and stress inducing lifestyles initiate faulty biomechanics of the spine. And faulty biomechanics interfere with Nature.

In conclusion, recognition that the body's resistance and not germs are the true cause of disease, it deems reasonable to put **Pasteur's** germ theory *out to pasture*. Nature, in her own intuitive way, will take good care of your body. Why else would it be called *Mother Nature*?

## What to do with an empty Blue.



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

## THE END IS NEAR

by **Tim Haffey**

This year the G.C.S.U. has presented several excellent performances in the O.D.H., the two most notable shows being **Maneige** and **Teenage Head**. Unfortunately for both the G.C.S.U. and the Glendon Student body, these two shows also shared the distinction of being the biggest money losers.

Both Teenage Head and Maneige are bands that have not only become successful in their respective fields of musical endeavor, but have also been the recipients of widespread and favourable critical review. In other words, by virtue of their proven 'track records', both Maneige and Teenage Head should have drawn bigger crowds at Glendon.

The purpose of this article is not to place the blame on the G.C.S.U. or on the Glendon Student body (or on any other group for that matter); I wish merely to try and bring the situation into proper perspective.

The fact of the matter is, unless the Glendon student body supports these shows with their attendance, the G.C.S.U., if only for financial reasons, will quite simply not be able to provide name entertainment in the future.

Some will argue that the admission price (\$5.00) for both Maneige and Teenage Head was too steep. Five dollars is, I grant you, quite a fair sum to pay for a University dance; but the fact still remains that if the G.C.S.U. is to provide quality entertainment (and Teenage Head and Maneige are most certainly quality entertainment), admission prices must necessarily be adjusted to reflect the cost of providing this calibre of entertainment.

Certainly no student should feel that he or she is obligated to attend any given College function, be it social or academic (after all, this is a democratic country we live in); but each student should be aware that by not participating in Campus events, and consequently not supporting the functions presented by their own student organizations, they are seriously hampering the ability of these organizations to provide a quality service in the future.

As it stands now, the G.C.S.U. has been forced to postpone or possibly cancel an upcoming performance by the Sharks. The G.C.S.U. acted almost unanimously in their decision and should not be too strongly criticized for their decision: nonetheless, I am sure that many Glendonites are quite unhappy that the decision had to be made.

Being that both the Teenage Head and Maneige shows lost too much money, it can be argued that **The Sharks** (who at this time are no more popular than Teenage Head) would lose an even greater sum of money at Glendon.

But despite the losses incurred by the Teenage Head and Maneige shows, I do not think the situation is quite as hopeless as they wish to make it appear. Glendon has presented sold out shows in the past and can continue to do so.

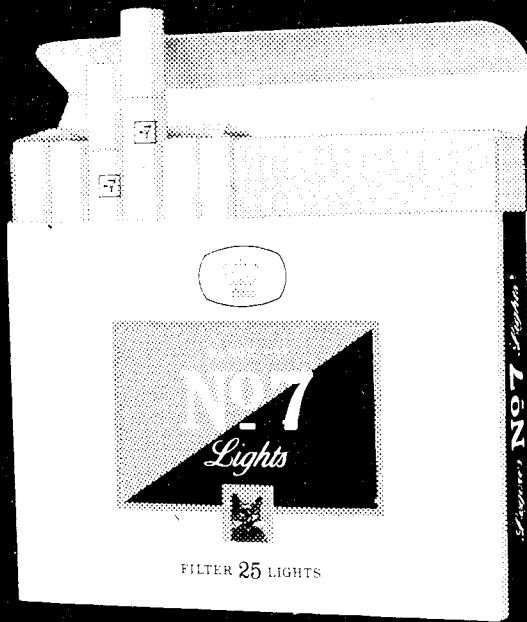
This year the G.C.S.U. — and more specifically the *V.P. Cultural*, *Louise Sankey* — have proven they are capable of providing Glendonites with quality entertainment. The question now is whether the Glendon Student Body will support their entertainment services, or whether they will continue to turn a blind eye and deaf ear to these efforts of their elected servants.

**New!**

**NO7**

*Lights*

**Regular Length**



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Warning: Health and Welfare Canada advises that danger to health increases with amount smoked — avoid inhaling.  
Average per cigarette—Regular: "Tar" 14 mg. Nic. 0.9 mg.

# THEATRE GLENDON

## Joseph Holmes

**Teenage Head, The Idles, The Community Chamber Orchestra, The Selectors, The - hey! Whazzat? The Community Chamber Orchestra of York University??** What would *they* be doing at *Glendon*?

Making music, that's what. And, as I and quite a few others discovered last Monday night, they are entertaining.

It's been quite a few years that the Orchestra has been sweetening the sounds of Glendon, but it's surprising just how few Glendonites have seen them play. This concert was held in celebration of the orchestra's 20th anniversary; featuring a brand-spanking new composition by **Milton Barnes** (commissioned to commemorate the anniversary of York), the concert also included works by **Telemann** and **Beethoven**.

The crowd of about 100 seemed to react favourably to the renditions of the works; the orchestra played competently, but not astoundingly well. By far the biggest disappointment was its performance of Beethoven's 7th Symphony. At times the orchestra noticeably dragged, appearing to have difficulty keeping up with the pace. When a movement ended with a loud finish, the orchestra could not manage to finish *ensemble*, but jarred the nerves as instruments cut off micro-seconds apart; more success was to be had with the soft, smooth finishes, when the music slowly faded away without forcing the players to stop together.

**Donald DiNoro**, the solo violinist for Telemann's *Concerto in G Major*, played with emotion and enthusiasm; unfortunately, he too seemed to have trouble keeping up when the music quickened. During the largo, the moody, slow first movement, DiNoro had no problem eliciting powerful emotions with his violin; in the quicker parts, however, he soon lagged notice-

ably behind and effectively slowed the tempo of the whole orchestra.

Milton Barnes's composition was also a minor letdown. Mr. Barnes has in the past worked extensively providing music for films; not surprisingly, therefore, his new composition strongly brings to mind background music for a battle scene. The piece exuded great pomp and splendour, but left the listener asking, 'What's the point?' Entitled *Fanfare, Prayer, and Halleluya*, the piece could well be described as a tribute to itself, but aside from that,

eminently forgettable.

To be realistic, one does not attend a concert by the York Orchestra expecting the New York Philharmonic. As a university orchestra, they play extremely well; consequently, the evening was very pleasant. We can only hope that the orchestra returns in the near future to provide another night of culture and entertainment. While we're waiting, however, we needn't pause on our way to our own **Glendon Gallery** to purchase tickets to **Stephen Staryk's** concert at Glendon on January 8, 1981!



## March Break!

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FREEPORT \$ 729  
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# call 485-9437

## KOHO TRAVEL

191 Eglinton Avenue East, Suite 104, Toronto,

## CURTAIN GOES UP ON THEATRE GLENDON

As many of you may know, Glendon has its very own theatre. However, almost *no one* knows just *how* it works. Therefore, in its never ending battle to keep the Glendon population informed, *Pro Tem* sent out Roving Reporter *Joseph Holmes* with the words, 'Crack that story!' That is why you now see before you a two-page exposé-cum-interview with the blushing bride himself, *Steve Devine*. Mr. Devine is the technical director of Theatre Glendon.

