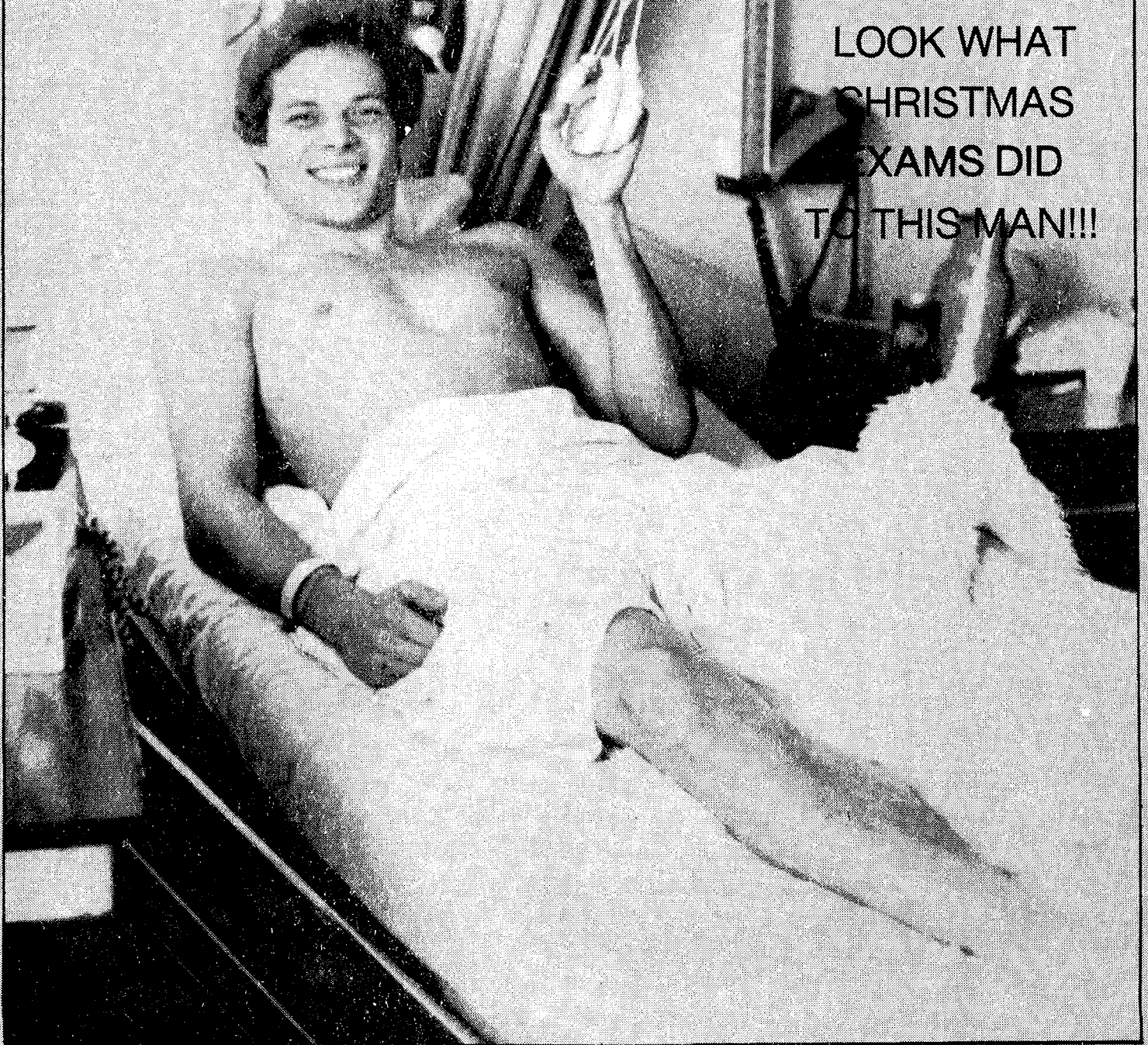
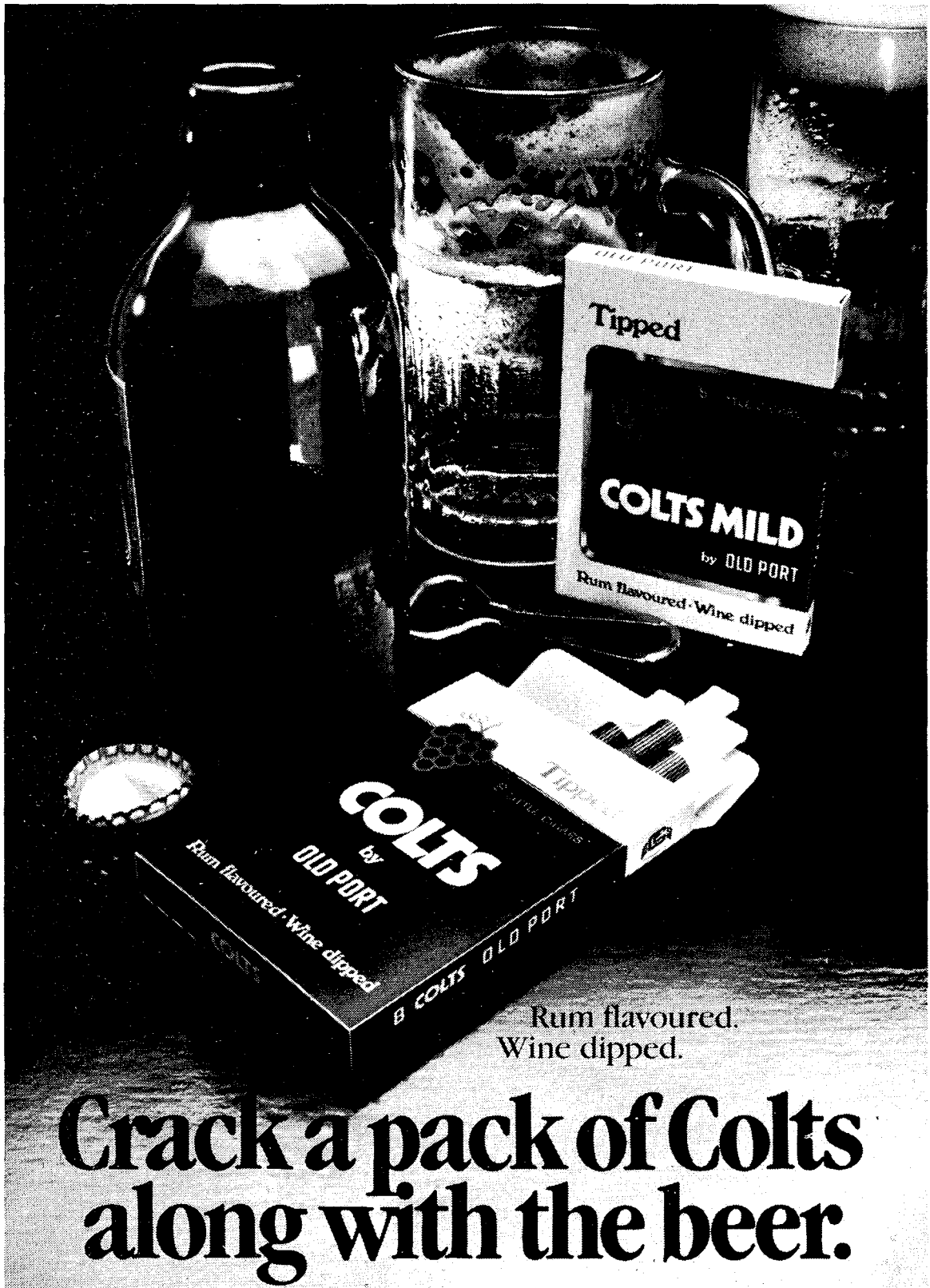


PROTEM

The Voice of Glendon College

LOOK WHAT
CHRISTMAS
EXAMS DID
TO THIS MAN!!!





Rum flavoured.
Wine dipped.

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

NOTES

CERTIFICATE OF BILINGUAL COMPETENCE

Students are urged to register as soon as possible for the exams, the deadline being **January 23, 1981**. Forms are available in the Faculty Council Office, 168 York Hall.

Candidates who failed the exams last year and who wish to try again must bring sufficient proof of having improved their competence in second language. Please contact Prof. J. Alcock, Prof. R. Gannon, or Prof. H. Porré, before registering.

Les candidats pour les examens de compétence bilingue sont priés de s'inscrire aussitôt que possible, la date limite étant le **23 janvier, 1981**. Les formulaires peuvent être obtenus au bureau du Conseil de la Faculté, 168 Pavillon York.

Les candidats qui ont échoué l'année passée et qui veulent se présenter de nouveau, doivent apporter des preuves suffisantes d'une amélioration de leur compétence en langue seconde. Prière de contacter Prof. J. Alcock, Prof. R. Gannon ou Prof. H. Porré avant de s'inscrire.

SPECIAL EVENT

Radio Glendon will be conducting a survey of Glendon students on Wednesday, January 28, 1981. We are interested in what you think of Radio Glendon and of music in general. What is your favourite type of music? What do you think of Radio Glendon this year? What do you think of the 'new music' of recent years? What were your favourite albums of 1980? These are just some examples of the questions that will be asked on January 28. The questionnaire will be distributed in the pub, cafeteria and Junior Common Room between 11 a.m. and 2 p.m. that day. See you there!

PROJET DE GARDERIE A L'ECOLE SACRE-COEUR
L'Association des parents de l'école Sacré-Coeur désire mettre sur pied une garderie de langue française qui serait située dans les locaux de l'école Sacré-Coeur (à deux pas du métro Sherbourne). Le but serait de promouvoir une atmosphère française pour les jeunes de 2 à 5 ans afin de sauvegarder notre culture et notre langue française et ainsi faciliter leur intégration dans les écoles françaises.

Cette garderie accueillerait les enfants de 2 à 5 ans et offrirait le choix d'un programme à la journée et à la demi-journée. Actuellement, nous faisons une sondage afin d'évaluer le besoin d'une nouvelle garderie de jour francophone, située au Centre-Ville.

Nous invitons tous les gens intéressés à entrer en contact avec

nous, pour pouvoir remplir le questionnaire du sondage ou encore pour participer à l'organisation du projet de garderie.

Pour obtenir des renseignements complémentaires, ou pour participer au sondage, veuillez contacter Mme Béatrice Gallant (465-2643), ou encore écrire à:

Mme Jocelyne Lachapelle
Présidente de l'API
Ecole Sacré-Coeur
25, rue Linden
Toronto, Ontario
M4Y 1V5.

