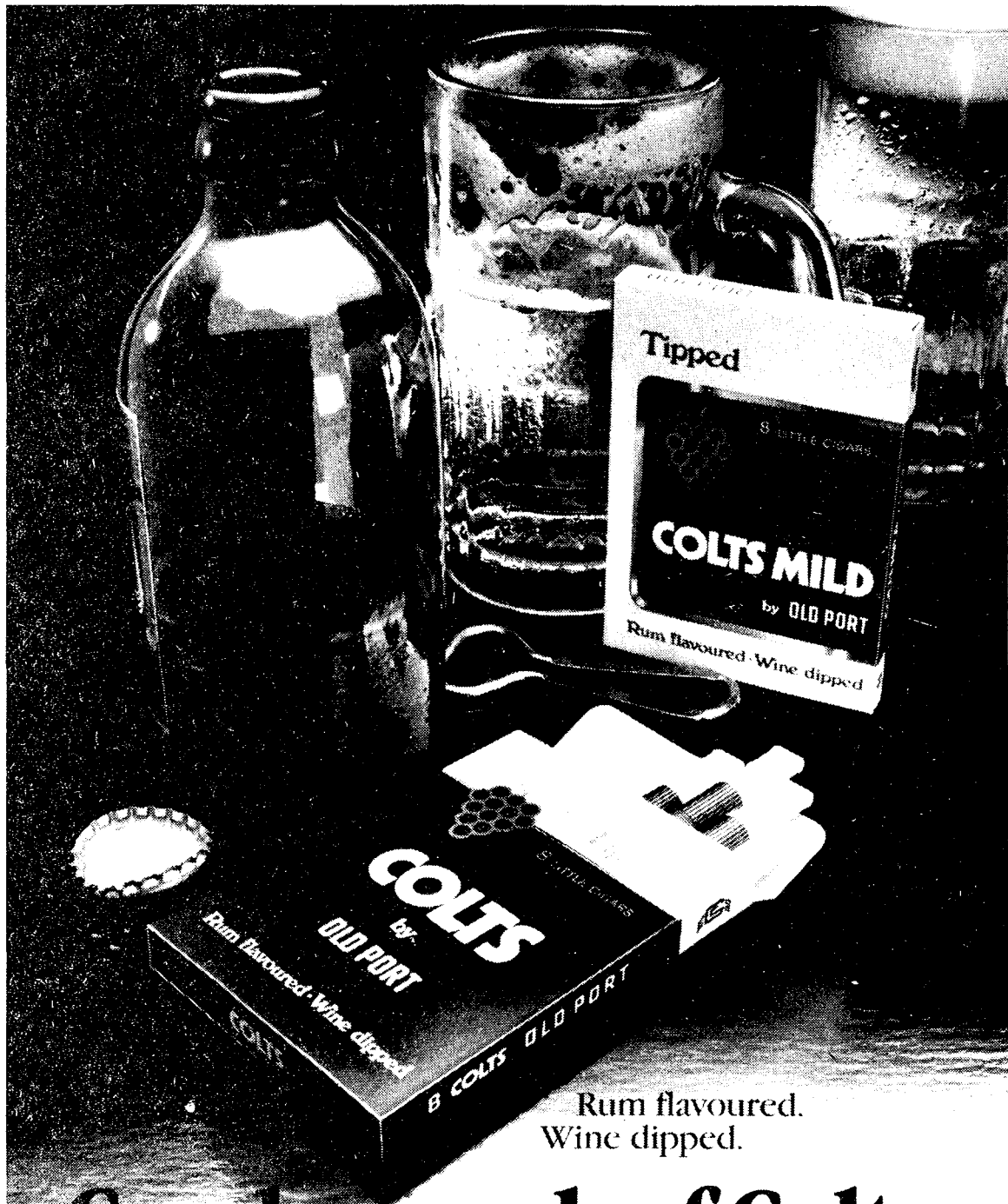


# PRO TEM

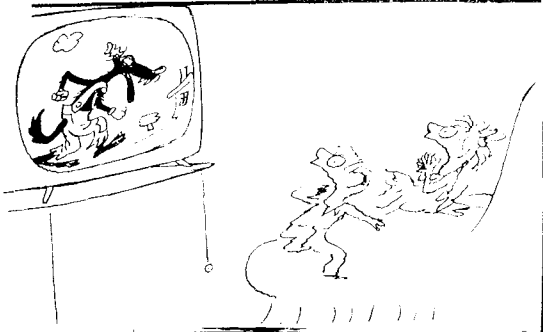
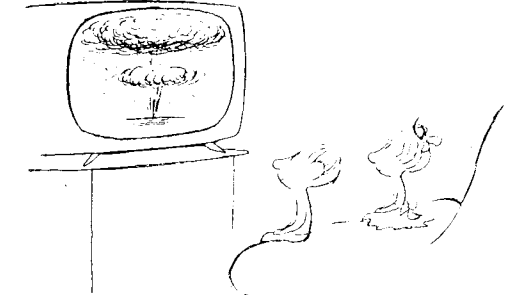
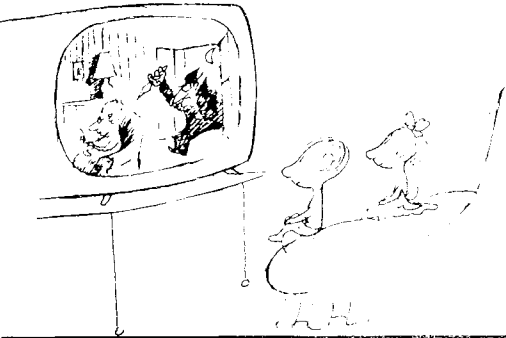
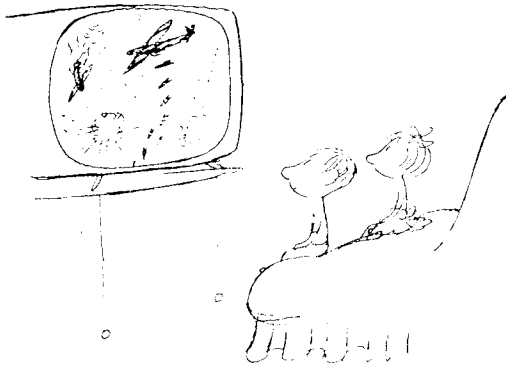
La voix du Collège Glendon

PRO TEM PINHEADS  
FINISH WINTER WEEKEND VICTORIOUS  
'ASTOUNDING' SAYS DOROTHY WATSON  
LOOK INSIDE FOR THE LATEST SCORES!



Rum flavoured.  
Wine dipped.

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



## the inside story

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### WHOOOPS, WE GOOFED!

Pro Tem will now shock into stupors of disbelief its throngs of dedicated readers by announcing that a factual inaccuracy actually found its way into the pages of our last issue. Margie and Donna were **not** the two A House girls responsible for the trashing of 1,000 Pro Tems in Hilliard, as we inadvertently implied last week. The erroneous source has been duly whipped and humiliated before his peers for this appalling breach of faith.

### PICKLE YOUR FANCY

You are invited to enter the first annual Glendon College PICKLE-BALL Mixed-up Tournament.

What is pickle-ball, you ask? Pickle-ball is a combination of badminto, tennis, squash and platform tennis. It is easy to learn, but demanding enough to challenge.

Tournament date: Wed., February 25, 1981.

Entries close: Tues., February 24, 1981 at 1:00 p.m.

Time: 7:00 — 10:00 p.m.

Location: Proctor Field House gym.

One national sports publication stated 'the game is addictive... pickle-ball lets 90-pound weaklings kick sand in the Bully's face.'

So if you're a 90-pound wimp and would like to show the Chiros your stuff, enter now.

Sign up now for a fun-filled evening — 487-6150.

by Tennyson Ulysse

The first ever world debating tournament had taken place at Glasgow University Scotland, from January 19th to January 24th. The best universities and colleges of the english speaking world were represented. Over 55 teams to be more precise. The teams were for the most part from New Zealand, Scotland, England, U.S.A., Australia, Canada, etc. Among the universities there were such distinguished names as: University of Oxford, University of Birmingham, Princeton University and Sydney University. For the occasion, York University was represented by a team from its only undergraduate debating club, Glendon College.

The tournament took place as follows: A series of preliminary and eliminator rounds to be held on Monday and Tuesday. From that, 12 best teams out of the 55 would be selected for the semi-finals. Then the top 4 would contest the final.

The York University team distinguished by being one of the 12 best teams chosen for the semi-finals. Here is a complete list of the 12 teams chosen for the semi-finals.