*What have you done so far this year?*

This year the *Student Theatre Project* itself has mounted one show; that was **Star Spangled Manners**, and was produced by **Cathy Knights**. It was an amalgamation of three plays, one of which was **Ludlow Fair**, and the other two were like a Doris Day parody, by Jean-Claude Van-Italy. I was technical director, as I recall. That was the most impressive student production this year.

*Is it just my imagination, or are there fewer projects?*

It's just your imagination. In fact, there's been *more* this year than there was last year. While there was by this time last year, only one production, we have produced four *workshops*.

*When is the next workshop?*

We are having another this coming Tuesday. One studies acting - we've had two so far that have examined acting - you do some improvisation, movement, get loosened up. It's managed by Professor **Bob Wallace** from the English Department with assistance from Cathy. They usually last 2 to 2½ hours.

*How big are the classes?*

It varies... We've had as many as fifteen people come in, as it is free and there are no restrictions concerning who takes part. People just walk in and participate - if you want to do it just come in.

*Are they always just on acting?*

I gave one workshop on the technical aspect - lights, sound, etc. It's very important that people know and understand the mechanical side of the Theatre.

There's also been the English 253 production this year - they did a couple of shows; I was technical coordinator for the shows.

*Who do you work for?*

Basically, I work for the Dean's Office. My primary duty is to ensure that the people who want to use the

equipment in the Theatre know how to use it; otherwise, they can't be allowed access to our facilities. The main concern is that the equipment is not destroyed, as it is worth a lot of money.

So that's the way I work. With the English 253 class I went in and lectured twice to them on theatre technology; then I took them through the Theatre, showed them what the facilities are and what they are capable of doing.

Then I went in and managed their basic operations, I coordinated their preparations, set up the lights for them and taught them how to operate the equipment.

*Tell us about Video Cabaret.*

**Video Cabaret** is going to be, simply put, just wonderful.

I saw them last year up at Burton. They had two shows, one of which was *The Bible as told to Karen Ann Quinlan*, which was right up their alley, as they really shine with topical stuff. They also did *1984*.

*What are they bringing to Glendon?*

They're bringing two shows down here, and one of these is *1984*. It's played a lot of places; it's been at **TWP Theatre**, **NDWT Theatre**, **the Horseshoe**, the list goes on and on.

*Are you getting a good deal?*

I was amazed at the price they're charging us. For the number of people they have to have, it's not exactly an exorbitant price. They've got a four-piece rock band, two actors, the **Hummer Sisters** are four people, in addition to their technical people.

When they were in New York they played the **Kitchen**, and were brought back to play the **Performance Garage**. They blew the critics away there.

*What do you think of the actors?*

This is definitely a different type of theatre, and consequently requires a different type of actor. **Michael Hollingsworth** is a very talented person, but often has a hard time actually getting things together; when they do actually get down to brass tacks and produce something it ends up **very good**. *1984* is a very powerful experience.

It's not the sort of show you go to to have a lot of rowdy fun and drink a lot of beer. But the effect is intense.

In 1984 the viewer is confronted by a wall of TV sets, with two larger screens, a four piece band, and two actors. It's a total multi-media blitz.

When they originally did 1984 it was a three hour show. The new version, however, lasts only 84 minutes. It works much better now; it links together and is very concise. You end up feeling quite oppressed - very powerful music is pumping through at you constantly and it continually blitzes the viewer into a withdrawn state.

#### *Why has the theatre split from the faculty?*

The split from the faculty-overseen *Dramatic Arts Programme* to the *Student Theatre Project* wasn't made by the students. The split was made by the University.

Professor Gregory was asking for more funds to run the DAP. Gregory's final ultimatum amounted to a straight: either the University put up more funds or he would no longer continue to run the programme. So it ended up just falling into the students' hands.

Many people thought that the larger productions, such as *Romeo and Juliet*, were simply too demanding on the students' time. It took up so much time that many people felt Gregory unreasonable to demand the sacrifice from the students - and he did demand it.

It is not our *accomplishment* that Gregory no longer runs the Theatre - he simply didn't get the dollars.

So we're left on a shoestring budget. Just to *maintain* the Theatre costs about \$5,000 per year. Yet our budget remains a pitiful sum, just barely \$3,000 per year, for *both* English and French production and maintenance. We're asking the Residence Council for money, the GCSU donates some, but we still depend on student services of the Dean's Office.

#### *What are your duties?*

I'm in charge of the technical space of the Theatre. When somebody gets an idea to create a show, they go to the Dean for a budget, then come to us; we go out on Campus and get support out of anybody who is interested. If we need people for the technical work, I will take him into the Theatre and teach him how to work the equipment.

#### *What takes the most time?*

It's not just running the equipment that takes time, it's the set-up. In lighting, running it is the easiest part of the job - the design, the set-up, all has to be feasible. There must be a coherent design to ensure that when you put up a switch the light will be in the proper place.

#### *Is it a lot of work?*

It's a hell of a lot of work.

We're focusing now on smaller shows because of the time involved in the mammoth productions.

#### *Is there anything you would like to produce?*

We had a premiere last year - that was *Paper Dreams*. It didn't work all that well, probably because it didn't have the time to mature.

We'll also have a complete new Mingo & Knights Cabaret in March. It will be the last production of the year, as a matter of fact.

We've got a lot of plans for the New Year. But before you can definitely say that you will do something, you have to look at the future commitments of the people who will be participating. It takes a lot of work and a lot of personnel to put on a show - you've got to coordinate lighting, sound, sets, costumes, properties, publicity, *acting*. Even for a small show.

In the New Year we'd like to produce **David Mamet's *Sexual Perversity in Chicago*** which is a very funny piece. We've been thinking of doing that in a lunchtime theatre format - it would work quite well as the piece lasts only about 15 minutes. We'd also like to have a couple of original shows too. One I've been thinking of is called *1239 at the Bar*, which is written by a friend of mine who is in the Masters Playwriting course at UBC. I think it's a good show; there are a few problems with it which you are going to get with any original show. Most shows that are presented professionally have been done, redone, reworked countless times before times before they reach the large audiences in their final form. But in this case we would be presenting the first production of the play in its original form.