LA GRÉNOUILLÈRE

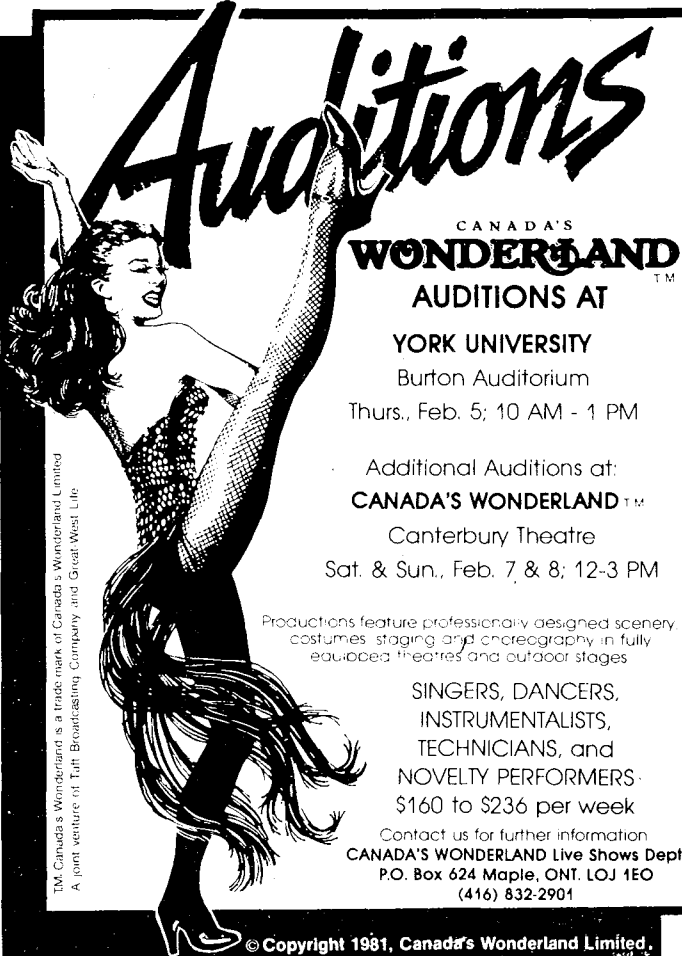
Friday night, Jan. 16.

Quessy et Dugal au Café de la Terrasse

Prix d'Admission : \$2.00.

WINTER CARNAVAL D'HIVER

February 4th - 7th. Get your pentathlon teams ready!! More information available in G.C.S.U. Office: 487-6137.



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by *Tim Haffey*

Fri. Jan. 9th, the French Connection and the G.C.S.U. combined to stage the biggest dance Glendon College has seen this year.

An estimated three hundred persons crammed into the theatre to celebrate New Year's Eve all over again. It may sound silly to those of you who were not there, but Master G. (the disc jockey & Master of Ceremonies) really did bring in the New Year, complete with all the trappings, including Auld Lang Syne and a countdown. Cynics will say the whole idea was merely an excuse for everyone to kiss as many members of the opposite sex as possible, without getting slapped in the face, but I for one feel there was more to it than that. The French Connection also provided those present with a golden opportunity to affection-

ately grap, paw and lovingly maul, as many members of the opposite sex as possible. Furthermore, 'The French Connection', being accommodating chaps, were nice enough to provide the many who spent New Year's Eve sick in bed, with a second chance to ring in the new year in style.

The dance itself ran from 8:30 p.m. to 2:00 a.m. 'New Year's Day', as Master G. provided dancers with the usual selection of French Connection musical fare. The set included many big Radio Glendon hits, such as Cocaine, Disgusteen, High School Confidential and Hungry Heart, as well as a fine mix of slow songs (for the gropers and maulers) including John Lennon's Imagine. Also on the bill was a fast selection of good time rock 'n roll favourites including the Stones' Satisfaction and Brown Sugar, as well as a number of Beatles' classics. Last

and not necessarily least, I should mention that Master G. also tossed in an hour or so worth of hard-edged, mind-numbing and thought-provoking disco tunes.

While Master G.'s musical choices certainly enticed a large number of persons onto the dance floor, his playlist rarely deviated from the safe confines of modern era pop music. Why not throw in some Sex Pistols, Deadboys, Clash or music from other bands which are generally labelled punk rock or new wave? These bands are worth listening to and are definitely danceable.

Anyways, hats off to Richard, Yves, Andre, Alain, Master G. and anyone else who helped stage the '81 New Year's Dance, on a well-organized and entertaining evening. The French Connection have struck again!

Les moniteurs de français Claire, Colette and André sont de retour pour animer leurs activités hebdomadaires.

Si vous désirez vous joindre à nous, veuillez vous présenter à Claire : mardi, 12:00, Mini-Munch, Conversation
mercredi, 10:00, Hearth Room, Lecture

à Colette : lundi, 11:00, Mini-Munch, Conversation
mercredi, 3:15, Local B-202, Chansons
jeudi, 2:15, Mini-Munch, Lecture

André : mardi, 11:00, Mini-Munch, Lecture
mercredi, 11:00, Mini-Munch, Conversation
mercredi, 3:15, Local B-202, Chansons

The Catholic Youth Organization's Soccer League is looking for referees for the 1981 year for Indoor and Outdoor Soccer.

It's a recreational league for boys between the ages of 8 to 16 years of age.

If you are interested, please contact Jbe DiNardo at the C.Y.O.

570-A Jarvis Street
Toronto, Ontario
M4Y 2H9
Phone: 920-2393

We are starting an Indoor Soccer League in mid-January and are looking for more referees to help

The following workshops, designed to provide techniques for **improvement of learning skills** will begin during the week of January 5, 1981:

1. Effective Reading & Study Habits

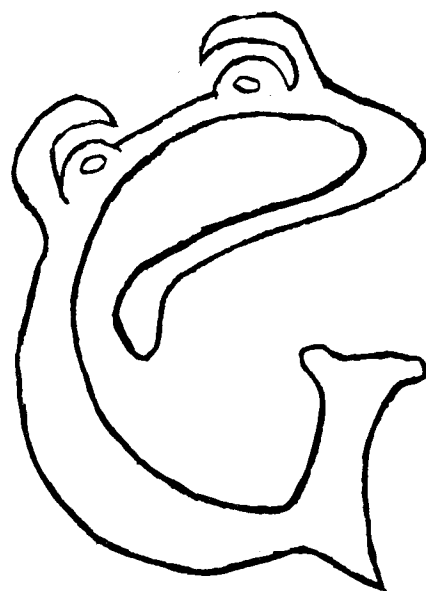
— 8 weeks — Thursdays 3:15 — 4:15 p.m.

2. Communication Skills Training

— 6 weeks — day and time to be announced

3. Essay Writing Workshop

— 6 weeks — Group 1 — Thurs. 2:15 — 3:05 p.m.



LA GRENOILLERE
PRESENTE

Quessy Dugal ce vendredi 16 janvier au Pub à compler de 20:30. L'admission est de \$2.00. 'Venez voir en grand nombre un spectacle de deux chansonniers du Québec à l'image de la Mauricie'.

letter of the week

'FRENCH CONNECTION COMMENTARY, SECOND EDITION!'

In the Pro Tem of December 12, 1980, we heard the voice of **Tim Haffey** in his article (p. 5) entitled 'OOOOH, Do You Wanna Dance?' which related to the Saturday, December 6th dances, one held in Hilliard residence, another in Wood's 'French Connection's' private room. Tim described the '2nd French Connection Christmas Party' as having pumped out 'obnoxious... idiotic disco' and Tim added: 'The next time Wood residence decides to throw a party, I (Tim) hope the Chiros aren't involved in the planning.'

- Tell us TIM, What's that? Are you suffering from; PROJECTION (1)? DISSOCIATION (1)?
- Tell us TIM, How come 4 guys like us can organise a dance with 140 people in a residence private room?
- Tell us TIM, How come 4 guys like us can organise a party with 200 people, the Chiro B-B-Q (1980 ed.) at Wood in the backyard (The biggest in residence history).
- Tell us TIM, How come 4 guys like us can organise a New Year's dance '81 with 300 people (the biggest dance of this year).
- Tell us TIM, How come so many people come and have fun together at our parties, are they 'OBNOXIOUS', 'IDIOTIC' or what?
- Tell us now TIM, you told us that you didn't appreciate the first letter (unpublished) we did write to comment on your article. How come that article has been lost (at Pro Tem's office) before being published?!!!
- NOW, TELL EVERY BODY TIM, WHY DON'T YOU?

(1) Kolb L.C., 'Modern Clinical Psychiatry'. W.B. Saunders Company, Philadelphia, 8th Edition, 1977, pp 106, 110.

—The French Connection
Richard Morency
per: Alain Maillé
André Paris
Yves Roy

(Mr. Haffey replies:

In response to the French Connection, I would like to commend you on your apparently well-developed talent for psychiatric analysis. I do, as a matter of fact, suffer from both projection and dissociation (as well as a number of other maladies, although no others with such impressive names).

It is indeed a pity that your second letter had to be written at all, as it is vastly inferior to your first letter.

(Mr. Holmes adds here: 'It was entirely and absolutely my fault that your letter was lost — unfortunately, when only one copy of an article exists and that copy is ACCIDENTALLY destroyed, we have little recourse aside from apologies. To

be frank, I resent your implication that, solely because yours was a letter of a slightly critical tone, we have 'done away' with it. Anyone even mildly cognizant of the affairs of Pro Tem knows quite well that we have published EVERY letter we have received this year, regardless of any positive or negative bias towards the paper, its writers, or opinions expressed therein.

The greatest extent to which we have altered any letter was to make minor editorial adjustments to correct grammar or spelling, or perhaps to effect the occasional contraction as necessitated by space restrictions.

I am most sincerely sorry that your original letter was lost — I wish to apologize for your loss of additional time and efforts spent replacing your submission. However, I am only human, and I do occasionally make an error. But enough of that -- now let's get back to Tim. — J.H.)

Your first letter was entirely diplomatic and most importantly raised some very valid points overlooked in the article entitled 'OOOOOH DO YOU WANNA DANCE'. I think it is beyond question that the 'French Connection' are more than capable of organizing and staging a well-run and successful party or dance, and should be commended for their organizational skills.

I would like to emphasize, though, that the opinions expressed in the 'OOOOOH DO YOU WANNA DANCE' article were my own opinions (and very possibly those of many others) but certainly no more. Your first letter stated that you thought some of my comments were 'out of order'. I do feel that some of my comments may indeed have been out of order, and that the article may have been overly opinionated and unbalanced. I therefore would like to mention that the '2nd Annual French Connection' was in fact very well attended, and that the majority of people present appeared to be enjoying themselves. I still hold that the Hilliard D House 'Wear As You Dare Christmas Bash' was a far superior event, but then again that is only my opinion and is really neither here nor there. The fact still remains that the '2nd Annual French Connection' was indeed a well-organized and well-staged party, even though at times the choice of music lacked a certain amount of imagination.

With reference to your second letter, I think it would be more appropriate if you yourself told everyone just how it is that you can organize such wonderful parties (after all, you organized them, not I). Furthermore, I would like to assure the French Connection and everyone else that those who attend French Connection parties are, from my experience neither obnoxious nor idiotic. I fail to see why the French Connection even raised the question.... I would also like to add that I most certainly do not recall telling any of you that I didn't appreciate your first letter, for receiving letters is one of our few rewards for working at Pro Tem. So thank you for caring to write.

— Tim Haffey

PRO TEM

La voix du
Collège Glendon

The Voice of
Glendon College

JANUARY 16, 1981.

VOLUME I NUMBER 12

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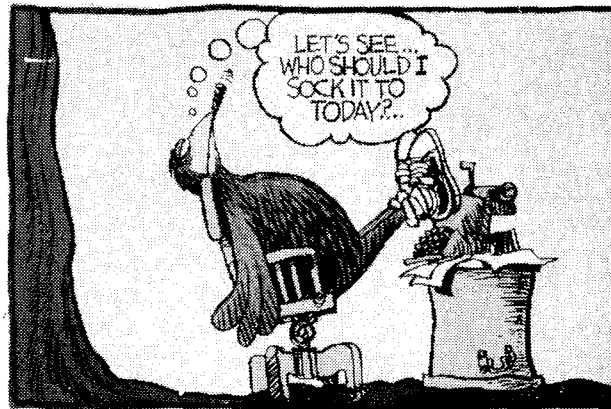
A. Sovrez

Comic Editor

Dimitrius

EDITORIAL

GHOST TOWN GLENDON



One of the fun parts of working for Pro Tem is getting all these entertaining letters.