1. Toronto University
2. Ottawa University
3. University College of London
4. York University
5. McGill Law
6. Queen Margaret Union 'B'
7. Dalhousie
8. Edinburgh
9. Queen Margaret Union 'A'
10. Trinity College Dublin (philosophical society)
11. Princeton
12. Amhurst

The York University team was made up of: **Tennyson Ulysse**, student of international studies and founder of the Glendon debating club

**Robert McLardy**, alumnus of Glendon College member of the Glendon debating society. Robert is a student of Latin and Greek.

The motions were very controversial: *That violence is a legitimate political expression.*

Dear Zipperhead:

In regard to your article predicting Philly by 3: Suck my wienie. How about Oakland by 17. Go back to baseball and other women sports. Leave men's sports to men.

Zack

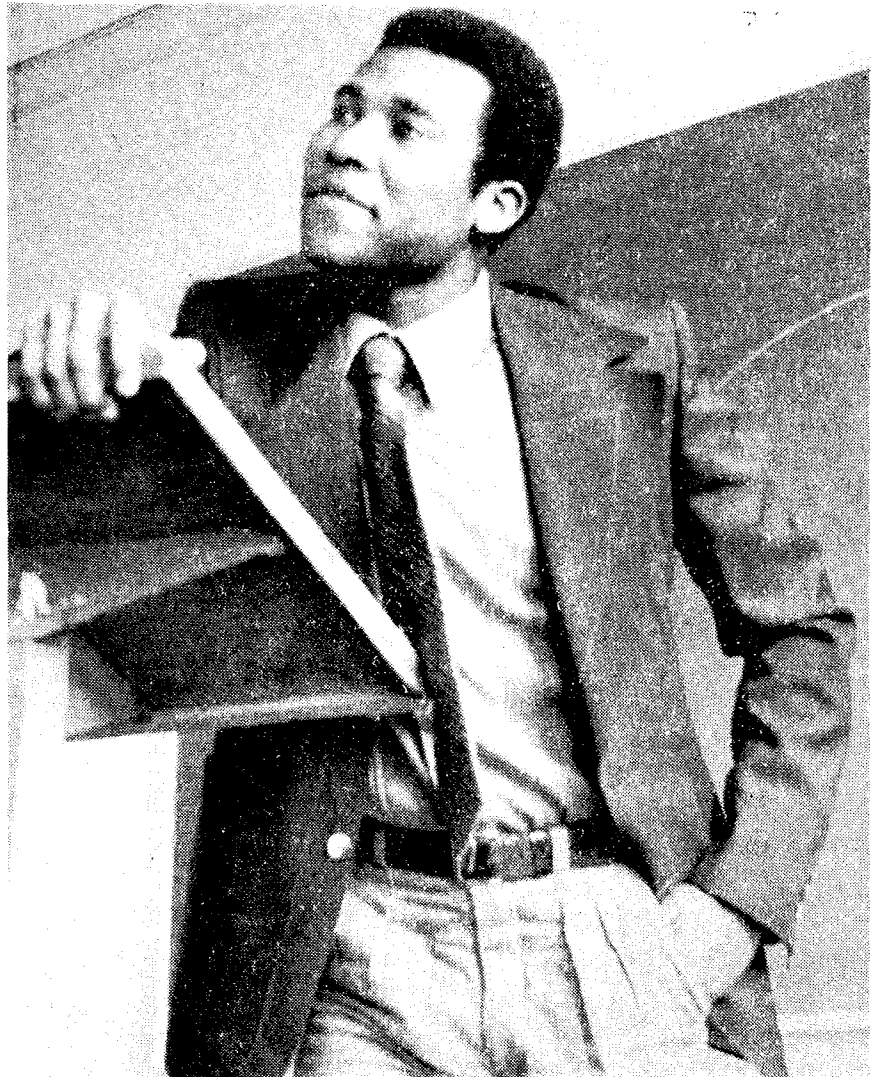
*That a little of what you fancy does you good.*

*That this house supports the death penalty.*

The competition has aroused considerable media interest. Among others, Tennyson Ulysse was interviewed by the **BBC of Radio Scotland**. There were also representatives from the Canadian Consul, The U.S. Ambassador and the New Zealand High Commissioner.

The Tournament was won by a team from the University of Toronto made up of Steve Cocklun and Andy Taylor. It was a terrific debate. The motion was *That this house regrets living in the nuclear age*. U of T won by a unanimous decision of the 5 judges and under the delirious applause of a crowd of several hundreds of people overwhelmed by emotion and admiration for the Canadian teams.

Over all it was a memorable event.



Tennyson Ulysse in one of his rare moments of relative quiet as he demonstrates the proper debating stance. Notice the cool, contemplative stare and the furrowed brows of intense concentration.



# POET KEEPS 'EM ON EDGES OF THEIR SEATS



by Carole Blanchard and Lee Zimmerman

Even the poet seems to be falling asleep as he listens to the monotonous drone emanating from his own lips. We should have warned him how BORING Canadian Poetry can be — whoops, he wrote it.

But seriously, folks. **Andy Suknaski** had 'em cheering in the aisles and screaming for more when he visited Glendon two Thursdays ago. He charmed a packed lecture hall of enthusiastic students with his down-to-earth prose poems about life in Wood Mountain, Saskatchewan. After the reading the admiring crowds presented Mr. Suknaski with a rhyming dictionary and a bottle of *Wake-Ups*.

Thanks to the English Department for arranging this entertaining reading and thanks to Mr. Suknaski for providing it.



## HEY! YOU!

Wanna be a Security Guard?

Wanna be a \*STAR\*?!

Better yet -- wanna be *Editor of Pro Tem*?

You yes you are entirely eligible to apply for the position of Editor for the year 1981-'82! All you need is a heartbeat and a strong desire to:

- work 80 hours a week for a laughable wage
- ingest coffee, tea and assorted stimuli into your body
- manage a staff of intelligent, hard-working volunteers
- write, edit and kibitz your heart out

Applicants should preferably have some sort of interest in the media, perhaps even in newspapers themselves. Experience is preferable, but not required. The salary for 12 months work from May 1st to April 30, '82 is \$2,400.00.

Producing a newspaper every seven days is hard work — the successful Editor is dedicated to his job. But overshadowing all the toil is the greatest exhilaration of your life each week when the latest issue rolls off the presses. This could be the experience of your lifetime.

If you are considering applying for this position, leave your name and number at Pro Tem so we can discuss this job in greater detail.

The deadline for applications is Thursday, March 5, 5:00 p.m.



Canadian University Press is currently holding hearings for the Investigative Commission into Pro Tem finances. All members of the Glendon Community are welcome to submit information to the Commission. For further information leave your name and phone number in the Glendon College Student Union Office.

# PRO TEM

Lavoix du  
Collège Glendon

The Voice of  
Glendon College

VOLUME I

NUMBER 14

FEBRUARY 6, 1981

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## EDITORIAL

KISS MY ROPE, DOROTHY!

or

### HOW TO WIN THE TUG O' WAR AND LOSE POINTS



I'm not talking just scandal.

I'm talking *scandal*. *SCANDAL!*

Uncle Vince Lombardi, perhaps the most famous coach ever, once said: 'Winning isn't everything, it's the *only* thing.' Dorothy Watson and Louise Sankey obviously don't agree.

I mean, *you should have seen us!* There we were, sweating, tugging, straining. Every blood vessel in our tortured temples crying out for mercy. Every muscle in our ravaged bodies straining to keep life and limb together. Stars swam before our eyes. *Pull pull PULL!* Yanking away until even time itself seemed to stop dead in anticipation of our imminent victory.

Then, having successfully tied our shoes, we started the Tug O' War. *That* was easy. We killed 'em and were rated the clear favourites until we were eliminated in the third second of round two.

Yes, none other than the Pro Tem Pinheads beat the Café dead to rights in the tug o' war event. So right now you're probably thinking to yourself, 'Well, well! Pro Tem *actually* got a point!'

WROOOOONG! WRONNNNG! WRONGO!

As it turns out, in one of the most blitheringly stupid decisions in *Carnaval* history, 'tis the Café — *AFTER LOSING TWICE!* — who win our point.

The convoluted 'reasoning' for this asinine judgement is the *CRUCIAL FACTOR* that the Café lasted one second longer than the Pinheads in overall pulling time.

Yet, despite our efforts to point out, with our now-famous Pro Tem diplomacy and subtlety, the stupidity of this logic (not to mention the G.C.S.U. president, but that's another story) — the result remains that those whom we defeated will garner our point.

Why do we put up with this blatant discrimination, you ask? Well, *we* know the *TRUE* rules of Winter Carnaval D'Hiver — i.e. — much like in golf, the points awarded are penalties! Yes, you guessed it, for the fourth year in a row, Pro Tem emerges *VICTORIOUS* from the human carnage of Glendon's Winter Weekend!