#### *Will this program survive?*

We cannot survive without more money. I wish the University would make a decision: either they wish to maintain the theatre, or they don't wish to maintain the a theatre. They cannot continue to pursue the middle road much longer. They have developed a very expensive and sophisticated operation here but don't want to shell out the necessary dollars to maintain it. It's very discouraging.

photos: Larry Organ

## LET VIDEO CABARET TURN YOU ON

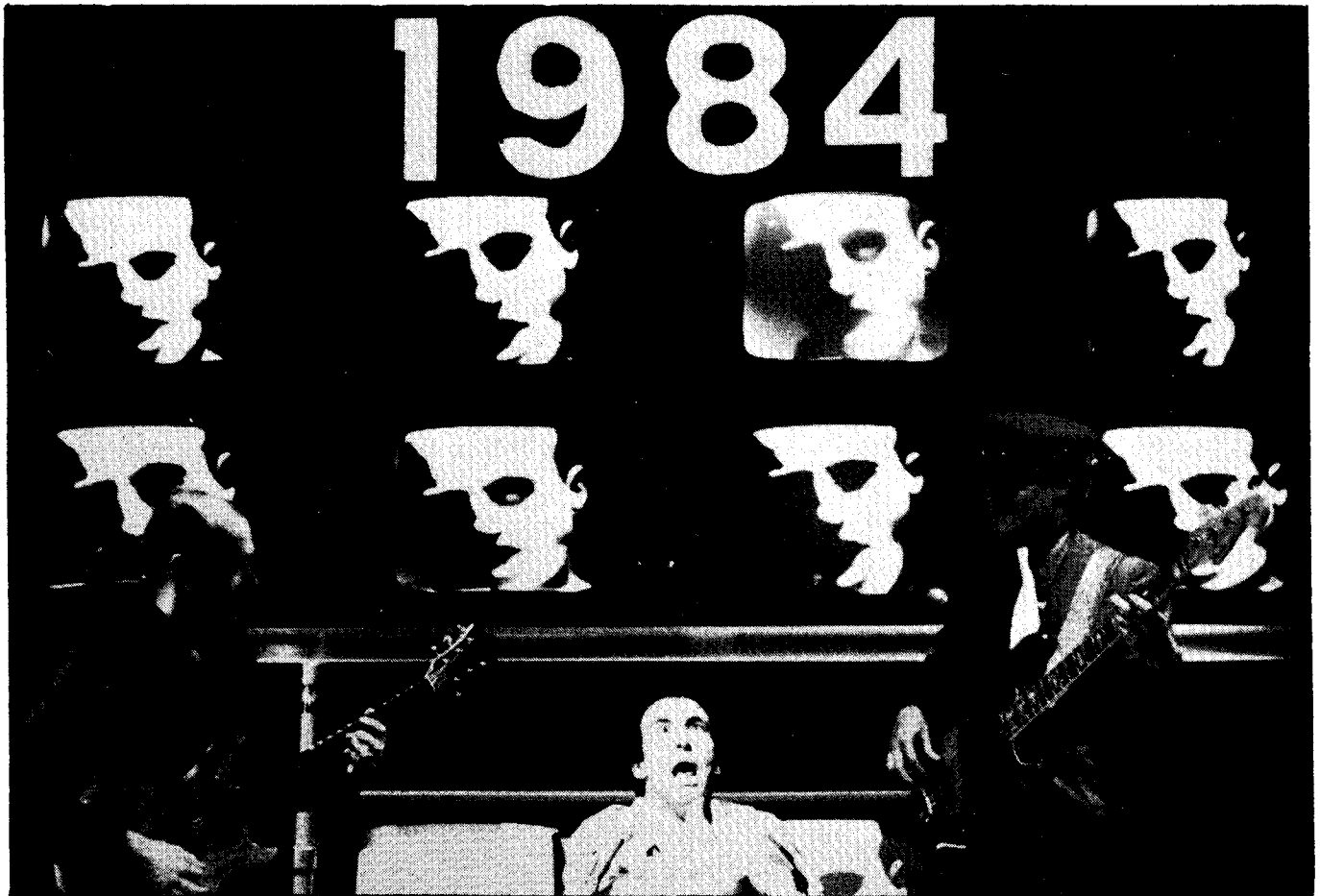
*'(People) watch T.V. while reading a book at the same time, or while having a conversation with someone. All the while, noise from outside, from traffic is bombarding their senses. When something interesting is flashed on the screen, they'll look up, the image will register and then they'll go back to their book.'*

**Michael Hollingsworth**  
Canadian theatre Review

make the skin crawl, and appears more and more prophetic as the infamous year approaches. Conceived and produced by Michael Hollingsworth - himself somewhat of an enigma in Toronto theatre circles (he had the dubious privilege of seeing his play *Clear Light* closed by the **Toronto Morality Squad**) - Hollingsworth feels that multi-media theatre is perfect for an age of people who have been raised and educated in front of that omnipresent screen.

be presenting a compilation of earlier works, including material from *Patty Rehearst*, *Nympho Warriors*, and *The Bible as told to Karin Ann Quinlan*. This will be the first time they have performed since last January (in the *Edges* series at Burton Auditorium) so we're certainly lucky to have them.

Last (but not least), Video Cab will be presenting some new material. This will be a preview of their upcoming work, *Brave New World*. Al-



If this sounds like you (it certainly sounds like me!), then you're ready for **Video Cabaret**. This multi-media extravaganza, which combines live theatre, live rock music, and both live and pre-taped video performances, is a sign of the times for theatre in the 80's. Glendon will have the opportunity to experience video theatre at it's best when Video Cabaret rolls into **Theatre Glendon** December 8 thru 11, bringing its incredible version of 1984. Most of us have read this Orwell classic, which never fails to

Video Cab's version of 1984 is a strong, faithful interpretation of the novel, which follows the trials of Winston through the various hells of a totalitarian state. With six-foot T.V. screens and multitudes of standard screens on stage, it does not take much to convince us that **Big Brother** is watching.

After 1984, Glendonites will be treated to *The Hummer Sisters*. Their satiric wit, combined with the ever-present video and loud rock music, should be a joy to watch. They will

though still a work in progress, it promises to be *very exciting*.

Altogether, the entire evening must not be missed. They have excited audiences in New York, London, and all across Canada. One only needs to read the reviews from the **Village Voice**, **The Soho Weekly News**, **The London Observer**, and the **Star** and the **Globe** to see that this is true.

*So, come and spend a quiet(?) evening in front of 20 T.V.s.*

## NO LOOSE ENDS IN LOOSE ENDS

by **Leslie Harris**

*Loose Ends*, **Michael Weller's** most recent play, is a look at the 70's much as his screenplay for *Hair* was a look at the 60's.

*Loose Ends* begins with *The End*, a 1967 **Door's** song which sums up the 60's decade in a melody; it sets the mood for the opening scene, a beach in Bali in 1970. Paul (**Peter Dvorsky**), just finished with the Peace Corps, and Susan (**Michelle Fisk**), on a post-graduation trip, begin their relationship. They meet up again in the States, move in together, get married, and build careers. They're always very much in love, though their relationship remains *loose*; at the turning point, however, they re-evaluate what they really have together.

Concentrating on the relationship alone, the play may be serious, but at the same time permits the other

characters in the play to bring out a lot of humour. This, in effect, disguises the reality of the play.

So realistic are the stereotypes of Paul and Susan that the play succeeds in presenting a viable representation of the typical modern couple of the 70's.

The play also puts down all that the Women's Liberation movement was fighting for in the 70's. I walked out of the theatre not liking Susan. Paul had wanted a baby, but Susan chose her career over a child. The play shouldn't have left me with negative feelings towards Susan; although she may not have been right, she also was not wrong.