Just when you think that you're the only one left with any sense of reality, in comes a sheaf of letters, each of which proceeds to unanimously echo your viewpoints.

Take, for instance, one certain letter which found its way onto my desk just after the Christmas holidays. Written by a professor of no minor standing at Glendon, this letter posed several questions about the state of our College during the Christmas holidays.

Ahhhh, said I, insurrection rears its ugly head.

For you must agree that it's not often that one can actually get the Faculty to voice penetrating criticisms of our dear old Alma Mater.

Yet here it was before me in black and white. *Just whose decision was it to close the University — specifically Frost Library — for the duration of the holidays?*

Whose indeed!

One wonders why we were denied access to even minor usage of our Library. Why must the students be pushed aside so completely for a solid three weeks?

Why were all the food services curtailed totally — even though there was no small number of students left in residence??

Why was the mail service for the Campus stopped completely for almost one month?

A suggestion put forth by a number of responsible persons should surprise no one — *'Perhaps, for the answers, we should look to the organizations in charge of all the personnel at York — the unions.'*

Ahhhh. We should have guessed. The Christmas break could have been a useful opportunity for Glendon students to catch up on work, do some studying, maybe write an essay at leisure for a change.

Unfortunately, the Library was closed.

As one professor asked — *'What is our real priority here — is it to hand out as many work-free days as possible to University employees, or is it to serve the students who are paying so much money for this abuse?'*

Bite your tongue.

WHO SHOT N.S.?

par Nicol Simard

Voici le premier numéro du journal et de quoi pourrais-je donc parler? Après le très intéressant article de Georges Lemieux (who shot G.L.?), je crois que je ne peux me permettre de ne pas suivre son exemple. Rassurez-vous, je ne vous ennuirai pas avec une longue litanie vous dévoilant tous mes défauts. Je sais que vous les connaissez tous car contrairement à mon bon ami G.L., je ne suis pas passé maître dans l'art de la dissimulation des défauts (Georges, tu feras un bon politicien). Je vous ennuirai plutôt avec la liste de mes résolutions du nouvel an.

Ma première résolution est de cesser de me raser. Il s'agit là de quelque chose de très difficile. Pensiez-vous que j'allais choisir la trop commune 'Je vais cesser de fumer'? Très peu pour moi, ce serait trop facile. Il n'est même pas nécessaire d'avoir la plus petite once de volonté. De toute façon, la cigarette... ça ne me dit rien.

Ma deuxième résolution est de... est de... je ne me rappelle plus. Ça vous donne une bonne idée du sérieux de mes résolutions. Elles demandent tellement d'effort que mon cerveau lui-même s'est rebellé et a créé un blocage mental à l'insu de ma conscience. C'est pourquoi je ne parviens pas à m'en rappeler.

Une chose est certaine, c'est qu'il ne s'agit pas de babioles. Je n'allais certainement pas m'abaisser à des choses aussi ridicules que de cesser de boire par exemple. Après tout, il n'y a rien de mal dans le fait de commencer la journée en prenant un scotch double et surtout sec. Je sais que je pourrais facilement me passer de ma 'grosse ml' avant de me coucher.

Je n'allais pas non plus prendre de résolution aussi inutile que l'ordre et la propreté. Après tout, je prends mon bain tous les mois, que j'en aie besoin ou non. De plus, les pellicules et les cheveux gras sont deux problèmes qui en affligent plus d'un ou une. Ça n'a rien à voir avec le fait

que je me lave la tête deux fois par année (c'est bien assez). Ma chambre elle-même est un exemple d'ordre et de propreté. J'ai passé l'aspirateur en septembre, j'ai encore les mêmes draps qu'au début de l'année dans mon lit et je peux trouver tout ce dont j'ai besoin quand j'en ai besoin. Je n'ai qu'à fouiller un peu dans le tas dans le fond de mon placard.

Je n'allais pas non plus prendre de résolution au sujet des femmes. Ce serait tout à fait inutile car je suis allé à la bonne école (7 années de séminaire). Je n'ai donc pas besoin de m'étendre plus longtemps sur le sujet.

Une chose est certaine, c'est que je vais faire tout mon possible pour tenir mes résolutions. Je ne me rase plus et pour ce qui est du reste... je ne crois pas qu'on puisse m'en tenir responsable car je l'ai oublié. J'espère que d'autres suivront mon exemple dans les années à venir et qu'ils prendront de bonnes résolutions qui soient un véritable défi pour la volonté.

REVISION DE LA CONSTITUTION

par Georges Lemieux

Non, je ne vais pas vous parler du Repatriement de la Constitution canadienne mais plutôt d'une constitution qui nous touche de plus près : **La Constitution de l'Association Etudiante**, celle de notre collège.

Chaque semaine, cinq membres de l'association étudiante (AECG) se réunissent pour réviser entièrement la Constitution écrite depuis bientôt 10 ans. Evidemment le Collège a évalué depuis 1972 et certains articles de la Constitution sont dépassés ou ne peuvent plus être appliqués dans le contexte actuel. De plus, la constitution à l'origine a été écrite en anglais seulement et bien que, pour la première fois il était possible cette année de se procurer une version en français, elle n'était pas officielle. La tâche du Comité de Révision est donc double :

assurer que les articles de la constitution représentent la réalité du milieu social du Collège Glendon en 1981 et s'assurer que la version française sera toute aussi officielle que la version anglaise.

Nous ne devons pas être prisonniers d'une constitution quelle qu'elle soit. Au contraire, il faut l'adapter à la réalité d'aujourd'hui pour ne pas en devenir des esclaves ou se retrouver les mains liées constitutionnellement.

Cette année plus que jamais, les institutions officielles au Collège Glendon ont été sévèrement jugées que ce soit l'AECG ou Pro Tem. En ce qui concerne l'AECG, qu'on y répond aux

étudiants que nous ne pouvons rien faire face à certains problèmes parce que la constitution ne le permet pas, est hautement insatisfaisant.

La société à laquelle nous appartenons n'est pas une société statique. Voilà pourquoi il est maintenant nécessaire de réviser la constitution qui, malheureusement, peut nous plonger dans l'immobilisme dans certaines circonstances.

La tâche du Comité est énorme puisqu'il s'agit d'examiner tous les articles de la constitution... attentivement et un à un. Cependant, nous avons bon espoir de bientôt présenter aux étudiants une toute nouvelle **Constitution**.

L'AECG accepte maintenant les candidatures au poste de V.P. aux affaires internes. Tout candidat doit se présenter au bureau AECG aussitôt que possible cette semaine.

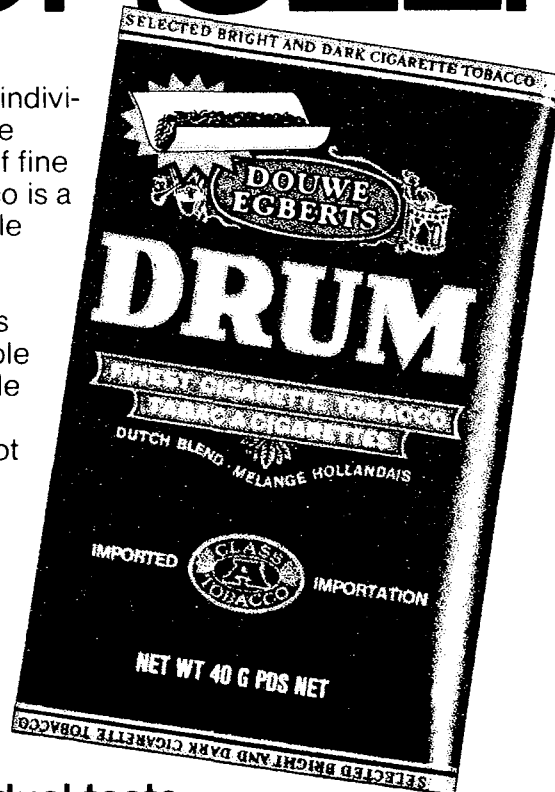
Renseignements : 487-6137.

The G.C.S.U. is now accepting applications for the position of V.P. Internal. All interested applicants should drop by the G.C.S.U. office as soon as possible this week or phone 487-6137 for information.

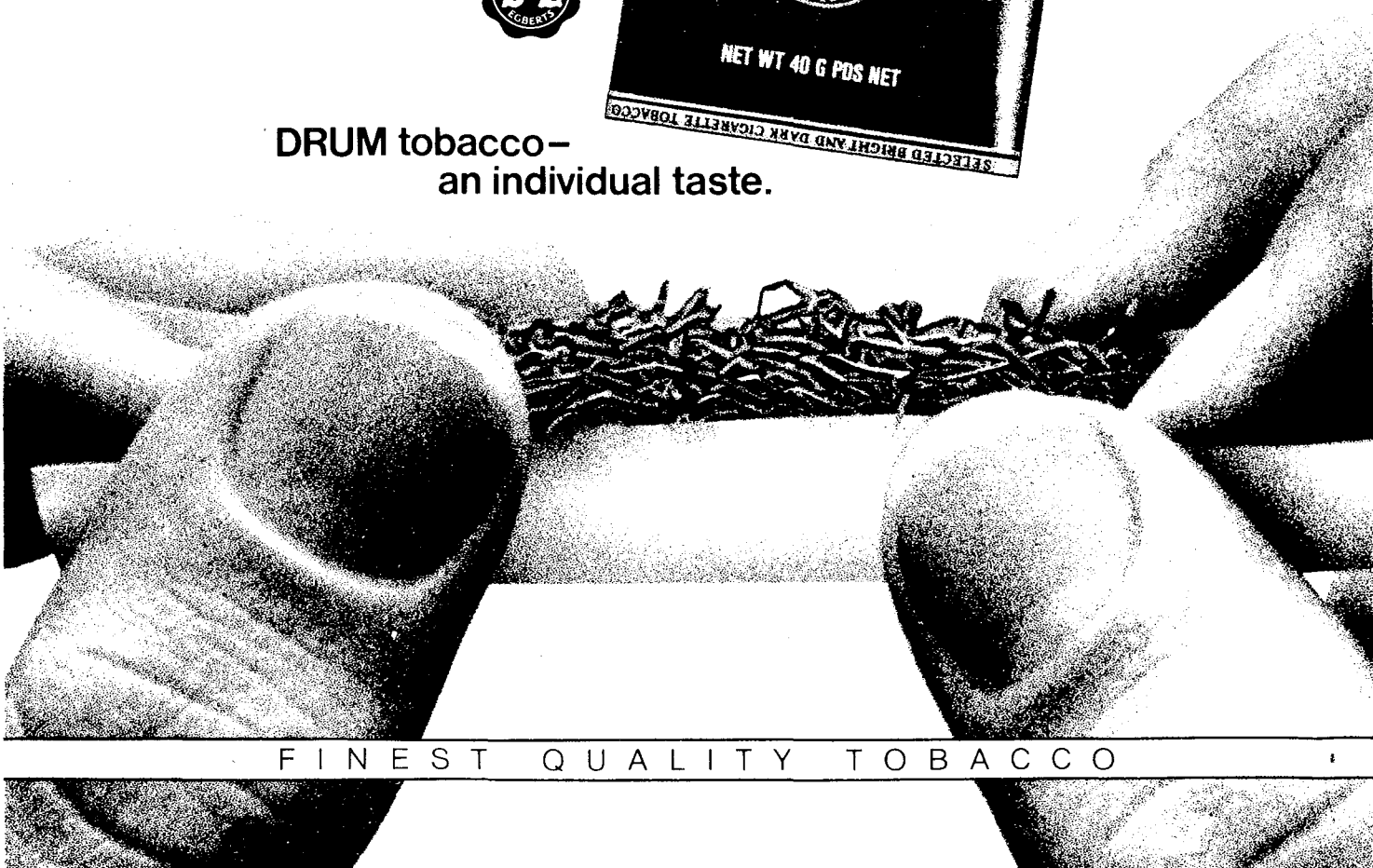
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an individual taste.**



FINEST QUALITY TOBACCO

The Joe Cool Column

Many strange things have been happening during our pregnant absence — not the least of which is a series of bizarre tales, **ALL TRUE**, culled from the files of **Hilliard Residence!**

Yes, I kid you not — behind that sleepy-looking exterior lurks equally-sleepy *interior* — but a pretty **weird** one, nonetheless!