Congratulations Pinheads!

(P.S. — it was a good Carnaval, Dottie and Louise. Thanx a lot for your time. It was time well spent.)

EDITOR IN CHIEF

Pro Tem est l'hebdomadaire indépendant du Collège Glendon. Lorsque fondé en 1962, il était le journal étudiant de l'Université York. Pro Tem cherche à rester autonome et indépendant de l'administration de l'université et de l'association étudiante tout en restant attentif aux deux. Tous les textes restent l'unique responsabilité de la rédaction, sauf indication contraire. Nos bureaux sont dans Glendon Hall. Téléphone: 407-6133. 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.

## IT'S WINTER CARNAVAL D'HIVER TIME

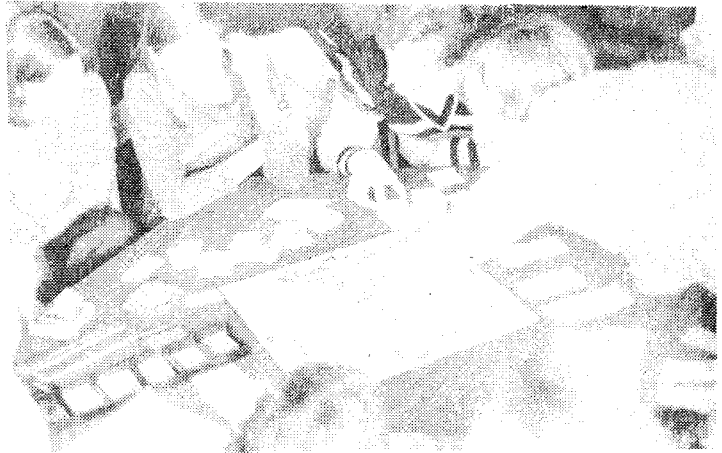
by Louise Sankey

When you read this article, Winter Carnaval D'Hiver will already be on its successful way. The Pentathlon will have started with the completion of the Monopoly Tournament, the Boat Races, Tug O' War and the Spaghetti Eating Contest. Even as you read this the Pro Tem Pinheads will be streaking their way to a last-place victory.

So far we've been entertained by Radio Glendon (with their *Come As You Dare* Dance, where awards were given out for **Best Costume**, **Least Imaginative Costume** and **Best Dance Couple**) and by **Jacques Yves Lebel**, a bilingual folk singer from Quebec, brought to you by the G.C.S.U., La Grenouillère and Café de la Terrasse.



**BUT WAIT!!** The best is yet to come! The Tray Races are being held Friday afternoon! Dorothy and I talked to Mother Nature and told her we had to have good weather conditions! The teams consist of six members (minimum of 2 women), and they'll pull one team member, seated on a tray, in a race around thr Quad. And in the evening we've got a special appearance by the top award-winning Quebec artist DIANE TELL! She will also be appearing this weekend on the Juno Awards (Canada's Music Awards).



This Winter Carnaval D'Hiver presentation is being sponsored by the G.C.S.U., La Grenouillère, and the Café de la Terrasse.

On Saturday afternoon, the infamous Arm Wrestling Contest will be held in the Pub. In the evening, the TEDDY BOYS (now recording artists with their new album *On Air* hitting platinum) will be returning to the O.D.H. for the final big night of Winter Carnaval D'Hiver.

This year the G.C.S.U. will have a team in the Pentathlon, called *The Bureaucrats!* — look out everyone, with **Brigitte Vincent** as Captain, we're going to do well!

Puis, **Allez-y! Participez!** Come on and have a ball! Winter Carnaval D'Hiver truly captures the spirit of the real Carnaval in Quebec City. The G.C.S.U., La Grenouillère and the Café de la Terrasse have worked long and hard to bring us the best Winter Carnaval D'Hiver Glendon has ever seen!!!

**PRO TEM PINHEADS: 1\* POINT!!!**

**Maple Lys: 50 Points**

**The Mutts: 35 Points**

**The Generics: 35 Points**

**The Bureaucrats: 30 Points**

**The Café: 26 Points**

**Double Vision: 25 Points**

**D-House Hilliard: 1 Point**

**Les Maudits Anglais: 1 Point**

**Zephyr: 0 Points**

Pizza Pizza

45  
STORES



96% - 111111

## SOCCKER INTERIEUR

par Georges Lemieux, Editorialiste de Pro Tem

Chaque semaine ceux qui ont une vue exceptionnelle, peuvent se rassasier de statistiques aussi triviales que déplacées du *indoor soccer* dans les pages sportives (habituellement les dernières) de nos quotidiens torontois.

Dans l'édition du vendredi 30 janvier, le **Toronto Star** vous présentait une analyse détaillée de la situation du *indoor soccer* aux Etats Unis et au Canada. Ce n'était certainement pas brillant. Les propriétaires des équipes de la Ligue Nord-Américaine, interrogés quant aux raisons du peu de succès de leur entreprise, ont tous répondu que tout cela était bien compréhensible puisque c'était la première année de la ligue.

Qu'est-ce qu'il ne faut pas entendre! Au lieu d'essayer de nous passer un sous-produit, pourquoi ne pas se rendre à l'évidence? Se consommateur nord-américain est saturé! L'année commence avec la saison de baseball en avril jusqu'en octobre. En septembre, le football américain débute et finit sa saison en janvier. Dans l'intervalle, le football canadien, qui avait débuté en juin, s'est terminé en novembre. Bien sûr, le hockey a lui tous les records: d'octobre à mai sans oublier la **Coupe Canada**, la **Coupe Mondiale** (bientôt j'imagine la **Coupe Intergalaxies** pour garder l'intérêt du pauvre spectateur). Entretemps, le basketball a entrepris sa saison et avant que vous n'ayez eu le temps de souffler, le baseball reprend suivi du soccer...ouf!

Parlant du soccer, extérieur cette fois, il est déjà débattable que le spectateur soit intéressé par ce sport...le spectateur canadien en tout cas. L'engouement subit de l'année passée n'était que le résultat des exploits surprenants des **Whitecaps** de Vancouver. Maintenant que ceux-ci ont retourné à la réalité, le spectateur canadien retournera à ses habituels amours: hockey, baseball, football et même... ô pitoyable civilisation... la lutte!

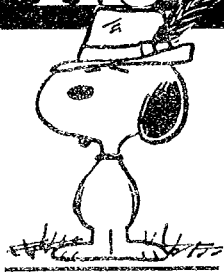
Bref, après s'avoir réalisé tout cela, voilà que l'on essaie de faire passer au *cave* de payant un sport inepte: le soccer intérieur. Bien sûr, on essaie de vendre ce produit *Exciting High Scoring Game*. Le problème c'est que tous les sports nord-américains sont *High Scoring*. D'ailleurs, le fait est que même **Lee Zimmerman** pourrait compter un but les deux pieds attachés ensemble (cela en dit beaucoup sur la qualité du spectacle!)

Pourquoi vouloir absolument étendre une saison qui est déjà assez longue comme cela? Jouer au **SOCCKER** dans un aréna semble aussi déplacé que de jouer au hockey-boule dans la rue l'été. A quand les quilles dans une piscine?

Bref, il n'y a pas de place pour le soccer intérieur à Toronto, ni ailleurs de toute façon. Il est temps que l'hémorragie cesse, sinon l'année prochaine on verra la mise sur pied de la ligue Nord-Continentale de **Boulingrin**, la Ligue Américaine de **Fléchettes** ou encore la Ligue Nationale de **Cricket**.



# The Joe Cool Column



## INSECURITY AT GLENDON

Don't be too upset by those appointments coming out of Washington — remember that the Roman Emperor Caligula made his horse a pro-consul.

It's no secret to anybody at Glendon that some of us are — shall we say — *dissatisfied* with the Security Department at Glendon.

Now hold it right there.

There's a lot been said in the past about Glendon's Security Guards — some of the commentary has been humorous, some has been serious, but **none** of it has ever intended to do anything but improve a very distressing situation.

Glendon is not in itself a large Campus. It *is*, however, a responsibility and a task which far exceeds the capabilities of one man.

Stop and consider that, on any given night of any given week, one lone guard is all we have to protect: both the student residences, the Principal and the Dean's residences, and all Glendon facilities. That's pretty frightening.

Last week there were **two** strange men wandering the halls of C House Hilliard (an all-girl floor) **at three o'clock A.M.!!**

The next night Metro Police were called on campus to investigate the theft of two wallets from Hilliard.

When a stranger from off-Campus entered a girl's room in Hilliard in the middle of the night (just a couple weeks ago), it allegedly took over an hour for a Security Guard to respond to the call.