I can't help but admire the competence with which the cast portrays the main and supporting characters. The audience is made to feel quite at ease and readily identifies with the

characters and the often bizarre situations which they encounter. The settings were simple yet sufficient. For example Central Park was portrayed as a park bench and a garbage can.

The music was well chosen, progressing with the years being shown. The play is presented by showing a scene out of each year or so, which distinctly shows the changes of the two individuals, and the couple as a whole. The music went from *The Doors* to *Fleetwood Mac* to disco and ended off with a significant *Beatle* song.

*Loose Ends* is enjoyable. May I suggest, though, to get there early, as the seats are on a first-come basis. It plays until December 20 at the **Tarragon Theatre**.



# YOU GOTTA BE CRUEL TO BE KIND

Radio Glendon's *Sado Hawkins Dance* was a very sleazy affair! Although the people didn't turn out until later in the evening (it's hard to compete with 'Who shot J.R.?' everyone who came had a crazy good time!

The night's activities were officiated by **Cathy Knights** as our *Mistress of Ceremonies*. She was greatly assisted by three dogs on the prowl — **Andrés, Richard and Yves**, who dressed in their finest Sado garb and gave a performance *par excellence*.

As always, Radio Glendon's music was well produced. It was rowdy, loud and danceable.

Everyone who went had a good time at the Sado Hawkins and we look forward to Radio Glendon's next dance. (*Editor's Note: We won't have to wait long! Their next production is December 12, to celebrate the last day of classes at Glendon! Be there!*)

## NOTES NOTES

There will be a Women's Squash Open House on Dec. 1 at 6:30 p.m. All levels welcome. R.S.V.P. Catherine Clarke — 487-6150

We are accepting registration for Winter/Spring Instructional programs. Massage and Relaxation, Yoga, Exerdance, Karate, Cross Country Ski Clini, Bronze, Stroke Improvement, and Leader Patrol swimming classes. For more information regarding these and other programs, contact the Proctor Field House.

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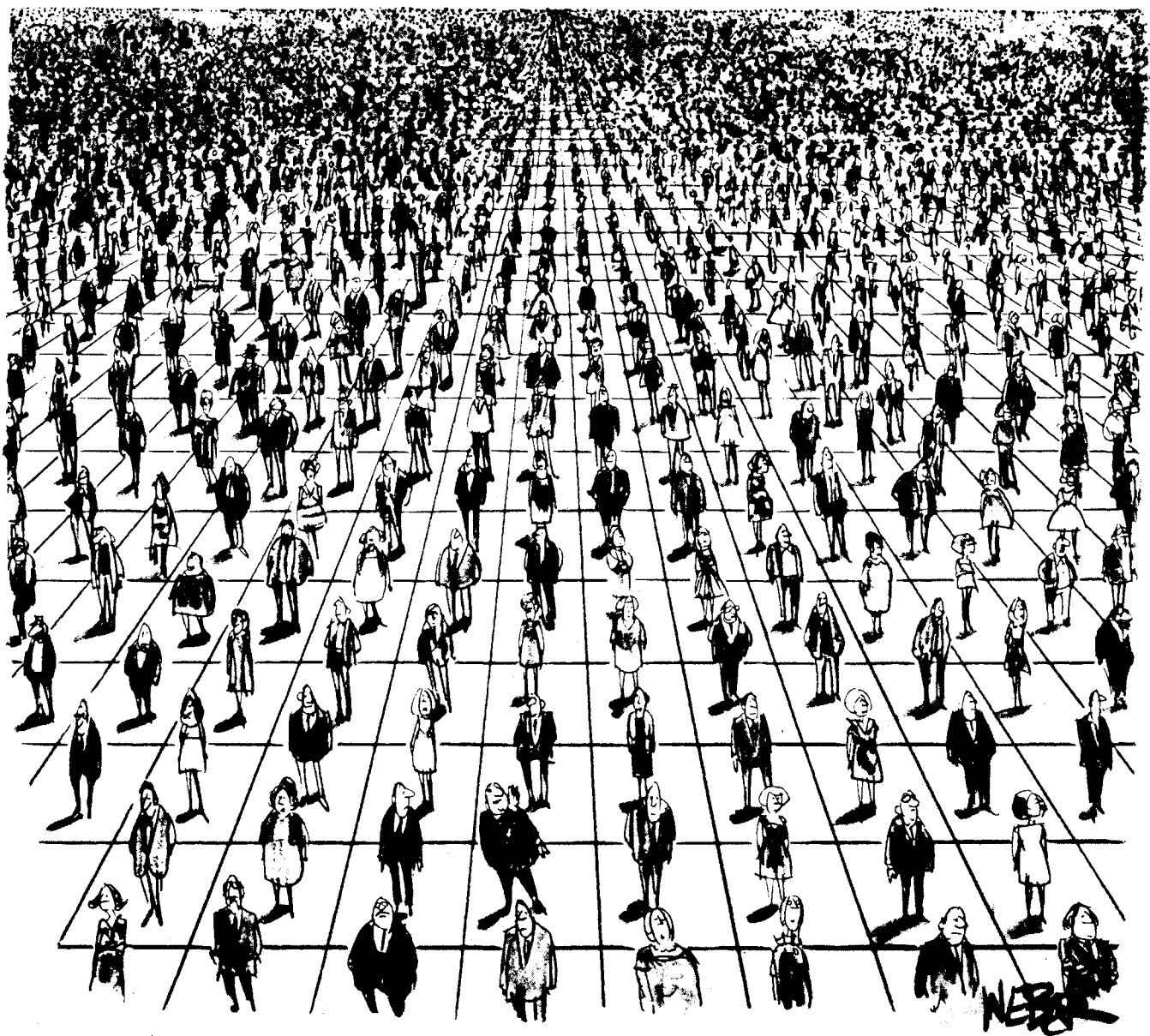
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## TAFELMUSIK

par *Georges Lemieux,*  
*V.P. Academic G.C.S.U.*

Samedi, 22 novembre, l'orchestre baroque Tafelmusik présentait:

le **Messie** de Handel et l'auteur de cet article eût la chance d'être présent.

Pour ceux qui ne sont pas familiers avec TAFELMUSIK, permettez-moi de faire l'historique de cet ensemble.

Fondé en 1977 par **Kenneth Solway** et **Susan Graves**, *Tafelmusik* est composé de musiciens croyant que la musique Baroque devrait être jouée de la même façon qu'elle l'était à l'origine. Ainsi, TAFELMUSIK présente ses concerts à l'aide d'instruments d'origine ou de copies exactes d'instru-

ments originaux. Une étude minutieuse est aussi faite sur les écrits qui ont survécu concernant le style musical Baroque.

L'ensemble TAFELMUSIK est convaincu que les instruments modernes, aussi magnifiques qu'ils soient, sont totalement inadéquats pour la présentation de concerts de musique baroque.

TAFELMUSIK est situé à Toronto et présente des concerts de musique de chambre et des récitals à la *Trinity United Church*.