Read on:

Baby It's Cold Inside

In case you haven't noticed, the ol' Mercury's been dipping kinda low these days here in bounteous Ontario.

However, this reporter was slightly surprised the other day to discover that here at Glendon the frostbite toll has of late included **indoor** victims! It seems that our friend Jack Frost has been stooping so low as to attack certain **Hilliard** residents timidly cowering under their bedcovers.

Yes, I kid you not. Soon after New Year's, a panicky call summoned one of *Glendon's Finest* out of his cubby hole with the message that it was **so cold** in this poor child's room, she could not even bring herself to leave her bed! Rushing over with *Samaritan Sid* from Physical Plant, what do our two heroes discover in Miss X's sub-zero sanctum, but a *window open a full four inches!*

One wonders what they're putting in F House's water these days! Maybe they should try some *anti-freeze!*

Down the hall, third door on your left.

Put yourself in *this* poor girl's situation:

Dateline: Hilliard Residence, sometime after midnight.

A shriek of terror brought Glendon Security to their feet and running late last night. Deep in the catacombs of Hilliard residence, an unidentified female awoke with a start to discover a strange man in her room. Gasping with shock, Miss X frantically peered into the darkness to discern the villain's unspeakable intentions. Was he searching for jewels or cash? Was he intending to violate her body in a savage act of violence or lust? No.

After calmly emptying his bladder in a corner of her room, this to-be-left-unnamed person neatly re-zipped his vestments, and left the premises.

Does 'page 7' know of this man's identity? The Shadow Knows.

Does his presence have anything to do with the following article? These and other questions will be asked again.

No Cottony Softness At Hilliard

This one is so ridiculous even I have trouble believing it's true sometimes. But if you don't believe me (bite your tongue), just stroll over to C House Hilliard and check it out with your own eyes.

I suppose it all stems from the well-known physiological fact that all C House girls have tender bums. Going through their *ahem* 'For Babies Only' as if paper grew on trees, our heroines have not only used up all their paper for December, but also their *January* quota too!!

And now there's nary a sheet to be seen, save the occasional stack of 'Onliwon' papers in the occasional corner. A far more common sight is the spectacle of the tender damsels

dashing for the washroom, replete with towel, washcloth, and roll of toilet paper!

And so, in the spirit of Solidarity and Sacrifice which has so characterized Glendon College, I now call upon all self-respecting men of **Wood** and **Hilliard** to come to these maidens' aid! Let us all lend our efforts to their cause and donate our paper!

Waldemar Gutwinski, where are you when we need you?!

Well, I'm glad I got *that* out of my system. I hope your holidays were pleasant — gosh knows, I could have done better — I suppose my whole outlook was darkened somewhat by reading a short article in the Toronto Sun about the *real* meaning of Christmas....

It seems that there was a Santa in town who talked to little deaf kiddies who came to see him by using sign language. How wonderful (I thought) — and then I was hit by the punch line, aptly supplied by one such child's mother.

'It's just great' she exclaimed. *'For the first time my little Timmy has a chance to understand the real meaning of Christmas! He asked for a truck, and a railroad set, and some paints, and candy, and... etc.'*

Gosh **yes!** Heaven forbid that anything as tacky as Christ should enter into a realistic appraisal of the *real* meaning of Christmas.

I'm mailing \$5.00 to the guy in Florida who was fired for wearing a *Bah! Humbug!* button — at least *his* head's on straight.

Will you be buying the Metropass this February?

The TTC's reasoning for raising the price is pretty funny.

First, they introduce a pass to encourage people to use the TTC more often. Wonderful.

But — because people with passes are using the TTC more often, they say they are losing money.

Yup Yup Yo.

It's interesting to recall a letter printed in the Globe & Mail a couple weeks back: apparently the TTC is down about \$2.24 million. Every one of their employees, however, gets to ride free. But if these employees were forced to *pay*, their payments would just about come to — you guessed it — \$2.24 million.

Don't be silly, you say. It's ridiculous to expect the TTC employees to pay to use the buses or subway. And likewise it's it's heresy to suggest that postal employees pay to use the mail, that Ontario Hydro employees pay for their electricity, that Gulf Canada employees pay for their gasoline or heating oil. Etc. etc. etc.

It's pretty frustrating, isn't it, to see these grade 8 dropouts being paid upwards of \$15 an hour to rip us off hand over fist. But don't expect to ever do anything about it — their union's too strong. Expect them to start paying for the bus the day they take a cut in pay.

Think about that when you're shelling out \$29.75.

So much for this week — see you in the funny pages.

We regret to inform the huddled masses of Glendon College that *Lawrence P. Organ*, formerly *Photographic Editor* of Pro Tem, has resigned from his position in this journal.

Mr. Organ, for many and varied reasons, relinquishes his post to the eminently-capable *Phil Allen*.

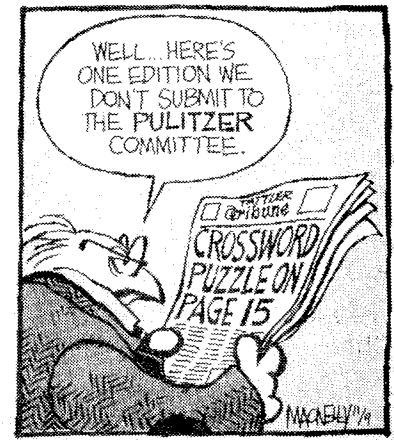
Pro Tem will also feel the loss of Mr. Organ in one hotly-debated area of the paper. He takes with him into never-never land his creation, *The Roving Eye*.

They will both be missed.



NOMINATIONS are now being accepted for one non-student position on the Board of Directors of the Café de la Terrasse. For more information, see Lisa or Tim in the Café office. Nominations close Thurs., Jan. 22nd.

Work for your paper.



BEEP BEEP DEE BOP ZEE POO

by *Tim Haffey*

Pac-Man and Missile Command have arrived!

Yes folks, this past Tuesday, those who happened to be around bore witness to the proud unveiling of **Pac-Man** and **Missile Command**, video games from *Midway* and *Atari* respectively.

Pac-Man and Missile Command can be found at opposite ends of the Junior Common Room.

Pac-Man is a rather silly (but nevertheless amusing and entertaining) game. The Pac-Man operator guides his bright yellow Pac-Man through a maze of corridors in an effort to gobble up as many white dots as possible (not to mention other goodies such as cherries, strawberries and oranges) before being devoured himself by one of four hungry monsters whose sole function is to roam the corridors of the maze in search of unsuspecting Pac-Men.

The four monsters, known as Shadow, Speedy, Bashful and Pokey (a.k.a. Blinky, Pinky, Inky and Clyde) will, on occasion, simultaneously change their respective colours to blue. The skilled operator brings about this metamorphosis by causing his Pac-Man to gobble up one of several stop-sign-shaped symbols scattered about the maze. The significance of this

manoeuvre is that the Pac-Man now takes the offensive and is able to turn on the monsters and gobble them up (for extra points), but only while the monsters remain blue. A monster, upon being gobbled up, soon re-appears in his lair (located in the center of the maze) and sets out once again in search of his prey; the Pac-Man.

In case anyone was wondering, the object of the game is for the operator to guide his Pac-Man so that he eats up as many white dots, stop signs, blue monsters, etc. as possible. He has until all three of his Pac-Men have been eaten by the monsters to accomplish this task. The operator controls only one Pac-Man at a time. As each Pac-Man is devoured, he is replaced by another, until the quota of 'three' is exhausted. However,

should a highly skilled operator accumulate 10,000 points, he is awarded three *more* Pac-Men (or, in laymen's terms, **A Free Game!**) Enough said about Pac-Men.

The other game, **Missile Command**, is guaranteed to drive even the most stable and skilled operator hopelessly insane (in a matter of minutes).

The operator is assigned the duty of protecting eleven cities from aerial missile attack. The hapless operator, however, has only three bases from which to launch his counter-attacks. These bases are known as Alpha Base, Delta Base and Omega Base.

The instructions recommend that the operator attack enemy missiles from the closest base of defence. This operator found these particular instructions easier read than done as city after city was systematically blown to bits with frightening accuracy by the doomsday enemy missiles. To make matters worse, the machine callously flaunts its awesome dexterity (in full colour, no less) by blowing up the world before the operator's face, as the last of his or her tormented cities is wiped off the map.

Both Pac-Man and Missile Command are very entertaining games, if not a bit frustrating and/or addictive. Both games, displayed in full colour, are a visual treat as well.

In the past, the problem of excessive noise from game machines located in the J.C.R. has resulted in their being relocated. This time around, though, the problem has been solved. The owners of the new video machines have turned down the volume of the games so that only those in the immediate area near the machines are able to detect the various sound effects which emanate from Pac-Man and Missile Command.

Pac-Man and Missile Command have been installed for your convenience and entertainment (at no cost to the school) courtesy of the G.C.S.U.

Who knows, maybe some day Glendon will be holding annual Pac-Man and Missile Command tournaments....

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That's right, **real money is yours** for almost free when I give it to you in exchange for your **SCRIP!**

I will pay you \$50 (fifty dollars) for every \$100 of your scrip! Just think of all the goodies you'll be able to buy from Eaton's, the L.C.B.O., or whatever turns you on when you're paying in **scrip!** This is too good to be true! I will buy any amount. Contact Morris at 487-6133 on weekdays or evenings!

EARN GOOD MONEY AT FUN WORK!

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A working knowledge of French and English is required, in addition to a typing speed of 50 w.p.m.

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If interested, please contact Chao Tang in Hilliard Res., D110, 487-6251 or 487-6224 (Rm. 110)

WALLFLOWER DANCE

Wood B House presents a 50's 60's Wallflower Dance, Saturday, Jan. 17th at 9 p.m. in the theatre. Come bop to some good rock 'n roll tunes! Come in your 50's or 60's garb.

THE PHANTOM OF OPERA GLENDON

Who is that masked man prowling the lobby of Glendon's famous mansion?

Many's the time we've asked ourselves the very same question. So, armed with intestinal fortitude and bounteous courage (not to mention his Swiss Army Knife). Pro Tem Roving Reporter *Joseph Holmes* was thrust into the realm of the unknown with the words: *'Break that story!'*

Days later, haggard and shaking, who should come stumbling back into our offices but Mr. Holmes himself — accompanied only by the following tape recording of his encounter with none other than *Paul 'Bongo' Kolycius* — the Manager of our own *Radio Glendon!* At least the Great Bongazoo likes to talk — here's a small excerpt from his discourse on the trials and tribulations of running Toronto's most professional amateur radio station — so pay attention — there'll be a test afterwards!

How many students are working for you?

At the present moment we have about 65 students on the Radio Glendon roster, which includes about 35 who are actively involved, with the other 30 on the waiting list or 'on hold' to fill in spots from time to time, making posters, producing special events, working at dances.