There are a myriad of possible reasons for this delay: but whether the guards were in the middle of changing shifts, or whether the call was sidetracked, all excuses are irrelevant. One man cannot reasonably be expected to both protect the residences *and* patrol our campus.

Realistically speaking, Glendon's Security Force makes an excellent traffic patrol, but as far as **safety** goes, we might just as well hire Attack Gerbils to keep watch.

What does it take before York University wakes up and realizes that we are entitled to a proper Security Force?

**Principal Garigue** has his eye trained on the horizon, planning to make Glendon a great college in the 80's. But does he care about our safety **now**? Will **Dean Gutwinski** aid him in pressuring the University to safeguard our students and their residences?

Face it: we have a problem. Until the University opens its eyes to our situation the **only** security at Glendon is the locks on our doors. Let's hope it won't take another rape to prove it.

It seems that bombs are going off in Iranian-owned establishments — and claiming responsibility for the attacks is the self-dubbed 'American Revenge Committee'. In an effort to make the Iranians rue the day they took prisoner U.S. citizens, these loyal Americans are now going to shower the Iranians with misery — even as they pay them six million dollars.

Sorta makes you wonder about the American set of priorities.

Take a look at the evening news broadcasts on the Toronto television channels. Each night we are presented with scenes of Hospital employees marching to and fro before their places of employment.

'Send me to jail,' sez one. 'I'll go happily.'

'So will I,' adds another.

'Send me too,' chirps a third.

But listen to them holler when they get prison sentences. They know it's illegal to strike when they hold their positions — it's one of the conditions of employment that was understood when they took their jobs. But they flaunt the law in our faces because they know they'll probably not be arrested.

'It's my **right** to stop working if I so desire.' This was the flimsy platitude bleated out by one such malcontent. Fine. Want to quit? Go ahead. There are many who would like your cushy job. But rather than leave — as a cessation of work implies — these troublemakers would rather be paid by their union for standing on sidewalks and stopping the real workers from earning a living. If **I** wish not to work, then **you'll** not get in to work, either.

The work ethic is almost extinct in Canada. And our economy shows it. We'll not improve our standard of living until the work ethic is rediscovered and that may not happen before we are reduced to the state in which the p.w. Germany and Japanese found themselves in 1945.

### YOUR ROOMMATE IS A REAL DOG

#### NO NO NO!

**Regardless of what you threaten, I refuse to tell which room in Wood houses a real canine (the bow-wow variety)!**

A friend tells me that he lives next door to our furry friend who, so I am told, has the habit of awakening in the middle of the night to whine and to scratch on the windows; he also barks when my informant's alarm sounds!

**This is not fiction! All true!**

How has such a situation persisted? Has the dog been trained to pose as a toaster-oven during room checks? Does he buy Gravy Train with scrip at Beaver Foods?

Calm down, Waldemar. I am informed that the bushy beast is merely a two-week visitor, staying at Glendon while his step-parents vacation in Florida.

About the Gerbils in B House, however....

*(Editor's Note: I thought those were malnourished Chiropractors!)*

## TRUST FUND — WHO NEEDS IT?

In this special investigative report, Pro Tem News Editor *Tim Haffey* examines the Glendon College Trust Fund and the scandal which has ensued during the last seven months of negotiations between Dorothy Watson (President of the Glendon College Student Union) and Malcolm Montgomery (President of Council of the York Student Federation).

This year the **Trust Fund** account, (administered jointly by the G.C.S.U. and the Council of the York Student Federation 'C.Y.S.F.')

has become a very contentious issue. At issue is the allocation of the Trust Fund monies.

At this time, C.Y.S.F. President **Malcolm Montgomery** and G.C.S.U. President **Dorothy Watson** are still unable to strike an agreement. At stake is the allocation of roughly \$7,500 of Glendon students' money. Yes, every cent of this money originates from the pockets of Glendo students! Each and every registered full time Glendon student has contributed exactly \$7.50 of their hard earned cash to this fund. Yet, because of the unresolved problems of allocation, we are now into the sixth month of the academic year and our money is still being held in trust.

*'Trust fund monies should be financing services for which Glendon students and other York students benefit — but specifically Glendon students, since this particular trust account consists solely of Glendon students' money.'* The above quotation is attributable to Miss Dorothy Watson and quite neatly sums up what should have been the spirit and the purpose of the Trust fund when it was created. However, a study of the history behind the Trust Fund brings to light two very disturbing facts. First, the G.C.S.U. has been historically leery about the whole notion of the Trust Fund's relevance to the needs of the Glendon student community; our Council has also been reluctant to commit itself to any financial attachment with the C.Y.S.F. Secondly, at the April 30, 1979 meeting of the Board of Governors (B.O.G.) Student Relations Committee (at which time the formula for determining the amount of the Glendon Trust Fund was decided), no representative of the Glendon student body was present. In attendance, however, were three persons connected with the C.Y.S.F. Namely, **Paul Hayden**, a former C.Y.S.F. President, **David Chadikoff**, outgoing C.Y.S.F. President, **Keith Smockum**, incoming C.Y.S.F. President and **Peter Brickwood**, student member of the Board of Governors. At this meeting it was decided that \$7.50 per Glendon F.T.E. (*Fall Time Equivalent*) would be placed in a Trust Fund to be administered jointly by the C.Y.S.F. and the G.C.S.U., upon joint agreement. As already mentioned, no member of the Glendon student community was present at this meeting; its direct result was that the Glendon student community had no relevant voice in the discussions which led to the finalization of the Trust Fund arrangement.

To delve further into the sordid past of the Trust Fund, one need only peruse the minutes of the G.C.S.U. meetings of Jan. 22/79 and May 23/79. At the meeting of Jan. 22 (at which time then C.Y.S.F. President David Chodikoff proposed the concept of the Trust Fund to the G.C.S.U.), the G.C.S.U. moved to 'at this time decline to participate in C.Y.S.F.'s proposed Trust Fund arrangement.'

At that, Chodikoff proposed the creation of a trust fund consisting of only \$2.50 per Glendon F.T.E. However, the G.C.S.U. 'wondered who would be responsible for administering the trust if we did join. The idea of placing such a large amount in trust did not appeal to council — council members wondered if it is really necessary to enter into a trust arrangement.' Furthermore, 'the council remained reluctant to commit itself for several reasons, such as the fact that all the suggested joint activities could very well be done without the trust arrangement.'

However, by the time the May 23/79 G.C.S.U. meeting rolled around, the Trust Fund arrangement had already been hammered out by the C.Y.S.F. persons and others on the Student Relations Committee of B.O.G. The G.C.S.U. at this meeting 'reserved the right to continue to negotiate with B.O.G. for a reduction in proposed trust fund allocations.'

As it stands now, the Trust Fund still exists, and Trust Fund allocations have not been reduced. In the academic year 1979/1980, then G.C.S.U. President **Steve Lubin** and then C.Y.S.F. President Keith Smockum were successful in negotiating a trust fund agreement early in the year. 71% of Trust Fund monies was allocated to student-run central services administered by the G.C.S.U. while 29% of the total was allocated to student-run central services administered by the C.Y.S.F. But this year the negotiations have broken down and an agreement does not appear imminent.

In this light, the reservations of past councils of the G.C.S.U. regarding the viability of the Trust fund appear to be quite justified.

This year Mr. Montgomery has come up with several proposals re. the allocation of Trust Fund monies. Miss Watson, however, has been forced to dismiss these proposals as completely unacceptable. Mr. Montgomery has proposed allocating exorbitant amounts of Glendon money to organizations such as Radio York and the External Affairs Commission of C.Y.S.F.

Mr. Montgomery does not appear to have even the foggiest notion of what can be realistically termed a central service benefiting York and Glendon students (and more specifically Glendon students).

Miss Watson, acting as the principal negotiator for the G.C.S.U., has proposed allocating roughly \$1,000 of Trust Fund money to Radio Glendon. Mr. Montgomery has seen fit to maintain that Radio York should receive roughly half of this money, or at least an amount equal to any amount allocated to Radio Glendon.

Miss Watson has proposed that monies be allocated to Radio Glendon and that Radio Glendon could then provide Radio York (whose facilities are inferior to Radio Glendon's) with taped news programs and taped specials. This proposal

appears to be consistent with the notion of what the Trust Fund should be used for, i.e. providing services which benefit Glendon students and York students — *but more specifically Glendon students.*

As far as the issue of external affairs is concerned, Glendon has its own External Affairs committee with its own operating budget and its own distinct vested interests. Glendon has separate membership in both the Ontario Federation of Students (O.F.S.) and the National Union of Students (NUS).