Samedi passé, l'orchestre baroque présentait **Le MESSIE** de Handel. Ce fut une expérience surprenante

d'entendre un concert avec des instruments totalement inconnus. Surprenant, mais certes agréable. Une toute nouvelle approche, admettrai-je. De plus le lieu même du concert, Trinity United Church, fournit un atmosphère spéciale. Bref, une expérience des plus profitables.

J'invite tout le monde à assister à la prochaine représentation le 20 décembre. TAFELMUSIK présentera '*Un Noël avec TAFELMUSIK*'.

(Note du rédacteur: Nous avons entendu dire que le médecin personnel de M. Lemieux lui a garanti que la musique baroque valait bien la méthode rythmique.)

## DEBATS SANGLANTS A GLENDON

par *Nicol Simard*

Le club de débats de Glendon recevait en fin de semaine dernière des représentants de l'université d'Ottawa et du collège Trinity de l'université de Toronto pour s'affronter verbalement et dans les deux langues officielles.

La première confrontation a eu lieu vendredi après-midi à trois heures dans le 'senior common room'. Une des équipes d'Ottawa tenait le rôle de gouvernement et celle de Trinity, l'opposition. Les représentants de notre très chère capitale nationale entreprennent la fin de semaine de la bonne façon, c'est à dire en gagnant leur premier débat.

Puis vint la soirée... et la deuxième confrontation entre Ottawa et Glendon cette fois. Un fait intéressant à prendre note est que ça s'est passé dans le café étudiant. Ottawa affrontait nos éloquents orateurs pour la première fois et mal leur en pris car ils perdirent.

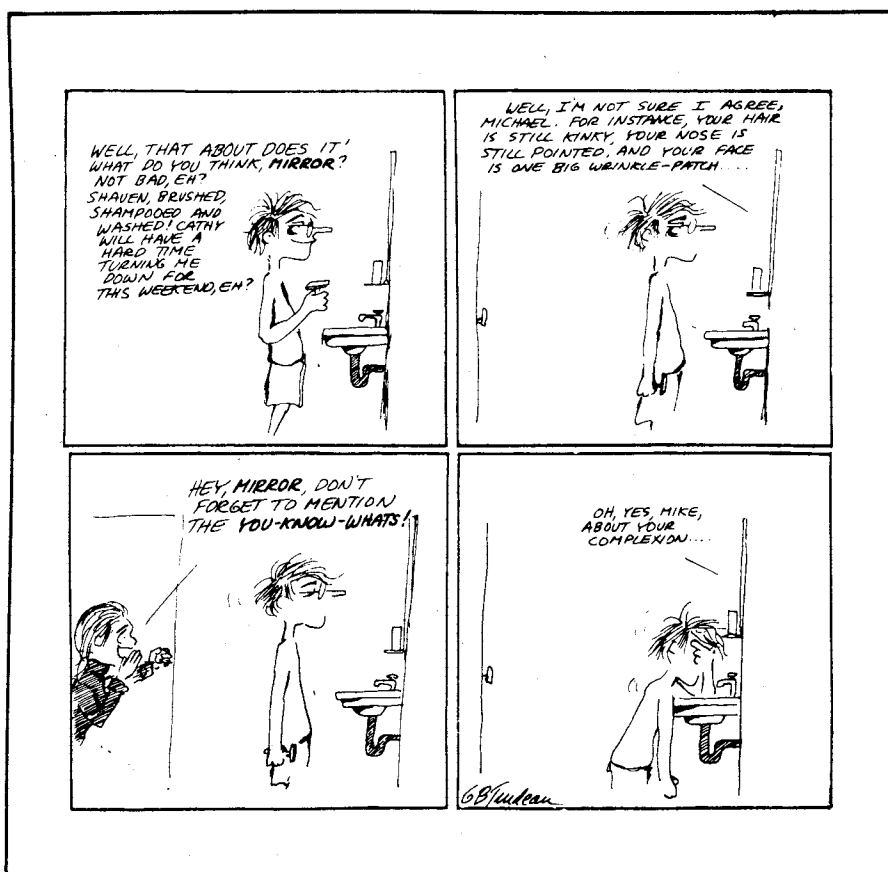
Le lendemain eurent lieu de multiples duels entre les équipes de Glendon, d'Ottawa et de Trinity. En fin d'après-midi, les deux équipes qui avaient accumulé le plus de points précédemment se rencontrèrent. Le

combat fut dur, le sang de plusieurs coula afin d'en arriver à une seule équipe victorieuse, mais les batailles furent passionnantes.

Si vous voulez voir par vous-même tout ce qui peut être fait et dit lors de débats, vous pouvez venir à nos prochaines réunions la session prochaine.

Nous nous rencontrerons tous les mercredis à 7 heures dans le 'junior common room'. *Debaters do it orally.*

(Note du rédacteur: '...il est fier comme un écolier qui vient de gagner sa première vérole.' - Charles Baudelaire, *Mon coeur mis à nu*)