We've probably got about 40 first year students working for us.

Where can we pick up the scintillating sounds of RG?

You can catch us downstairs in the Mansion, in the Café de la Terrasse, in York Hall's Junior Common Room, and in the Student Union Office. We'd like to expand our outlets to include the pinball room downstairs, and also in the Mini Munch below the Cafeteria.

Why not have a couple of speakers in a corner of the Cafeteria itself?

Well, the problem there is with money. It costs money — it costs money to buy amplifiers and speakers and put cables in, etc.

Couldn't the G.C.S.U. help?

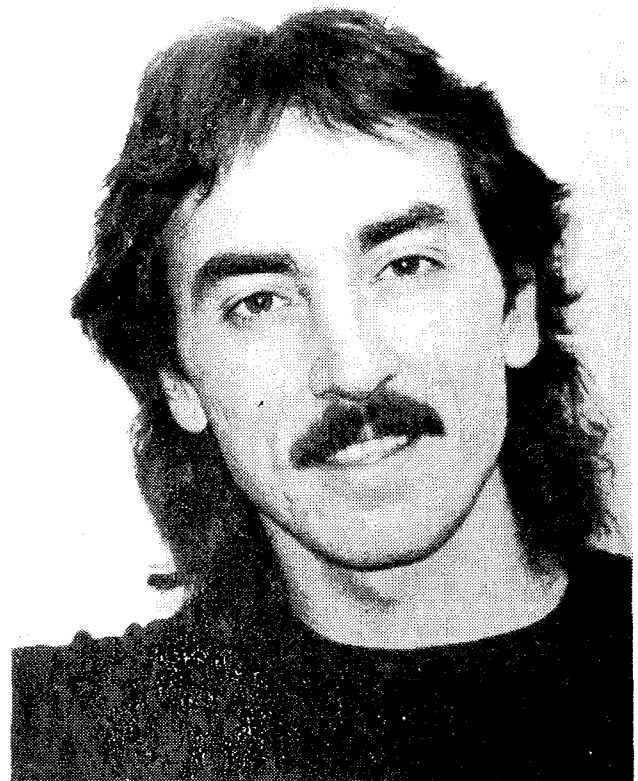
The problem with the G.C.S.U. is that *they*, too, are limited by the amount of money available to them. They're giving us a budget of \$1,400.00 for operating expenses at the radio station; that's not very good, but it's all they're allowed to give us — it's more than last year or the year before, but unfortunately it's nowhere near close to what we have to have.

We're supposed to be getting \$1,000 from the Trust Fund, but lately we're experiencing a little bit of difficulty actually *getting* that money in our hands — we've heard recently that the CYSF wants to take 50% of that Trust Fund money that Glendon Students pay into. We are questioning whether that is... ah, how shall I say....

Legit?

Whether it's legit, or ethical, or really if Glendon does indeed receive \$5,000 of CYSF services here at Glendon. And I know for a fact that we definitely don't see any CYSF help at the radio station.

But if we get the \$1,000 from the Trust Fund, we'll rewire the Pub in stereo, put in speakers in the Mini Munch and the Pinball Room, and consider the possibility of sending a signal into the Cafeteria and even into the residences. A couple of years ago CKRG broadcast into Hilliard and Wood, so at least we know it isn't technically unfeasible. We could do it for only about \$750.



For the present we're concerned with our programming; we'd like to get it up to par, and we'd also like the students to develop a sense of professionalism — at least in their attitudes towards what they're doing. Some of the students still consider themselves merely as disc jockeys spinning discs for a party. Some of them started off like that, but since then have seen the possibilities that exist for Radio Glendon and the experience they can get at the radio station, just through working with 2 turntables, a tape recorder, producing certain specials. Working with a microphone takes a lot of practice and many hours of experience — and you only get better through a lot of experience, working to control your voice, developing a certain attitude.

What equipment have you bought this year?

All we had, as of last year, was 2 turntables and an amplifier, and a cassette player. We've added a cart machine, a reel-to-reel tape recorder, and a new microphone. Last year the mike was stolen.

We've not had too many problems this year with theft — a couple albums have disappeared....

Like the B-52's?

It came back! They all came back! At the moment we're not missing a *single* album. The problem facing us right now is not theft, but the maintenance of the equipment. The equipment is quite dated — the turntables are extremely old — some of our disc jockeys are younger than the turntables — so getting parts for those turntables is next to impossible. They have to be replaced — it's amazing that they're still working right now — but there again we run into the problem of money. If I hustled we could replace those turntables for only about \$400., but where will that \$400 come from?

I hear you have a new studio

We've just set up a production studio with three tape decks; we've combined forces with the Theatre and we decided to try to work together. They have given us a mixer and a tape recorder which are of very good quality, and consequently are *invaluable* to us.

We will do certain sound tracks and any of the audio work that the Theatre needs to have done. In return, they let us use their equipment. We'll try to work together in as many areas as we can. We believe the Theatre could use an extra half dozen people working there who just like to schlepp around, string cables, and get a bit of experience for the future.

How's your programming?

Our programming is getting better — you can't really start at a good level — you have to start pretty low. We needed the time to develop attitudes, to realize the tremendous possibilities which the situation presents. Unfortunately, many of our students are into academics too heavily and don't have the time to really get involved aside from their 2 hours a

week. But a lot of them are starting to get involved, we're going to the National Campus Radio Conference in Ottawa which is held at CKCU, and hopefully 2 or 3 first year students will get a bit of motivation from that. Perhaps they'll spread some of their enthusiasm to some of the other students at the station.

It's a collective thing — it grows.

Our chart is a good indicator of our programming, of the type of music we play, which is very important. It's not the only thing, but the music we play we consider a definite indication of what the Glendon students want to hear. We love criticism — we also love positive feedback, but *any* feedback is great.

We're putting out a survey to find out what people want to hear.

HEY YOU

**Want unlimited power?
Friends in HIGH places?
No gray hair (ever)?**

If you have answered yes or no to any of the above questions, you're eligible to become a Pro Tem Sports Reporter. Contact Lee Zimmerman, Glendon Hall, or leave a message.



REMEMBER

Ronnie Reagan Started This Way
(but don't hold that against us)

Radio York is in trouble, I hear.

There are 23,000 students at York Main, and about 15 work at Radio York. We, however, have about 60 students working out of a student population of about 1,100. Pretty baffling, eh? With the Communications Department at York, with their facilities and Television and Video programmes, it is amazing that they can't draw more students in. They need a basic management organization.

Is your chart a success?

The first week we put out our chart we were very disappointed — there were songs like *Stairway to Heaven* and *You're So Vain* — songs which have been played to death. It was painful to see them on our chart — but it helped us realize our needs to pay attention to new forms of music — there's so much coming out these days.

But the chart shows today that people are changing — there's a lot of Canadian content being put on, music from small, independent labels here in the city.

We've even been playing bands who are not yet on vinyl — they send us their tapes — The Idles, The Yobs, L'Etranger.

And the francophones? How are they participating?

I'm a bit disappointed by our francophone content and would definitely like to hear more from them — we have the people from La Grenouillère and a few more interspersed throughout the week. But we have nowhere near the level we need. They just don't seem to want to come out and participate.

We have about 50 - 100 French records out of about 950 albums — but many of these are outrageously dated. We just don't have the money for new records.

I spent \$800 — \$900 at the beginning of the year to bring that equipment up to merely the subsistence level.

Aside from the music, what have you done?

We've done projects this year — we've recorded the *York Community Chamber Orchestra*, their 20th Anniversary recording. We tried to get money for it, just to cover our expenses, but no one is interested in shelling out for this valuable recording.

So, despite the experience we gained in doing the project, training the students, it seems we're out \$104. *It mustn't go to waste.* I'm thinking of donating it to the archives.

So many of our projects go to waste; we interviewed **Carol Pope** of Rough Trade, we have a **Jim Morrison** special, which is just excellent. We have an interview with **Michael Hollingworth** (who produced *1984*) and we have a one-hour special on 1984 to be produced.

Does much of your time go into this?

Yes, a lot of my time goes into this.

Ah, you're paid well. By the hour, I hear.

At least 25¢ @ hour. I can't complain.

Any more great Radio Glendon dances lurking on the horizon?

We are going to have about 2 or 3 more dances this year. We don't make any money on them, we just do them for our own entertainment. I have been very disappointed by the response, to be frank — we don't usually top 150 people.

We'll be going easy on the theme dances. We're all pretty well '60's people and just want to have a good time. We're idealists. Come act out your fantasies.

How about the Chiropractors?

The Chiro's can feel free to come join our station. I dislike disco, I don't relate to it, but if people still want to hear it, that is, if there exists an audience which can tolerate, I mean to say.... Ohhh, don't ask me about it.

Anything out there you're really proud of?

Have you seen our handbook? It being that CKRG hasn't been broadcasting as much as in previous years, they generously donated a section of their handbook to Radio Glendon. People have been snapping them up. It's a wonderful boon to the station.

And your successor — I'm sure you have someone in mind....

Many possibilities. Many possibilities. But as yet I have to find someone who has proven himself.

The search continues. Dum te dum dum.

With the right people, the radio station could definitely keep going in the same direction.

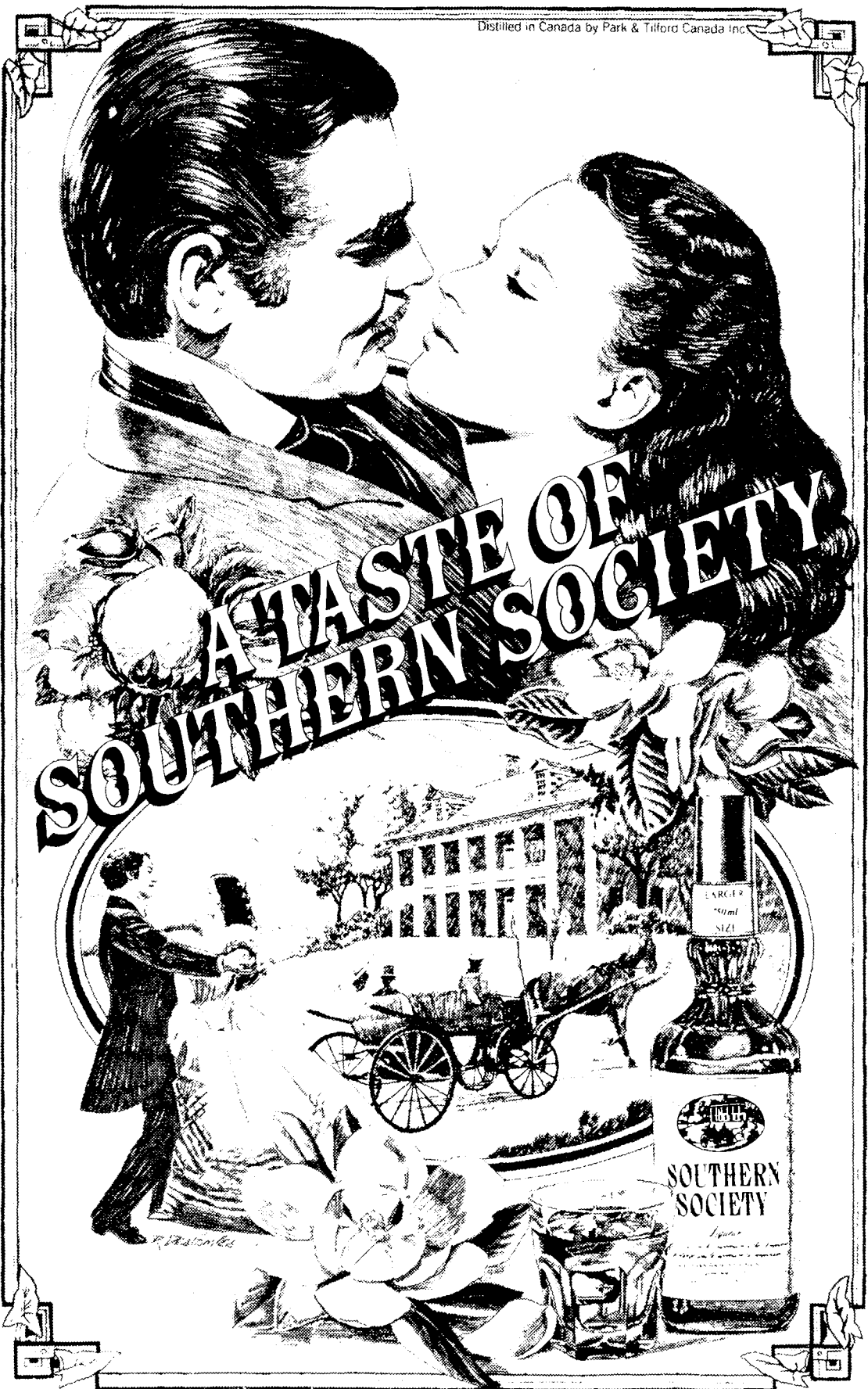
Why should anyone come to Radio Glendon? Give us one good reason.