The bulk of any trust fund monies to be allocated to the operating budgets of any York external affairs committees should be directed Glendon's way and not to the budget of C.Y.S.F. Given the uniquely bilingual nature of Glendon College and the distinctive interests of Glendon students which this factor necessarily entails, it becomes painfully obvious that Glendon stands to gain very little from external affairs services provided by C.Y.S.F.

Dorothy Watson's proposals for Trust Fund allocations are realistic and, most importantly, reflect the spirit of what the Trust Fund should be all about. Miss Watson (who incidentally has the unanimous support of her council) has proposed allocating Trust Fund monies to Video Cabaret, Glendon social affairs, Radio Glendon, External Affairs committees of both C.Y.S.F. and the G.C.S.U. (with the emphasis on the G.C.S.U. committee), inter-campus busing, and Excalibur. (*Editor's Note: what — no Pro Tem?!*) In addition, she has also proposed funding a student Directory and course evaluations both of which are to be administered by C.Y.S.F. All of the above are services which most definitely benefit Glendon and are likewise beneficial to the entire York community. The four performances of Video Cabaret and all Glendon social functions this year have been open to all members of the York community.

Unfortunately for the students of Glendon, Mr. Malcolm Montgomery appears to have no idea whatsoever as to what the Trust Fund is all about and how it should be administered.

Surely Mr. Montgomery must realize that Glendon, simply by virtue of its geographical location, does not have the same access to services provided by C.Y.S.F. as the other Colleges of York do; it is therefore the responsibility of the G.C.S.U. to provide Glendon students with services that C.Y.S.F. cannot hope to provide.

The fact of the matter is that all Trust Fund monies should be allocated to services which directly benefit the Glendon student community. This fact should be uppermost in Mr. Montgomery's mind when he sits down to negotiate the Trust Fund; otherwise, he has no business being involved in negotiations which involve the allocations of Glendon students' money.

While Miss Watson has been quite open in stating her position on the Trust Fund and her reasons for her proposals, Mr. Montgomery has seen fit to accuse Miss Watson of playing what he calls the 'figures game', (in last week's Excalibur) and when meeting with Pro Tem this week chose to refer all questions regarding the Trust Fund to his business manager. Mr. Montgomery made it quite clear that he would prefer not to discuss the Trust Fund with Pro Tem as his statements are often contradictory, and would confuse

his position if quoted. He also expressed concern that any quotes reported might jeopardize his bargaining position. It appears that these negotiations have already been jeopardized; however. It also appears that Mr. Montgomery's inability to comprehend the spirit of the Trust Fund is the primary cause of the present delay in negotiations.

This year the sorry saga of the Glendon Trust Fund and indeed the history of this Trust Fund itself — is reason enough to question the viability and practicality of Glendon's having any sort of binding financial attachment with CYSF.

Would not the needs of the Glendon student community be better served if monies which are now to be tied up in awkward trust fund arrangements were instead included as part of the G.C.S.U. operating grant to be administered solely by the G.C.S.U. and in the best interests of the Glendon student community?

While other non-CYSF member colleges of York may benefit from trust fund arrangements with C.Y.S.F., Glendon, if only by virtue of its location and unique cultural needs, may be considered an exception.

Should Glendon be allowed to 'opt out' of the Trust Fund agreement, it would still have the option of financially contributing to valuable C.Y.S.F. services, such as course evaluations and the student directory. However, Glendon would not be bound by any binding financial attachment with C.Y.S.F. In effect — the G.C.S.U., which is the only relevant student government responsible to the needs of the Glendon student body, would be given complete control over the allocation of funds which originate from the pockets of Glendon students. Will future G.C.S.U. Presidents be condemned to continued negotiations of Trust Fund agreements with the C.Y.S.F.? How many more Malcolm Montgomerys will they have to contend with?!

Mr. Montgomery, wake up! Surely this fiasco has gone on long enough!



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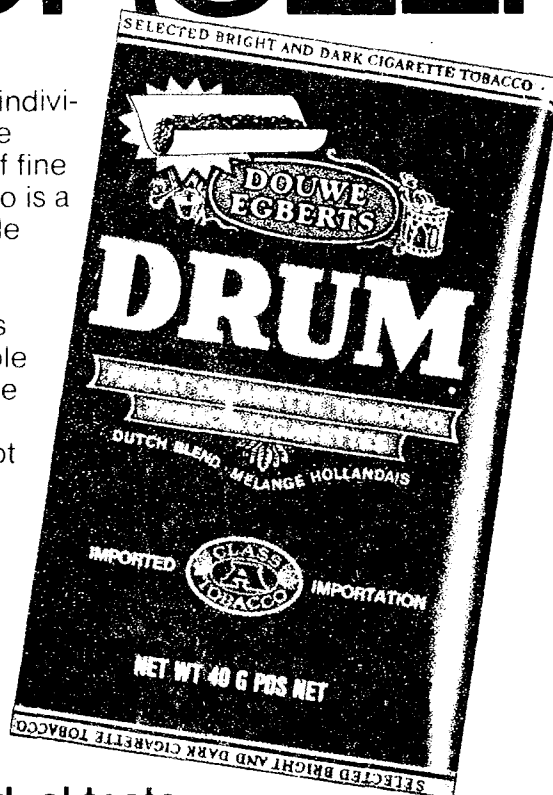
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...Il est proposé que l'AECG reconnaisse le droit des étudiants québécois de se constituer un mouvement étudiant indépendant tout en espérant que le mot NATIONAL puisse être remplacé par le mot PROVINCIAL lorsque référence est faite au mouvement étudiant de cette province....'

by Johnny Orrett

On Monday Feb. 2, Baudoin St-Cyr, Glendon's V.P. External, moved in Council that in the future the G.C.S.U. refer to the Quebec student movement as Provincial rather than National, and furthermore that this position be forwarded to the National Union of Students (N.U.S.) Conference that will take place this May in Lethbridge. The motion passed ten for, five against, with six abstentions.

We feel this decision is regrettable for two major reasons. In the first place, such a resolution, if accepted by N.U.S., would only cause harm to any cordial relations which already exist between N.U.S. and the Association Nationale des Etudiants de Québec (A.N.E.Q.). Secondly, the motion would seem to suggest that in educational matters the Assemblée Nationale is not sovereign, or that the Quebec student movement is not crucial in defending the French language in Quebec.

The restructuring of the English Canadian Student movement is a process going on in N.U.S. to give greater coherence to educational issues affecting students in all provinces except Quebec. Restructuring does not in any way alter the relationship A.N.E.Q. or R.A.E.U. (Rassemblement des Associations Etudiants Universitaires de Québec) has had or will have with N.U.S., although this process is being closely watched by the Quebec Student organizations. They are not members of N.U.S. and they have voiced no intention of joining in the near future. However, what the N.U.S. and the Quebec student organizations have accomplished is a close liaison and a spirit of cooperation and solidarity between the two movements, such as when non-voting delegates are invited to attend each other's conferences.

One of the major reasons why this cooperation has been possible is because N.U.S. has always made it their policy to recognize the Quebec movement as being a National one. They recognize that when l'A.N.E.Q. and R.A.E.U. fight for French educational rights, they are defending one of the major characteristics that defines any nationality, that is, their language. In fact, at the last O.F.S./F.E.O. conference in Kingston two weeks ago, the Conference soundly defeated a similar motion put forward by York and Glendon. It was because of this defeat, and because of the split in the Glendon delegation (St-Cyr for, Perkins against) that our V.P. External decided to bring the matter back to council in order that our future delegation to the Lethbridge conference be mandated to present this motion again. It is our strong belief that if such a resolution were to pass, this would be perceived as being a slight by the Quebecois students.

The second consideration is of a more basic political nature. What in fact constitutes a nation? French Canadians have long been considered as one of the two founding nations of Confederation. Their language, culture and religion give them the essential distinct characteristics of a developed nationality. However they have no autonomous sovereign state controlled by themselves alone. Does this mean that they are not in fact a nation in every other sense of the word? Can we not talk of a Ukrainian or a Namibian nation just because they do not have a sovereign state and strict geographical boundaries? Progressive political theory supports a broader definition of a nation, and it does so to concretely aid struggles for national independence and sovereignty, rather than accept a more rigid definition that accepts only the political status quo.

Within Canada the Quebecois have decided to participate in a Federal State where powers are divided between two levels of power. However, throughout the history of Canada, the Quebecois have jealously guarded those powers that they deemed necessary for the survival of the French nation within Canada.

par Baudouin St-Cyr  
Vice-Président aux Affaires Extérieures, AECG

'Quoi? Trahison... Atteinte à la vie nationale... Vendues... Fédérastes... Trudeauistes... Franco-ontariens.' (Celle-là est basse.) J'entends d'ici les protestations que certains d'entre vous vont proférer envers l'AECG, moi-même ainsi que le second parrain de la résolution coupable; le VP Académique, Georges Lemieux.