## BEYOND THE COLOUR BARRIER

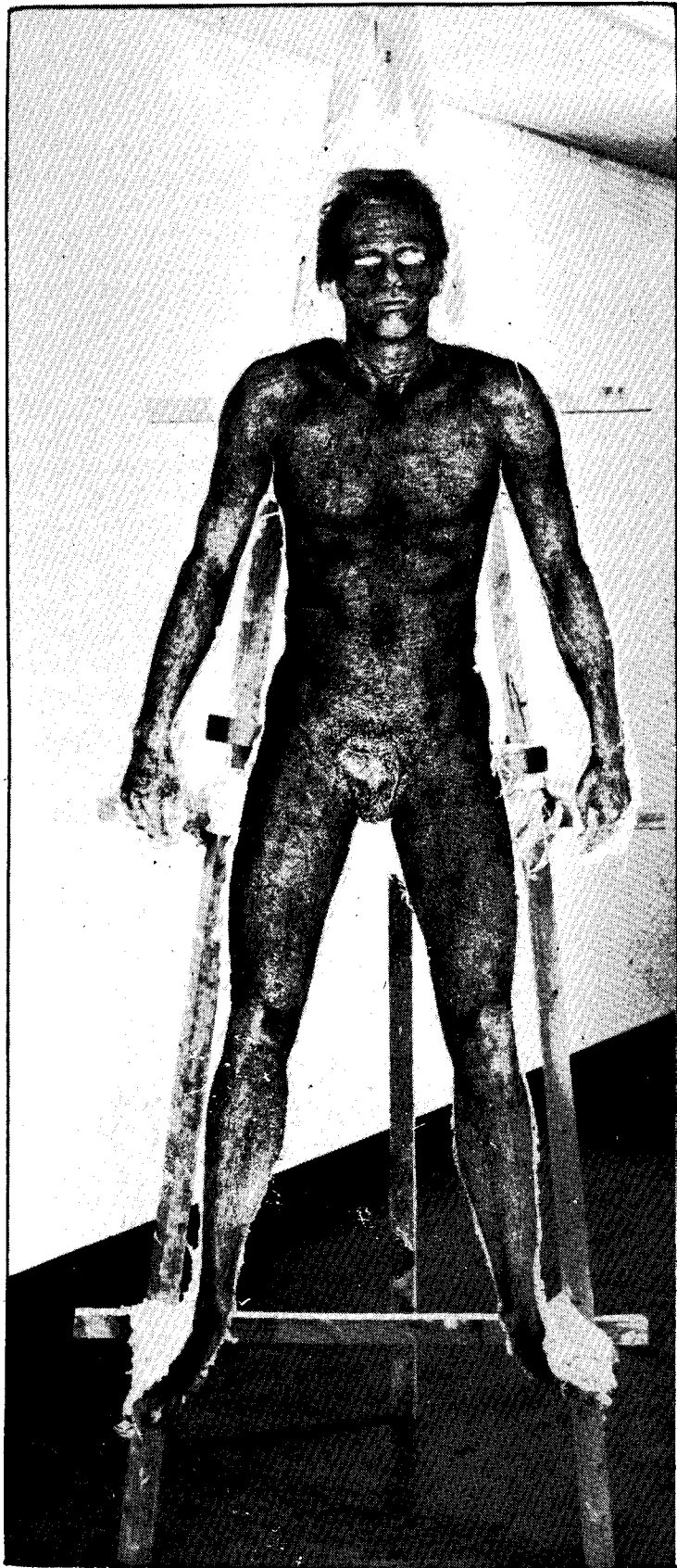
**Beyond Colour**, an exhibition of works by contemporary Canadian artists **Malcolm Rains**, **Ron Martin** and **Colette Whiten**, focuses on the virtues of achromatic art. Given that colour has been eliminated or avoided, the viewer is encouraged to explore the many other elements of the work such as surface nuance, artistic process, medium, integrity of form and conceptual content. Instead of seeing a *tabula rasa*, we begin with time to respond to the directness, the raw simplicity or the quiet elegance of the work. As **Lawrence Alloway** has written, '*Simplicity is as sustaining in art as elaboration.*'

**MALCOLM RAINS** strives to derive the maximum amount of evocative power from the most minimal gesture. By pouring white plaster into a plexiglass and wood mold, Rains achieves a form that is smooth and simple. Before the plaster has completely dried, he marks the resistant surface with a rigid metal paint scraper, a calculated gesture which cracks the plaster slab. The broken pieces are replaced, the surface rubbed with turpentine and oil, and then polished with wax. The natural stain and lustre enhance the surface tension of the work. The resultant plaster wall pieces are sculptures for contemplation, which the artist feels must be approached 'on a personal basis, hopefully in a moment of quietude.'

In the 'water on paper' series, **RON MARTIN** eliminates colour and paint, allowing light instead to define the surface. Using a brush loaded with water, Martin draws on white paper. The water that is applied follows the direct and intentional strokes of the brush and then crawls outwards from the brush, causing the paper to press and expand into the third dimension. The loose surface configurations are controlled by the artist's gesture and defined by light and shadow. The works may be suggestive of many other images or may be viewed as autonomous objects. Martin's drawings continue to reveal themselves with time.

**COLETTE WHITEN's** primary concern is with the sculptural process which involves making plaster casts directly from the human body. After wrapping the model's body with a protective stocking, Whiten covers one side of her model (usually a friend!) with wet plaster. When this has set, the mold is removed and rubbed with graphite in order to bring out the details of the model's anatomy. Whiten's respect for the material and the sculptural process insists upon the exclusion of applied colour.

Because of their size and their placement relative to us — hanging from the ceiling or displayed on an easel — the sculptures compel us to move around them, from the negative to the positive side of the mold. To gain a complete understanding of the work, it is necessary to make the transition from the specific details to a more general perspective.



**COLETTE WHITEN: SOLO EXHIBITION** at the **CARMEN LAMANNA GALLERY**  
98 inches X 35 inches X 31 inches



CHUCK ZIMMERMAN  
Sports Editor

## SPORTS NEWS VIEWS AND REVIEWS

It's time for a little self-indulgence this week - the topic for this article will be... **basketball!** And why, you might ask, would I be interested in writing about *basketball* when a) it's snowing outside, and b) nobody in Canada, let alone Glendon, gives two hoots about the sport? The answer is surprisingly simple: because I feel like it.

Seriously, though, basketball is perhaps the best example of what high-priced salaries and the emphasis on the *star* system are doing to the contemporary sports scene. The average salary in *hoop* is more than \$200,000 per year, making it by far the highest priced sport around. **Reggie Jackson** lives in the ghetto when you compare his annual earnings to those of, say, **David Thompson**. The direct result of all of this is that in most N.B.A. cities, tickets *start* at around \$10. To nobody's surprise, the fans are staying away in droves.

But to say that expensive athletes are the only cause of this fan apathy would be too simplistic. The fundamental problem lies in the very nature of the sport as it is played today. In past years, the emphasis was most definitely on teamwork. Individual exploits were actively discouraged, not only by the coaches but, to a smaller extent, by the fans themselves. Then along came fancy players like **Bob Cousy** and **Wilt The Stilt Chamberlain**, players who popularized the sport among the public, but who also layed the groundwork for the mess in which b-ball finds itself today. Poor kids looked upon these players as heros to

be emulated. The way out of the slums was considered to be watching **Earl The Pearl Monroe**, copying his hot-dog style, and then collecting big bucks in the big leagues. While this worked on an individual basis, it did damage to the sport as a whole. Instead of seeing teams like the classic, team-oriented Celtics of yester-year, we now are treated to teams like the 76'ers, where five overpriced hot-dogs take turns at going down the court, making fancy moves and being a one-man team. And who the hell wants to pay cash money to see that, when you can stay at home and watch college ball?

Basketball will be flooding the television airwaves once the football season comes to an end. It will be interesting to see whether the sport continues on its present disastrous course, or whether saner heads will prevail.

And now let's take a quick glance at the Canadian sports scene. After much internal debating and soul-searching, I have decided to award this week's *Yup-Yup Yo* award posthumously, because the co-winners are both dead, at least in a figurative sense. The first winner is, naturally enough, the **entire Eastern Conference of the C.F.L.!** Why is it that all the good teams are in the west? You'd think that the East would be capable of coming up with at least *one* even *fair* team, but NNOOOOO! The other winner is **Rocky Saganiuk**, who is on the verge of being traded, or *killed*, as the sports jargon goes. You see, Rocky, the idea in hockey is to put the puck into the *other guy's* net, not your own, *Yup-Yup Yo!*

And now, after a week of perfect (5 for 5) predictions, it's once again time for *Zim's Whims*.