If you want to walk the Fringe, come to Radio Glendon.



Distilled in Canada by Park & Tilford Canada Inc.

A TASTE OF SOUTHERN SOCIETY



ENRICO IV A ROYAL TREAT

by *Michael McCabe*

ENRICO IV by LUCI PIRANDELLO, directed and adapted by KURT REIS. A THEATRE PLUS PRODUCTION, at St. Lawrence Centre, Jan. 9 — 31.

Enrico IV is (pardon the pun) the crowning achievement of **Luigi Pirandello's** large dramatic output, for it effortlessly merges the 'theatre of ideas' (a popular mode in the '20's) with a complex plot that still seems contemporary. **Kurt Reis**, who has shown a sympathy with Italian moderns in past productions, has resurrected this work in all its glory.

Twenty years before the action of play, an Italian nobleman had indulged his love of playacting by participating in an historical pageant disguised as the eleventh-century Holy Roman Emperor, Enrico IV. His horse had stumbled, and the nobleman had suffered a concussion which left him with the delusion that he was really Enrico. He turns his villa into a replica of Enrico's palace, and hires retainers to perform fantasy roles as medieval courtiers. In the present, he is visited by the major supporting characters in the real drama of his life — his former mistress, **Countess Matilda** and her lover, **Baron Beleredi** (Enrico's youthful rival). Accompanying them are Matilda's daughter, the exact replica of her mother twenty years earlier, and a psychiatrist who seeks to diagnose Enrico's madness. In attempting to restore Enrico to sanity, they realize their own involvement in his destiny, and become accomplices in the tortured psychodrama he is enacting.

This is as much of the plot as can safely be revealed without letting Pirandello's essential elves out of the bag. The playwright poses, through his hero, the fundamental dilemmas of modern existence. Is Enrico truly insane, or has he assumed the role of madman in order to subjugate 'normals' to his will? Can a living entity escape the process of time, as Enrico

struggles to do? Is a brilliant artist condemned to remain inside his perfectly crafted imitations of life forever? Is reality a delusion, fixed only by the myriad perceptions of each personality? Will the human mind survive without illusions? These questions, and many others, are discussed and enacted with terrifying intensity.

Alan Scarfe projects a full understanding of Enrico's kaleidoscopic psyche. Many of his histrionic mannerisms are held over from his work as Shannon in **NIGHT OF THE IGUANA**, but they seem equally apt for Enrico's hysterical rhetoric. Whether leaping the length of the stage in blind rage, quietly reciting a tragic monologue, or contorting his face in the gruesome silent scream of the final tableau, Scarfe is in command of all his emotional and physical forces. He gives an overpowering performance in an immensely challenging role.

Scarfe is so luminous that he risks obliterating the other performers. Only **Jennifer Phippo** dares challenge him by playing the Countess Matilda in an opposite key. Where he is psychotic, she is neuroaesthetic — misty-eyed marionette who walks as if her limbs were suspended on strings. This is a well-rounded, intelligent performance, sensitive to every nuance. It seems counter to Kurt Reis' serious interpretation to present the supporting cast as commedia-del-arte buffoons, and as a consequence they are merely bores. It becomes a star vehicle, but given Scarfe's excellence and his exceptional direction, this isn't a drawback.

Murray Laufer's sets are, as always, splendid, especially the gray, sarcophagus-like 'throne-room', with its intricately meshed wire frame. The music, which I believe is **Paul Horn's** recording in the *Great Pyramid*, seemed obtrusive but appropriate.

This is a great start to Theatre Plus' first winter season. Their next feature is an hilarious Texas play, **Preston Jones' Last Meeting of the Knights of the White Magnolia**, which should also be a 'must-see'.

EQUUS GALLOPS TO SUCCESS

by *Lorraine Csenge*

Peter Shaffer's play, *Equus*, at Toronto Free Theatre, is an exploration into the confused psyche of a 17 year-old boy whose obsession with horses leads him to blind 5 of the animals with a steel spike. It is not a pretty story, but **Robert Buck's** production of this play draws our interest in a fascinating account of the unusual circumstances that lead toward this appalling situation.

Through the eyes of his psychiatrist in references to the past, we see the raging conflict of this young boy torn between his own internal drives and the limits imposed upon them by society. His sheltered upbringing and the mixed set of values he receives from his parents contribute to his moral confusion. This is seen in the flashbacks of Allan's private rituals where in his poetry he confuses elements of mythology, religion, history, sex and personal desires. One of the most striking recreation techniques is the use of steel horses' heads and hooves worn by the actors. The personification of the horses with the aid of these props captures the natural dignity and stature of these animals while maintaining their symbolic level of importance in the play.

The casting for the play seems to have been primarily based on an ability to speak with an English accent, however the role of the young boy was aptly played by **Allen Legacy** who captured the naiveté and frustration of a troubled adolescent. Legacy's performance in the lead role was successfully accomplished and contributed to a remarkably captivating exploration into some of the internal anguishes of the human psyche.

ALTERED STATES SAVAGE

*If we were living in the '60's, I'd suggest that we all go drop acid in the park, then quickly run into the nearest movie theatre and burn out our brains watching **Altered States**.*

But since these are the '80's, forget the drugs. Instead, quickly run down to the University Theatre and burn out your brain watching *Altered States*. The movie is unquestionably the finest serious science fiction production since **2001: A Space Odyssey**.

But wait a minute. Did I say 'serious science fiction'? Perhaps I chose my adjective too hastily there — it is not at all uncommon when watching this movie to feel that author *Paddy Chayefsky* and director *Ken Russell* are having fun with both the actors and the audience. Taught horror and suspense are finely interwoven with

biting satire culminating in a tongue-in-cheek approach to scientists and science.

William Hurt, Blair Brown, Bob Balaban and *Charles Haid* perform astoundingly well for a cast of relative newcomers to the cinema; as scientists they portray their respective versions of the sceptical men of logic with remarkable versatility. Unfortunately, many of Chayefsky's lines are simply too cumbersome for even the most agile theatrical tongue, and the actors are often reduced to blurting out long streams of verbiage; the end result is a distinct loss of spontaneity — what would be humorous turns out to be ho-hum. Fortunately, this is the only major flaw in this almost-perfect film.

The special effects are at times amazing. The quality of the film craftsmen is always obvious and the technique for the visual wizardry never fails to elicit expletives of praise from the audience. Practically every five minutes a gentleman to my left in the theatre uttered an 'Oh my Gawd!' 'til I was near the breaking point. If there is a problem here, it concerns only the *length* of the light panoramas — they last for minutes at a time, and after a while the shock wears off. But now I'm picking knits.

I'm not telling you even *one word* of the plot. With a movie like *Altered States* you want to enter the theatre completely unawares. Let it hit you hard.

Director *Ken Russell* should be no stranger to any one of you — we all know him from *Lizomania*, to name

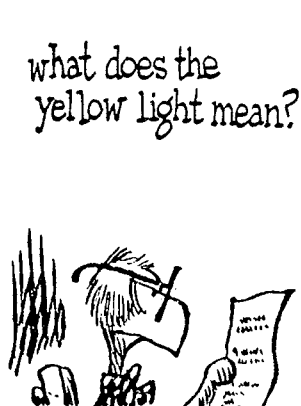
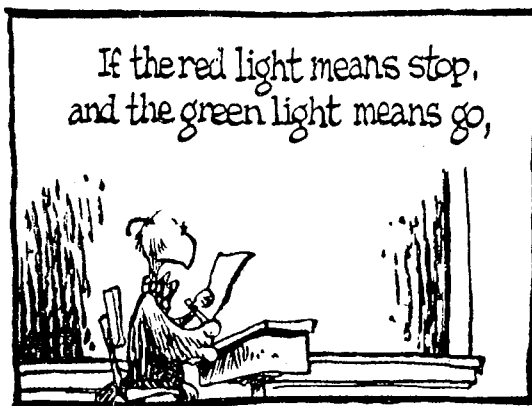
but one film; needless to say, *Altered States* should be his claim to fame from now on.