Cependant, avant que ne commence à pleuvoir cette pluie d'insultes, prenons les quelques derniers instants de calme qui nous restent et expliquons un peu l'origine et le sens de cette proposition.

Tout a commencé à la conférence bi-annuelle de la Fédération des Etudiants de l'Ontario, qui s'est tenue à Kingston à la fin janvier, lorsque les représentants des étudiants de l'Université York ont mis de l'avant, appuyé par la délégation de Glendon, une proposition visant à affirmer le provincialisme des étudiants québécois ainsi que celui de leur mouvement étudiant. En effet, la FEO semblait prendre pour acquis l'existence de deux mouvements nationaux des étudiants Canadiens, un au Canada hors-Québec et l'un au Québec, alors qu'ils s'agissent en réalité d'un mouvement national et d'une aile provinciale qui refuse de s'intégrer au système. Notre position était claire : Il est tout simplement inconcevable de tenter de créer une nouvelle Fédération des étudiants Canadiens sans assurer une place aux étudiants québécois, une place que ceux-ci voudront *peut-être* occuper en coopération avec les autres étudiants Canadiens d'ici quelques années. Ce n'est pas en leur accordant le droit et la reconnaissance d'une 'nation' que l'on améliorera les relations entre les étudiants québécois et ceux des autres provinces. Au contraire, une telle politique favorise la réduction des liens de coopération qui existent maintenant très difficilement et, de plus, encourage le renfermement sur soi-même, ce qui est déjà une caractéristique trop importante chez les leaders étudiants québécois.

Malheureusement, notre résolution fut défaite à Kingston et voyant le degré d'opposition, tant à la FEO qu'à l'intérieur de notre délégation, j'ai décidé de ramener le problème à l'AECG afin d'obtenir le mandat de poursuivre une campagne de sensibilisation à l'intérieur du mouvement étudiant ontarien afin de tenter de convaincre certaines écoles-membres de la FEO de nous appuyer aux prochaines conférences. Notre résolution (St-Cyr-Lemieux) reçut l'appui nécessaire au Conseil lors de la réunion du 2 février.

Un autre point qui motive ma démarche est qu'une reconnaissance de ce concept de nation québécoise équivaut à la non-reconnaissance de la nation Canadienne-française. Ceci, par extension, enlève donc aux francophones hors-Québec la base même de leur existence collective en les reléguant à un statut de group ethnique parmi tant d'autres, un phénomène linguistique marginal et sans importance.

Pour les raisons énoncées, la reconnaissance d'un mouvement étudiant national au Québec est, et demeure, inacceptable pour la collectivité étudiante Glendonienne telle que représentée par son conseil étudiant dans le contexte actuel de la restructuration des mouvements étudiants provinciaux et Canadien.

Increasingly, they have looked to the State of Quebec as the major political arena where such cultural, linguistic and civil rights are defended. For the Quebecois, both of the liberal and separatist persuasion, the State of Quebec is perceived as being sovereign in matters concerning education.

The N.U.S. must continue to recognize l'A.N.E.Q. and R.A.E.U. as being national in scope. We sympathize with St-Cyr's concerns for Franco-Ontarians but must point out that the best way to defend their educational rights is through the O.F.S. and N.U.S. In fact, the O.F.S. has a policy which calls for the creation of a French university in Ontario.

Cooperation with the students of Quebec can only be harmed by not referring to them in the same terms that they refer to themselves, that being a national student movement.



## GLENDON GALLERY REVEALS ITSELF

by Joseph M. Holmes

### *Tell us about your background.*

I graduated in 1977 from the University of Guelph where I did a Specialized Honours Degree in Fine Arts. After graduating I worked for three months in the Education Department of the Robert McLaughlin Gallery in Oshawa, giving tours of the exhibitions in the Gallery and taking education packages out to area schools. In March 1978 I came to Glendon and began working as a Gallery Assistant for Anne Kolisnyk, who was then Director of the Gallery.

### *What condition was the gallery in when you arrived at Glendon?*

When I arrived at Glendon the Gallery was situated in its present location beside the Theatre in York Hall. The walls had recently been covered with linen and the track lighting was in place. Previously the walls were of painted plaster which was difficult to work with. After each exhibition, the walls had to be repaired and repainted.

### *Tell us about the history of the Gallery.*

Glendon Gallery was founded in 1971 by Pat Fulford and Ray Spears. At that time the Gallery was a university gallery situated in two classrooms over the breezeway. In 1975 Anne Kolisnyk became director of the Gallery and it moved to its present location beside the Theatre. More money was needed to run this expanded space so the Gallery went 'public'. Applications for financial assistance were submitted to the Ontario Arts Council and the Ministry of Culture and Recreation. These applications are submitted annually. The Gallery was accepted as a member of the Ontario Association of Art Galleries. For all of these things high standards had to be evident. Becoming public meant that the gallery had to be open 1200 (now 1500) hours a year, have a full time paid Director and abide by the policies and principles of the Ontario Association of Art Galleries. The Gallery is now considered to be a 'University affiliated public gallery'. We serve two communities, that of Glendon College and that of North York.

### *Tell us about your staff.*

Anne West is the Assistant Curator and Education Officer. Anne started and Glendon in March 1980 through the Ontario Career Action Programme.

Anne curates some of the exhibitions, for example, the 'Beyond Colour' exhibition that was presented in December and also organizes, promotes and conducts tours of the exhibitions. Tours are arranged for all sorts of groups —, for students at Glendon, for area schoolchildren and for other interested groups.

The educational programme has been important to the Gallery since I arrived. We are now trying to expand this aspect of our operation. During the past year we have organized open-houses for the teachers of North York and Toronto to encourage them to come to the Gallery with their classes.

Kim Etherington, who worked with us during the

summer under the Experience '80 programme, developed slide presentations and thematic tours that are being used in the education programme.

### *Are you bilingual?*

No, I'm not bilingual myself. For each exhibition, however, we offer written information in French and in English. So far we haven't had French students come into the Gallery with whom we haven't been able to communicate. On occasion, French groups have come to the Gallery for tours. In these cases we have arranged for French students to take the tours through.

### *What sort of programme does the gallery offer?*

Glendon Gallery is committed to presenting a balanced programme including contemporary, historical and craft exhibitions. Priority is given to the display of works by living Canadian artists. This policy was established by Anne Kolisnyk and the Board of Directors of the Gallery and we have continued in this tradition. In many cases the artists that we show are emerging artists, that is, they are young and have not yet gained the recognition that they deserve. Their works are often experimental and daring. For this reason many people find them difficult to understand. Contemporary works challenge us to reconsider held assumptions and this is often difficult but nevertheless can be very rewarding.

### *Do you only show professional artists?*

With the exception of the 'Line and Form' exhibition the artists we show are all professional. We, of course, pay professional artist fees to the artists.

### *Have you had any success in obtaining funds from Canadian corporations?*

In September and October we mounted a major exhibition entitled, 'Canadian Portraiture: A Continuing Tradition'. This show was made possible by a grant from Imperial Oil Limited. This was the first time a major corporation demonstrated its support of the Gallery by sponsoring an exhibition. The show traced the development of portraiture in Canada over the past 150 years and included several outstanding works.

### *Tell us about some of your upcoming shows.*

Following the 'Reflections of An Age: 19th Century British Artists' exhibition will be presented an installation work by Robert McNealy, a Toronto artist. Using ancient mapping systems, McNealy will suggest an alternate location for the Gallery. In installation art, which is a relatively new development in art, the artist incorporates the physical space of the Gallery into his or her work. Rather than serving as the support of background for the art, the gallery space becomes part of and is affected by the art. This type of art makes us examine more closely the space around us and our relationship to it.

From April 2 — 15 we will be exhibiting works done by the students in the Humanities 250 course taught here at Glendon by Peter Kolisnyk. This exhibition is of course always very popular with the students.

In May we will be showing crafts and in June, works by another Toronto artist.

***Does the gallery have a programme for up-and-coming artists?***

Each summer we present an exhibition entitled 'New Faces: Artists' Choice' which perhaps best demonstrates our determination to show works by younger artists. Six well-known Toronto artists are asked to recommend six young, up-and-coming artists who they feel are promising. The recommending artists then write short statements introducing the 'new' artist and his work. These exhibitions are mounted in 2 parts with three artists in each part. For many of these artists this is their first showing in a public art gallery. David Clarkson, who exhibited in the last show at the Gallery, 'Displacements', first exhibited at Glendon in the 1979 'New Faces: Artists' Choice' exhibition.