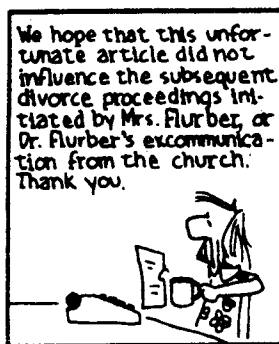
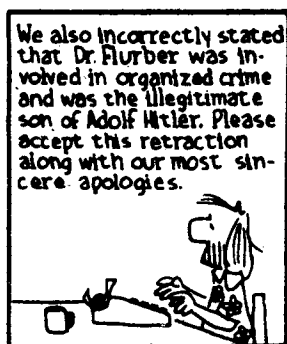
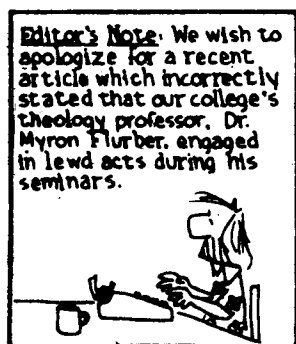
In the N.F.L. this week, the best match-up seems to be **Cleveland at Houston**. The teams top the Central Division of the A.F.C. with identical records of 8-4. Houston lost a heart-breaker last week to the up-and-coming Jets, but up-and-coming or not, the Oilers should have demolished them. Cleveland won a tough one against Cincinnati last week, with Brian Sipe establishing himself as the best quarterback in football these days. This game is a real toss-up, in every sense of the word, but I'll take a chance and say Browns by  $\frac{1}{4}$  of a point.

Elsewhere, **Buffalo** busses down to **Baltimore** to take on the Colts. The Bills are riding high, whereas the Colts are stuck in neutral. Look for a 4-point Buffalo victory.

**Philadelphia vs San Diego** should be one whale of a game out on the west coast. The odds-makers are looking for a San Diego victory, but don't you believe them! Take the spread and pick the Eagles.

And last, but not least, **Denver** travels to **Oakland** to take on the Raiders. Craig Morton has been in a hospital-bed so much during the last month that they've decided to name a wing after him. Dan Pastorini is healthy again. It will be interesting to see if he can regain his job from Jim Plunkett. Either way, Oakland will squeak out a close one from the Broncos, by a field-goal.

Record: 22 right, 15 wrong.



## MAPLE LYS TUNE UP FOR ALUMNI

by Johnny OrrEtt

On Monday night the **Maple Lys** picked up another two points with a 5-2 win over **Winters**. Although the opponents were the cellar dwellers, they put up a good battle and the Lys only clinched the victory with three unanswered goals in the final period.

Winters opened the scoring before **Pat McDonough** evened things out with a slapshot from the point to end the first period 1-1. Again in the second frame Winters went ahead, but Glendon quickly replied when **Timmy Cork** picked off the top corner after receiving a nice pass-out from **Johnny O**. Winters had their best opportunities near the end of the second period when they had a man advantage for over 4 minutes, but excellent penalty killing by **René Frappier**, **Ron Mowbray** and **John Monpétit** foiled their efforts.

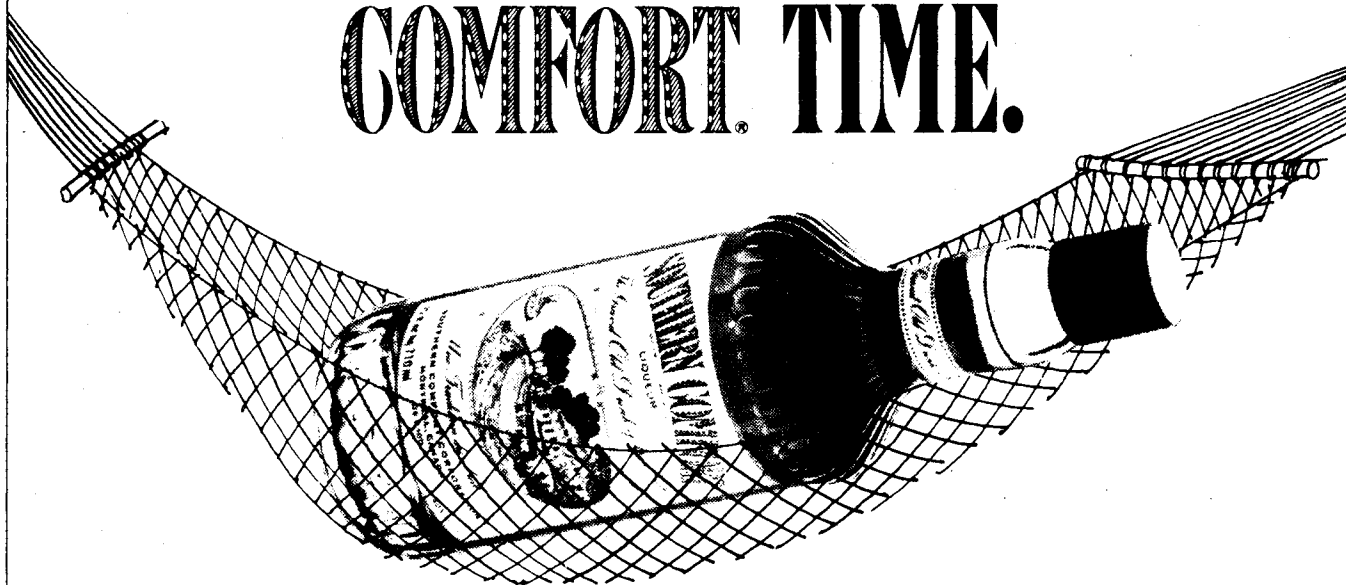
In the third period, which has been the Glendon's best all year, the Lys mounted a barrage of shots on the Winters net and cashed in on goals by **Don Blue**, **Pete Gibson** and **François Morin**. It seemed that the Lys were having trouble getting into the game and it was only after Coach(?) **Ian Lovelace's** admonitions at the start of the third period that made them realize that they simply had to get this win over an obviously inferior though gallant Winters team.

Undoubtedly the next big game against the league-leading **Alumni Warriors** was on their minds. If the Lys can win this big game on Tuesday, they can really improve their final standing and even more importantly, this would give them added confidence and respect going into the second round. It's definitely the game of the year and the team would like to thank

the **G.C.S.U.** for renting a bus that will leave Glendon for the **York Ice Palace** on Tuesday, December 2 at 7p.m.. The team really hopes that a lot of supporters will turn out to cheer them on. A good time should be had by all.



# COMFORT TIME.



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## THE ROVING EYE

by Larry Organ

When's the last time you visited **Proctor Field house**? How long's it been since you've had a good, hard workout, perspired to improve your cardiovascular fitness?

Voici une raison pour y aller! **Jennifer Stobbs** travaille à temps partiel au Pavillon des sports.

Elle y reçoit les gens avec un sourire..... Alors, la prochaine fois que vous perdrez votre temps, remettant à plus tard les exercices dont vous avez besoin, pensez à ce joli brin de fille qui est à la réception du pavillon.