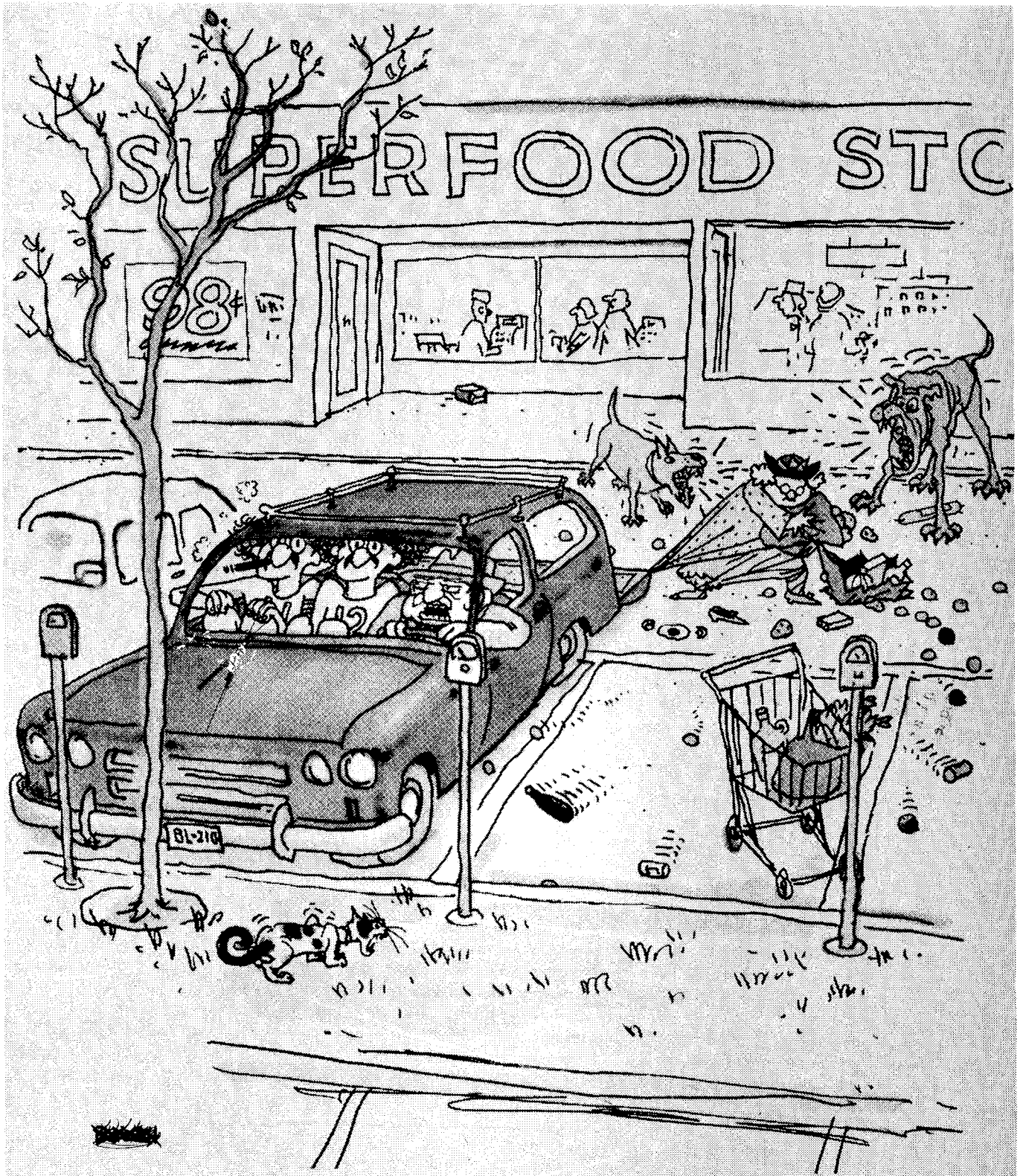
As for author *Paddy Chayefsky*, his credits include *Network* and *The Hospital* — but it is amusing to note that in *Altered States*, which shall surely be considered his masterpiece, he has opted out of the credits with a pseudonym — *Sidney Aaron*. It seems he didn't quite agree with *Russell's* treatment of his book, a treatment which now appears to have been remarkably faithful to the novel.



Photos by Morgan Renard

Altered States will chill you, thrill you, and definitely alter you. Don't miss it if you want to maintain any self-respect.





"One of you boys go help Mom with the groceries."

IS THE CANADIAN MOVIE INDUSTRY SECOND RATE?

by Lesley Harris

The play *Escape Entertainment*, written by canadian dramatist **Carol Bolt**, is a harmless satire of the canadian movie industry. In the play, the movie industry and whole canadian culture is harshly criticized by one character while being defended through another one; a third personage is an innocent yet mixed-up bystander. All three characters support their roles well.

R.H. Thomson plays the role of *Pancho*, our faithful defender and even more faithful film director. He's an honest good guy who never thought that he'd be wearing designer cowboy shirts. Pancho is a father and brother to his main actor, *Matt*, played by **Peter Jobin**. Matt is an aging american B-movie G-man who lives life like a four letter word.

At the beginning of the play, Pancho is attempting to build up Matt's confidence for the critic coming to do a review of the schlock movie they are presently working on. The critic is Matt's ex-wife whom he is still in love with, but for whom he must

disguise his voice when calling long distance, as otherwise she won't speak to him. *Laurel*, his ex-wife, played by **Kathy Michael McGlynn**, then arrives unexpectedly, dressed in a suit and looking like a businesswoman. She plays an aggressive, hard-nosed journalist looking for some gritty stuff to see in print under her name. One gets the impression that, through her criticisms (and not-too-subtle below-the-belt criticisms) that she could have written the review before the interview. Laurel is a Torontonion, but loves New York or the big times, and calls canadian movies 'second rate' and infers the same for her former husband. She is our great criticizer, but softens at one point when she forgets all she has ever said and written about the canadian movie industry; she then joins Pancho and Matt in the making of their film.

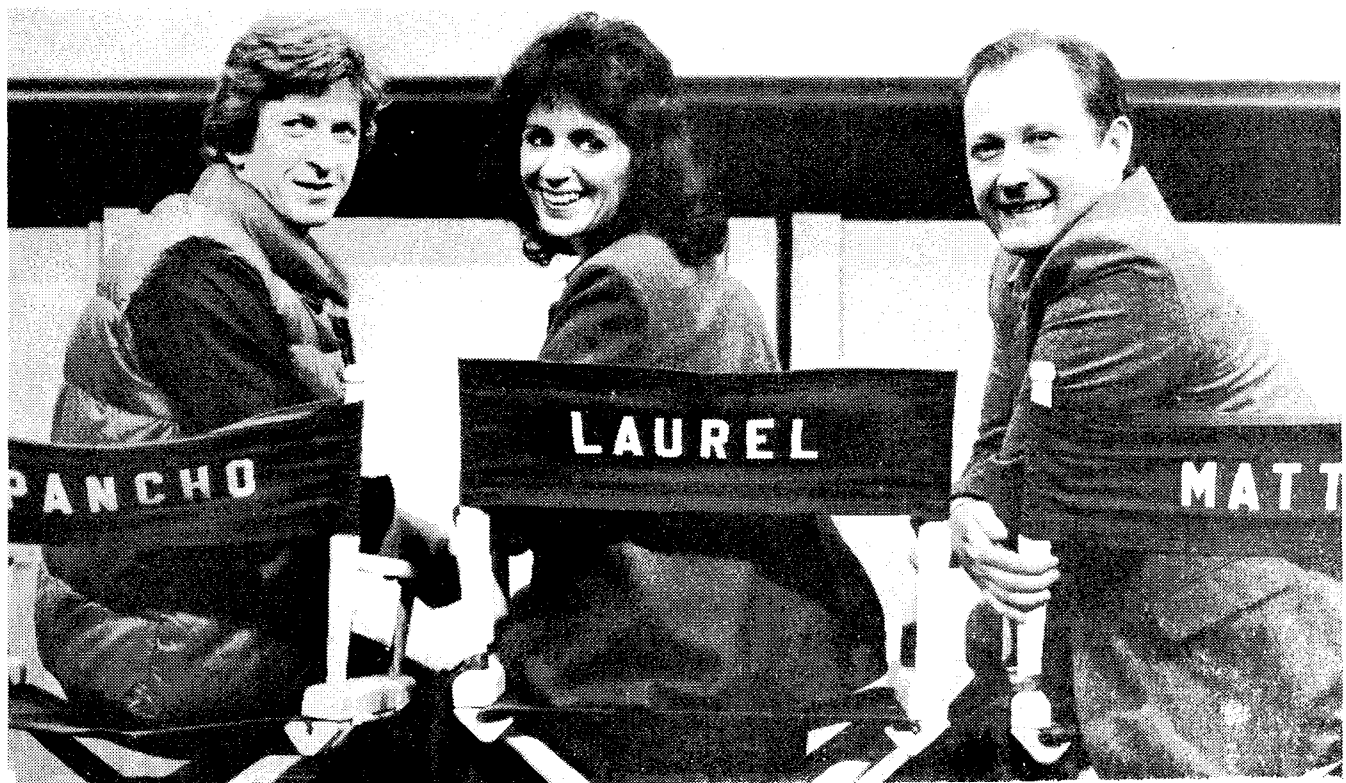
The play is set in a Kleinburg soundstage which lends itself nicely to previewing part of the movie. The cuts of film shown to the audience are in pure jest. One cut is from the 'big' car chase. The film closes in on a yellow Honda with a Toronto licence

plate, with sounds of the car revving up and crashing. The next shot shown is of a bleeding arm sticking out of the Honda's window with several men running over to the car. This is only one of the points of the movie at which the audience shows its obvious enthusiastic appreciation for the play's excellent humour.

One of the sets being used for the movie was also the setting of most of the play. It was impressively created by **Michael Fagen**. It was a luxurious bedroom reset from a cabin Matt and Laurel once shared, with a beautiful sunset on the balcony very imaginatively created from lights. This first-class lighting can be attributed to **Lynne Hyde**.

Carol Bolt was brave in attacking the canadian movie industry when she herself is in a similar spot. She wrote a fine script which was directed by **Timothy Bond**. The play is definitely not 'second rate', and if you aren't too touchy on the subject matter, is also good entertainment.

Escape Entertainment is playing at the Tarragon Theatre until January 31, 1981.



SPORTS

news, views, & reviews



LEE ZIMMERMAN
Sports Editor

...For a while there I was scared. No, I'm not talking *slightly apprehensive*, or *mildly anxious*, not even *goose-bumpily fearful*; I'm referring to a deep-seated desire on my part to return to my mother's womb for comfort and safety. And what, you may ask, does my mommy's uterus have to do with sports? Well, quite simply, it demonstrates the extent to which I was terrified upon learning that the **Maple Leafs** have fired **Joe Crozier**, only to replace him by **Mike Nykoluk**. (As I'm sure every Torontonian knows by now, the Loafs blazed the fiery trail of a tie and a victory in their first two contests since the purge. The whole contingent of Toronto sports writers, myself included (stop laughing, Lovelace!), feared for their journalistic careers. After all, if the Leafs were suddenly to achieve respectability (or a reasonable facsimile thereof), then we scribes would have no justification in writing our twice-daily 'What's Wrong With The Leafs?' articles.

But fear not, my children, for Toronto has quickly and mercifully returned to mid-season form, that is to say, putrid! And it didn't take long, did it? In any analysis of the Leafs' last game against the **Edmonton Gretzkies**, it would be unfair not to mention the outstanding effort produced by the Leafs in the first period and a half. I was amazed to see Toronto playing such an aggressive and entertaining brand of hockey. Why, I even saw (*shudder*) a **body-check** thrown by **Greg Hotham** (who is by far the most under-rated player on the team).

Things returned to normal, however, in the last half of the contest. **Jim Rutherford** did his interpretation of the Claude Raines invisible man trick for 6 out of 7 shots directed towards him. Why, even **Georges**

Lemieux playing without a protective cup (sorry, Lisa) could have done better. At one point during the final period, Rutherford came out of his crease to cut down the angle on a slapshot — an admirable tactic, really. However, I think Jimmy has been listening to too much **James White and The Blacks** music these days (i.e. *Contort Yourself*); one leg was pointed to the right, the other was thrust way over to the left, leaving a space of approximately 37.5 inches between his pads. His goalstick was high in the air, his glove-hand was nowhere to be seen, and his masked head was twisted around à la **Linda Blair in The Exorcist**.

For this act of intestinal fortitude under attack, we have struck a special, limited edition *Yup-Yup-Yo* medal. This prestigious award (past winners include Glendon's own **Peter Gibson**) will be presented to Mr. Rutherford in a special ceremony at centre ice before the Leafs' next home game.

Seriously, though, it is quickly becoming apparent that Rutherford is losing his confidence and/or skills to the point where it would be folly to continue playing him, especially when Leafs' other goalie, **Jiri Chra**, has been playing superbly of late.

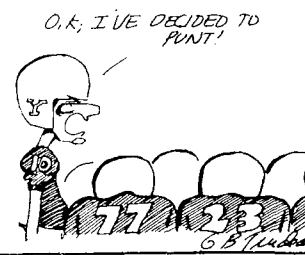
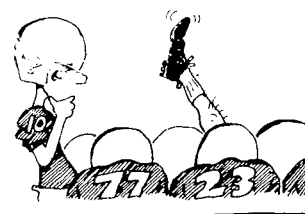
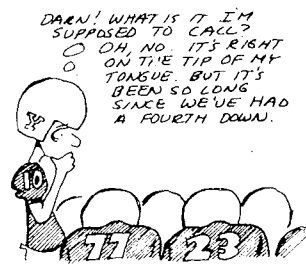
Turning our attention to football, I think it best to begin by quoting one of my New Year's Resolutions. First and foremost, I had resolved *never, ever again* to wager money on football games with **Ian Call Me Coach Lovelace**. And I happen to be extremely proud that I actually honoured this resolution for an astounding **6 days!** Fortunately, I have won practically all of my money back. And the rumour that I include the word *bookie* on my résumé is nothing but a filthy, perverted lie.