***Anything that really excites you coming up in the near future?***

In September we'll be having a show that will be very special for Glendon. We will be opening an exhibition of works by Peter Kolisnyk that has been produced by the Gallery/Stratford. Most of the students know Peter as the instructor of the Humanities 250 course, but he is also one of Canada's most important contemporary sculptors. A few years ago Peter was given a major exhibition at the Art Gallery of Ontario. He has exhibited throughout Canada and in the United States and his work is represented in many collections. The exhibition will be of works on paper.

***Anything else?***

A major exhibition is planned for October and November; it is entitled 'A Photographic Essay of North York'. Ursula Heller, a distinguished Canadian documentary photographer will present, through photographs, the new city of North York and its people. Ursula intends to actually live with a number of families of different backgrounds and from different parts of the city before she photographs them. There is actually a great deal of diversity in North York. This exhibition will be made possible in part by a donation from the City of North York. The remainder of the money necessary to do the exhibition must come from private and corporate donations and the Ontario Arts Council. In December 1981 we will be showing children's book illustrations. Generally our exhibitions are planned one year in advance.

***Does the gallery receive any government funding?***

Glendon Gallery receives programme funds from the Ontario Arts Council. The Ministry of Culture and Recreation assists with operating expenses. In the past they have given 20% of the previous years' operating costs. Because of drastic cutbacks the Ministry is reviewing its funding programme which could have very serious implications for public art galleries. York University provides the Gallery with rent-free space, heat, light and janitorial services which is a significant contribution. Memberships

and private and corporate donations are necessary for the Gallery's operation.

***What about double funding?***

There is no double funding of the Gallery. Each year the University must certify that no Ministry of Colleges and Universities money is used to pay for the services provided to the Gallery.



**Glendon Gallery Curator Laurie Milner sweats under the crippling barrage of questions hurled her way by the ruthless Pro Tem attack team.**

***Any new faces working at the gallery?***

we have a new assistant working in the Gallery, Cathy Kearns, who is apprenticing under the Ontario Career Action Programme.

***Is this a good training programme?***

Yes, it is rather good training for someone who wishes to pursue a career in art galleries. It's how I started and how Anne West started. We have had six people through the O.C.A.P. programme and most of them have been successful at obtaining related employment after their training here. Three of our former apprentices are now working at the Art Gallery of Ontario. Beth Brenzel, who was here before Christmas, is now coordinating the volunteers for the van Gogh exhibition. Job opportunities in the arts are very scarce so I think we can feel proud of the results of our training programme.

### What else does the gallery offer?

I feel that the Gallery is a very valuable cultural and educational resource for the students and for the community. Many of our visitors are a little shy about asking questions and this is unfortunate. We enjoy talking to people about art and hope that when a visitor is confused by the work on display he or she will come to us and say, 'I don't understand' or ask 'How am I supposed to look at it?' or perhaps, 'What did the artist have in mind?'. Otherwise the viewer may leave the Gallery confused and think that the work isn't worthy of consideration simply because they didn't understand it.

In April we will be presenting 'A Renaissance Evening' which should be very enjoyable. Athlyn Fitz-James, a graduate student in Art History at the University of Toronto, will be discussing the art and architecture of Renaissance Florence.

The Gallery also offers special events such as the Steven Staryk/Helena Bowkun recital of music by Bela Bartok that was presented in January. The concert was a big success — over 250 attended, and John Kraglund gave it a glowing review the next morning in the Globe and Mail.

### Any more music recitals planned?

In May a recital will be given by Aaron Skitri who plays medieval instruments, such as the Elizabethan or Renaissance lute, the oboe, the Baroque lute, the vihuela and the Baroque Guitar. Other concerts, lectures and film series are planned as well. Many of these special events are organized by Gallery volunteers.

The Gallery has grown incredibly in the last five or six years. We can all take pride in it.

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suite de 23

On n'éprouve rien en témoignant l'accident. Jean-Luc Godard nous a glacé.

Denise est un peu plus intéressante comme personnage. Elle s'enfuit de la société en essayant de découvrir un nouveau mode de vie qui rappelle le mouvement idéaliste du retour à la terre des années soixantes. Néanmoins, sa tentative ne comporte ni une philosophie précise ni un ensemble de valeurs. Elle s'échappe à tout engagement avec autrui pour aller vivre dans une ferme. Comme tous les personnages du film, ses motifs sont égoïstes. Le contraste entre l'amour fraternel d'il y a vingt ans et l'attitude chacun-pour-soi de maintenant est frappant.

Isabelle est le seul personnage qui réussit dans les termes monétaires et philosophiques. Elle s'est complètement vendue et n'a pas la malaise de

Paul. De sa vie elle dit, 'J'ai pas mal de problèmes mais il n'y a pas de drame et certainement pas de roman.' Isabelle se prostitue pour gagner sa vie. Elle n'y trouve rien de mal parce qu'elle ne pense pas; elle agit tout simplement.

Elle rencontre Paul dans une queue devant un cinéma et au lieu d'attendre le film, ils s'en vont chez Paul. Dans sa chambre d'hôtel, ils font l'amour. Isabelle fait semblant d'être aux prises de la passion. Cette séquence est importante parce qu'elle souligne la métaphore de la prostitution. C'est un thème courant chez Godard. Il avoue lui-même que, 'Je ne suis qu'une pute qui lutte contre les maquereaux du cinéma.' Toutefois, la métaphore est trop usée et trop simple. Si dans le monde Godardien, il n'y a pas de valeur ni de raison d'être, si tout le monde sont des prostituées, pourquoi faire

des films? On ne peut pas détruire la société sans mettre quelque chose d'autre à sa place. Godard n'offre pas d'alternatif à cette vie.

Dans 'Sauve qui peut', les relations sexuelles sont impersonnelles, bizarres et sado-masochistes. Isabelle est bien disposée à réaliser les fantasmes étranges de ses clients pourvu que cela ne la fait pas mal. Par exemple, dans un bureau luxueux, Isabelle fait son métier avec deux hommes et 'une collègue'. L'un des hommes, le chef, chorégraphe une sorte de 'sexe à la chaîne'. Le metteur en scène donne des directions aux autres — que faire, avec qui et quand. Lorsque tout le monde a maîtrisé les actions, il les apprend quels sont il faut faire. Il aurait pu dire 'lights, camera, action'. Le message est implicite — même le métier du metteur en scène n'a pas de place privilégiée.

## VAN GOGH'S EAR

by Robert Knowles

There is something a little wrong with the new exhibition at the Art Gallery of Ontario, **van Gogh and the Birth of Cloisonism**. It goes deeper than the fact that Princess Juliana of the Netherlands was over an hour late on opening night or that the *Heineken* ran out early. There is a marked lack of substance to the exhibit, a feeling of loss, not of your \$4.50 per ticket, but of *being* at a loss by the end. Sure, you understand now that cloisonism is a style of painting which emphasizes flat areas of pure colour and strong outline, that it derived from medieval and oriental enamel work where thin bands of copper were used to enclose compartments (fr. *cloisons*) of single colours; and that **Louise Anquetin** first discovered that colour could dramatically alter perception when, looking through the stained glass panels of a door, he was inspired to produce the **Avenue de Clichy**.

Yet it is precisely the fact that van Gogh did not originate the concept of cloisonism, that he was only one of many artists (and these almost wholly French) who were influenced by this new style, that give the exhibition its lack of focus. Of the first twenty-six paintings, only 9 are van Goghs.

Instead, the exhibit revolves around the changing creative centres in France between 1886 and 1891. Thus these various artists (**Gauguin, Anquetin**), painting in different regions (Brittany in the north, Arles in the south) under varying influences (pointillism, cloisonism) produce work that it is practically impossible to coordinate. This is not to demean the strong intellectual and creative bonds that existed between van Gogh, Gauguin, Toulouse-Lautrec et al. Yet sometimes the experimentation with new styles just doesn't work in my opinion: van Gogh's rendering of a Japanese courtesan (in 'japonaiserie', a style borrowed by van Gogh) has none of the delicacy of the original Oriental style.

On the other hand, the paintings van Gogh did in Arles while he was recovering from his first nervous breakdown show less innovation but are much more pleasant to the eye. **The Sower with Yellow Sun** and **Interior of a Restaurant in Arles**, with the famous straw chairs, display greater tranquility than his earlier paintings. Later, in Brittany, he seems to be obsessed with death and paints **The Walk: Falling Leaves** and **Death's**

**Head Moth**. It was ere, in July 1890, at the age of 37 years, he shot himself.

In the end, however, 'van Gogh and the Birth of Cloisonism' is less revealing of van Gogh than we had hoped for. Instead, the story is clouded by too many other names and too many other paintings. While no artist works in a vacuum, van Gogh was at least a brilliant, innovative painter and a lonely, estranged human being whose uniqueness could have been better appreciated.