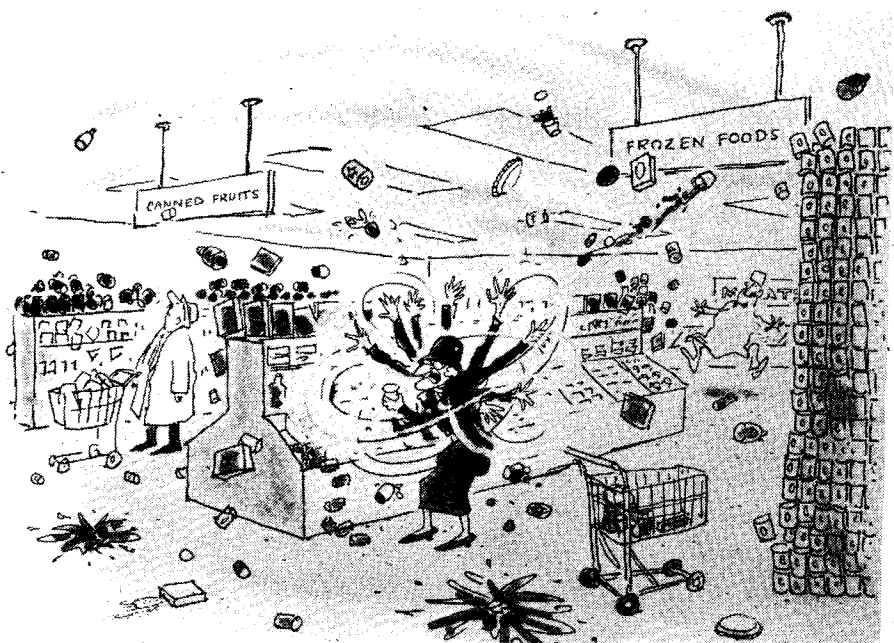
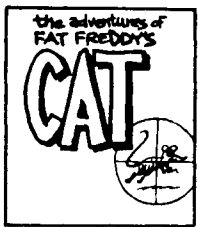
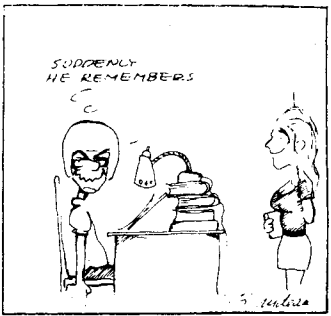
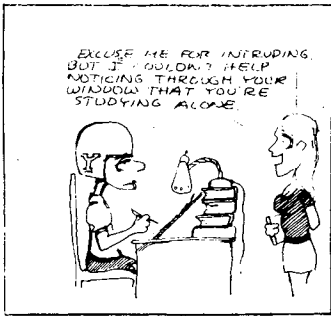
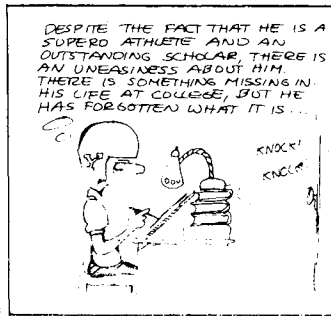
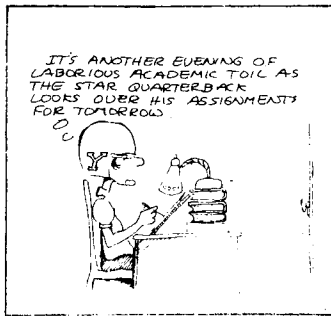


### Luck o' the Irish!

Wouldn't ya know it, laddie, but it took 2 wee folk from the Old Country to win last week's **George C. Scott** quote. Ach, 'tis true that multitudes lined up to grab for the golden ring (we got 17 responses) but **Michael Francis Joseph Dillon** (better known as Mike from Physical Plant) beat them all by correctly identifying **Patton**. Warms the cockles o' me heart, So go quaff a pint on us, Mickey!

As long as we're within a stone's throw (so to speak) of Dublin, why don't we drop into a movie theatre to see **Victor McLaughlin** crying out:

*Frankie! Frankie! Your mother forgives me!*

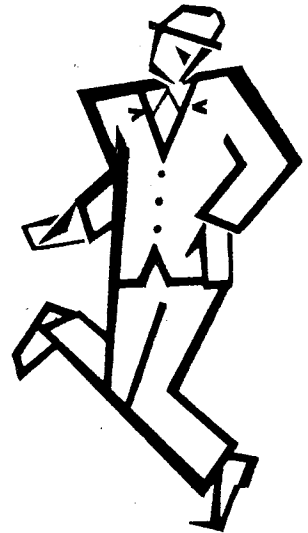
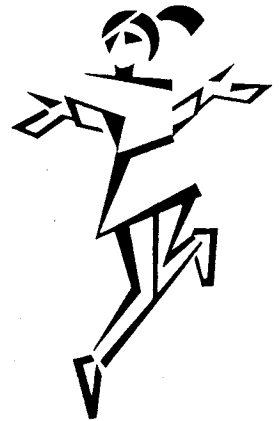


"Artificial coloring, artificial flavoring, artificial glop, artificial slop, artificial this, artificial that"

# LE MEILLEUR ROCK DE RADIO GLENDON

## RADIO GLENDON'S BEST ROCK

1. SECOND THAT EMOTION — Japan
2. YOU BURN ME UP (I'M A CIGARETTE) — Robert Fripp
3. COCAINE — J.J. Cale
4. COCAINE — Eric Clapton
5. HAVE YOUR CAKE AND EAT IT TOO — P.F.M.
6. PEACHES — Stranglers
7. HIGH SCHOOL CONFIDENTIAL — Rough Trade
8. 24 HOURS FROM TULSA — Yachts
9. MATING GAMES — True Confessions
10. 1984 — The Thought Police
11. ADOLESCENT SEX — Japan
12. HARD HEADED — Suzi Quatro
13. LASER LOVE — B.B. Gabor
14. SOUL LOVE — David Bowie
15. BODY TALK — John Otway
16. MIRROR IN THE BATHROOM — The English Beat
17. HEY, LITTLE GIRL — The Dead Boys
18. DEVIL'S IN MY CAR — The B52's
19. GET OFF THE RADIO — The Sharks
20. RIGODON — Robert Paquette
21. A QUOI TU SERS — Valerie Lagrange
22. HOUSES IN MOTION — Talking Heads
23. TALK, TALK, — The Inmates
24. BANG BANG — B.A. Robertson
25. I CAN'T STAND UP (FOR FALLING DOWN) — Elvis Costello
26. TOKYO — Bruce Cockburn
27. SOLID ROCK — Dire Straits
28. IN THE MIDNIGHT HOUR — Roxy Music
29. DON'T STAND SO CLOSE TO ME — Police
30. SAUVE MOI — Valerie Lagrange
31. STEPPING STONE — The Monkees
32. PRECIOUS — Pretenders
33. PURE MANIA — The Vibrators
34. WHITE CITY LIGHTS — Roger Daltrey
35. SUBSTITUTE — Sex Pistols
36. PART OF THE UNION — Strawbs
37. WILD THING — The Troggs
38. REACH OUT, I'LL BE THERE — The Four Tops
39. RHUMBA MAMA — Weather Report
40. YOUNG AMERICANS — David Bowie



**Most Played Album — Changes One (Bowie)**