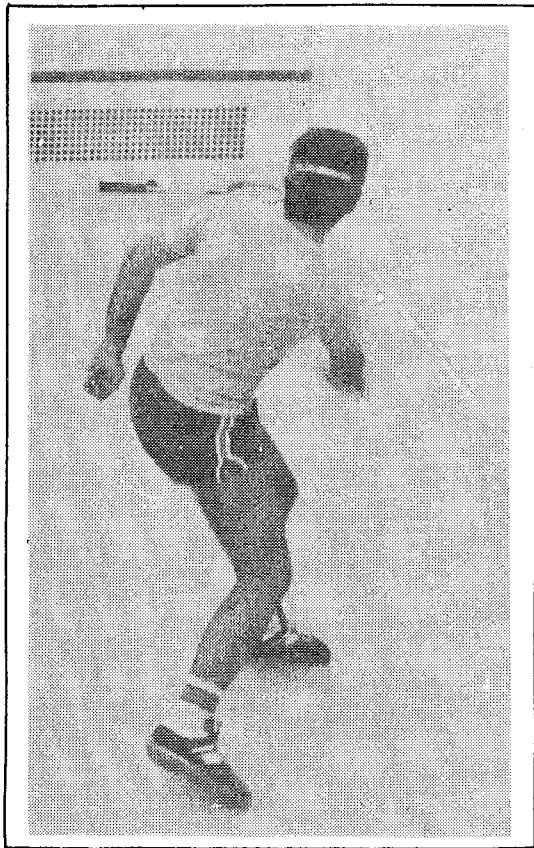
The Super Bowl match-up is now set, with the **Eagles** taking on the **Raiders**. It's sad to see such exciting teams as the Browns and the Bills out of contention, but both squads will be back in the thick of things next year. So far, everything looks pretty good for Philadelphia. The 2-week layoff

will cure most of their wide-receiver and running-back injuries. Also, **Dick Vermiel's** team has never been more charged up than right now, after having clobbered their arch rivals, the Cowboys. They are extremely confident, with good reason.

Oakland, on the other hand, seems to be playing a little bit over their heads this season. Everybody is wondering when their bubble (or more specifically, **Jim Plunket's** bubble) will burst. However, they are healthy, they have a great defense, good running backs and receivers, and should not be written off just yet. But more on this in next week's edition of *Zim's Whims*.

Of passing interest last week was the televised basketball match between **Syracuse** and **Villanova**. Ex-Toronto high school star **Leo Rantins** played admirably well for Syracuse, using every inch of his 6'8 frame to good advantage from the guard position. He has a good chance to become the first Canadian in modern times to play in the N.B.A. once he graduates in a few years. Wouldn't that be great?





A MESSAGE FROM THE FRIENDLY FOLKS AT PROCTOR FIELD HOUSE

It's time to work off the Christmas turkey and those extra pounds put on over the holidays.

Enroll now in a Glendon activity class. Programmes offered include: Yoga, Massage and Relaxation, Karate, Tennis, Cross-Country Skiing, Swimming – Stroke Improvement & Leader Patrol, and Scuba Diving. So don't hibernate this winter. PARTICIPATE!!

For more info regarding programmes, contact Proctor Field House at 487-6150. The Field House is now accepting registrations for the Cross Country Ski Clinic to be held Jan. 24, 1981, from 10:00 a.m. to 3:30 p.m. at the Field House. The cost of \$20 includes imported wine and cheese.

If you are keen and willing to work a few extra hours, you may still register for the Glendon Scuba Diving Class, held Monday nights from 8:30 p.m. to 10:00 p.m. Contact the Field House at 487-6150 for more info.

Meet the Mercury Lynx GL Winners in the Long Distance Sweepstakes.

Congratulations to these three students on having won a brand new Mercury Lynx GL. We hope they have many years of enjoyable driving.

And thanks to the thousands of other students who participated.

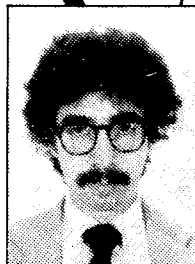
Sylvie Venable
Collège de Joliette



France Boisvert
C.E.G.E.P.
Sorel - Tracy



Jeff Levitt
University
of Toronto



Long Distance

TransCanada Telephone System

The Movie Buff

by Klattu

Yowsa Yowsa Yowsa!

Enough is enough! It seems my quotes have of late become so easy that even the most ignorant peasant can guess the answers! I refer, of course, to none other than *Alistair Sim's* quote from **A Christmas Carol!** For who should come trotting into our offices with the correct response — none other than **Alan Joseph Lysaght** himself (affectionately known to many of us as 'Joe')! Congratulations, Joe!

So this week we're really gonna call out the thinking caps in a quiz with a difference!

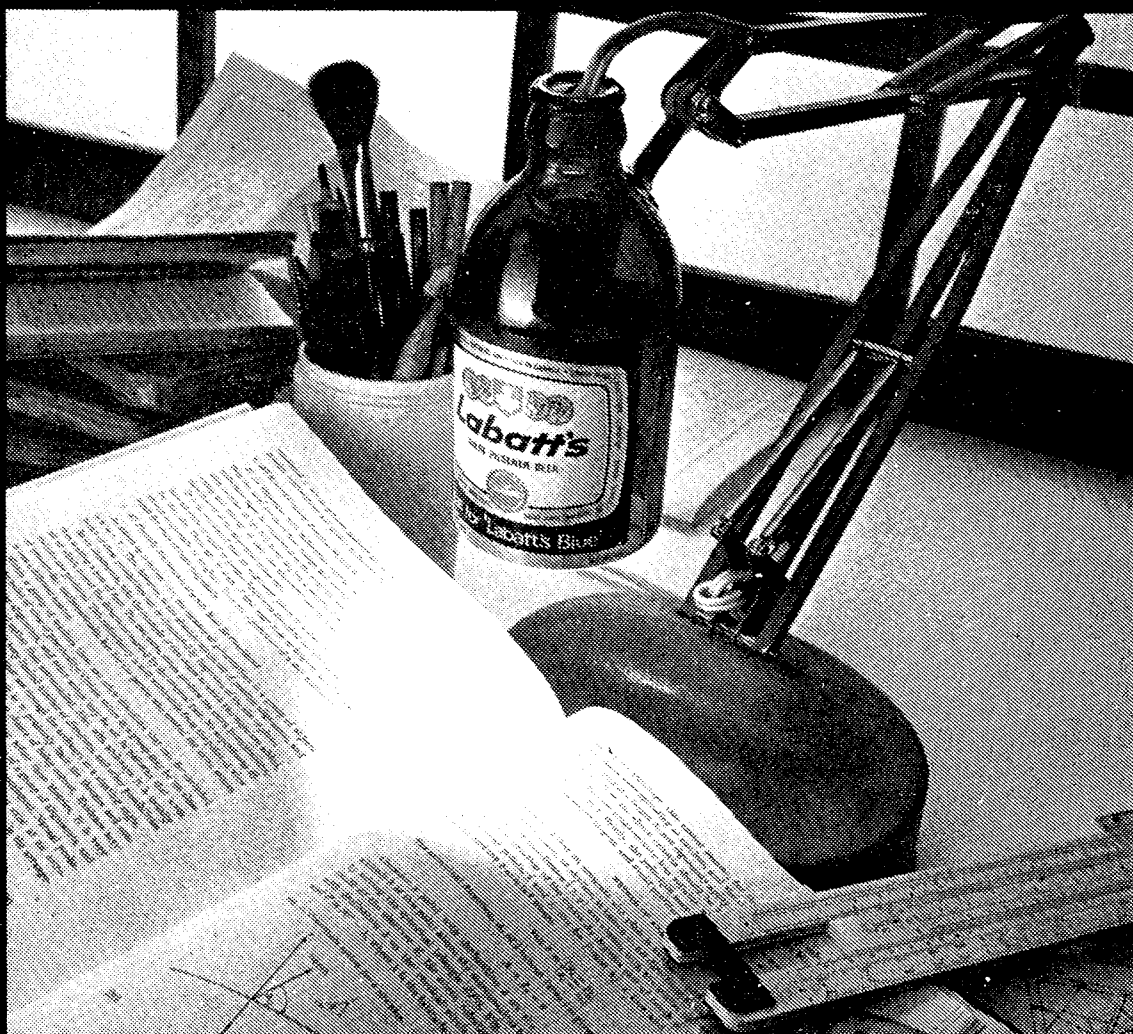
You tell me:

What were the words spoken in The Day The Earth Stood Still which were used to control the robot?

See you next week — same time, same channel!



What to do with an empty Blue.



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

WITH A BULLET

1. NEW YORK CITY	The Demics
2. STAIRWAY TO HEAVEN	The Idles
3. HIGH SCHOOL CONFIDENTIAL	Rough Trade
4. 1984	The Thought Police
5. MY MISTAKE	The Kingbees
6. GENERALS AND MAJORS	XTC
7. IMAGINE	John Lennon
8. SKATEAWAY	Dire Straits
9. SECOND THAT EMOTION	Japan
10. GET OFF THE RADIO	The Sharks
11. THE SHAPE OF THINGS TO COME	The Headboys
12. DON'T STAND SO CLOSE TO ME	The Police
13. COCAINE	Eric Clapton
14. SWEET HARD CONTRACT	Magazine
15. NODDY GOES TO SWEDEN	Brand X
16. GRADE B MOVIE	Rough Trade
17. SHUT UP AND DANCE	The Idles
18. LIFE IN TOKYO	Japan
19. SOLID ROCK	Dire Straits
20. OUT THE DOOR	The Shakers
21. BORN TO RUN	Bruce Springsteen
22. LONDON CALLING	The Clash
23. A QUOI TU SERS	Valerie Lagrange
24. ON THE BRIDGE	The Yachts
25. EUROPEAN SON	Japan
26. WHIP IT	Devo
27. YER BLUES	Beatles
28. DE DO DO DO, DE DA DA DA	The Police
29. TENANT	Siouxsie & The Banshees
30. DUMB WATERS	The Korgis
31. LET'S SHAKE	Teenage Head
32. IT'S A JUNGLE	Rough Trade
33. FORTUNE IN MEN'S EYES	Goddard
34. A DAY IN THE LIFE	Beatles
35. I WANT TO BURN AGAIN	Magazine
36. SILENT RUNNING	The Korgis
37. WILL IT GO ROUND IN CIRCLES?	Billy Preston
38. SUNDOWN	Gordon Lightfoot
39. BABA O'RILEY	The Who
40. THE BALLAD OF JOHN AND YOKO	Beatles

HITBOUND: HAPPY HOUSE — Siouxsie & The Banshees.

MOST PLAYED ALBUM: JAPAN's five song Extended Play record

MOST FREQUENTLY PLAYED ARTIST (a new category established in memory of John Lennon): JOHN LENNON (including his work with the Beatles).

WITH A BULLET is a tabulation of songs played most frequently on Radio Glendon. *New York City* was the most frequently played song during a three-week period covering the last two weeks of the fall term and the final week of the winter term.