Photo courtesy of the Art Gallery of Ontario.

# TAKE MY WIFE PLEASE

by Joseph M. Holmes

*'And now would everyone please rise for our National Anthem.'*

A television beams out peaceful scenes of bounteous joy as loudspeakers boom out 'O Canada' in deafening tones; the familiar strains echo through the room, but not a soul stirs. Even the waitresses continue to take orders and deliver food. And then it starts.

*'Hi! Nice night, eh? What a crowd! And what a show we've got for you tonite! But first why don't we meet some of our audience — what do you do, sir? You're an actor? — oh, you mean you drive a cab! I was unemployed once too!'*

That's how the show at **Yuk Yuk's Komediy Kabaret** begins. For the next three and a half hours a dozen-odd comedians will tickle the funny bone, offend all puritans, and in general provide one of the most amusing evenings you'll ever encounter. The pace rarely slackens for even one minute in the night; in between acts the Emcee bounds on stage to berate the audience and to provide a bridge to the next act. He keeps the show together and must do it well before the audience grows restless.

**Brien Nasmiok**, the plump, bearded host of the show, has by far the most trying job. While each comedian need only carry the show for 15 to 20 minutes before retiring once again backstage, Nasmiok must come back time and time again to pep the audience up if the comedian has failed, or to maintain a 'high' if the act has been successful. To do this Nasmiok often relies on the audience itself, berating those unfortunate patrons who are seated near the stage.

The best victims for his attack are the females; often reduced to giggling helplessly behind their companion's shoulder, many of the young ladies questioned provide Nasmiok with fertile fodder for jokes.

*'Say, she's not too talkative, is she? Where'd you find her — is she one of the inflatable models? Don't be embarrassed honey — if I was with him I'd choke, too. Say buddy, does that nose come off with the glasses?'* It goes on and on, but it rarely drags.

Nasmiok obviously knows his audi-

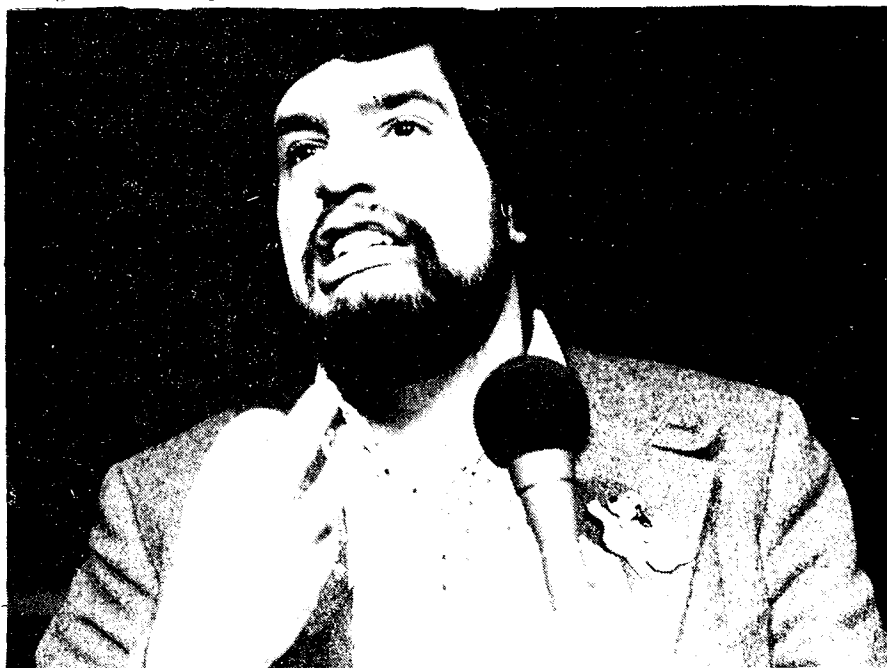
ence and how to play them. Which is more than can be said about some of the acts.

Of the 12 or so comedians who warm up the show for the feature act, there are one or two which rely on racial or sexual humour to spark laughs. Sometimes the audience catches itself laughing, but it's sometimes just mild shock which the jokes induce.

*'What's the definition of Jewish foreplay?'* asks one. *'Thirty minutes of begging.'* This Cabaret is not for the easily offended. Happily, the majority of the comedians rely instead on good solid humour, and it works.

The opening act was a group of four, **The Frantics**, who acted out a mock radio broadcast. Their act was tight and well-paced; they exhibited

As the name implies, Uncle Dirty was not the most respectable of gentlemen: clad in filthy blue jeans and a ripped T-shirt, sporting a five-day growth of beard, Uncle Dirty proceeded to wend his way through his act exploring humour and our society from all angles. Often humorous, occasionally thought-provoking, Uncle Dirty was not the best act but neither was he boring. In one particularly memorable scene he reaches into his beer glass, grabs a handful of ice cubes and starts flipping them from his fly off into the audience. 'Look,' he says, *'an Eskimo peeing.'* He described a trip on Mescaline with alarming vividness. *'After the first half hour I was terrified I was going to die. Six hours later I was terrified I wasn't going to die.'*



**Brian Nasmiok displays his more amenable nature while warming up a packed floor at Yuk Yuk's Komediy Kabaret. Mr. Nasmiok is also the first runner-up in the Shirley Temple Congeniality Contest.**

versatility and talent, ranging from a parody of movie reviews to a satirical version of the popular song 'What a Party'. Their job was tough, for warming up an audience is no enviable task; amazingly enough, they carried it off quite well.

After the comedians have done their stuff there's a 10-minute intermission and then the feature act begins. This night the performer was **Uncle Dirty** from New York City.

Yuk Yuk's is a great place. The Cabaret isn't licensed for liquor, but that only means that the comedians have to work harder. Besides, one can have a great meal and drink all he wants in Yuk Yuk's Restaurant section before the show starts — I recommend the lamb, it's excellent.

For humour that doesn't let up, for entertainment that can tell a story or explore a concept while making you laugh, check out Yuk Yuk's. Just north of Bloor on Bay.



# SALUTIN SALUTES NATHAN THE GREAT

**NATHAN COHEN: A REVIEW** by **Rick Salutin**, with **Douglas Campbell**, **David Bolt**, **Joann McIntyre**, **Miles Potter**. Directed by **Paul Thompson**. Sets and lighting by **Paul Williams**. At *Theatre Passe Muraille* for an indefinite run.

by **Michael McCabe**, Theatre Editor

Next month, the culture vultures of the Applebaum-Hébert Committee will be swooping across the land in search of our chimerical artistic identity. It's a shame that **Nathan Cohen**, the legendary critic, can't be present at the hearings to shake the rafters with his eloquence. However, with *Rick Salutin's REVIEW*, we have the next best thing: an intelligent distillation of Cohen's views on Canada's creative possibilities. The script deserves to be included among the documents of the Committee.

The ten years since Cohen's death have seen unprecedented development of original drama, a burgeoning of forces that Cohen struggled so tirelessly to nurture. Yet Salutin asks that we ponder the costs and rewards of the struggle. With his incredibly high standards, would Cohn have welcomed the indistinguishable mediocrity that forms the afterbirth of our renaissance?

Could his demands for a people's theatre ever be satisfied, or shared, by a predominantly bourgeois audience?

The REVIEW is both a critique of pure reason (Cohen as philosopher-king) and an assessment of his diverse roles (Cohen as performer). Salutin considers Cohen from many sides: as a cultural hybrid (a Presbyterian Jew from Cape Breton) who sacrifices his ancestral heritage for that of his native land; the Jeremiah of Hogtown, railing against our idolatry of foreign idols; the educator of the great unwashed; the executioner of sacred cows at the Dominion Drama Festival, Stratford and the Royal Alex; the promoter and merciless task-master of young talents. He is constantly in conflict with those around him, and Salutin captures his savagery, especially in his denunciation of the defeatism/elitism that paralysed the older generation (epitomized by **Mavor Moore**).

Cohen was an electric charge, shocking some people into oblivion and energizing the genuine pioneers to greater achievements. Yet for all his power, he could not create a culture in his own image, and this made him (in Salutin's view) perplexed and disillusioned. Cohen's star shone so bright

in the Canadian void that he was increasingly isolated, and ironically became a hero as helplessly tragic as the Willy Romans he ridiculed.

This ambivalence is equalled in **Douglas Campbell's** interpretation of Cohen, which is simultaneously satirical and reverent. All the indelible qualities of this charismatic man — the outraged bellow, the self-conscious laugh, the intellectual intensity, the total commitment to his craft — are sketched with a virtuoso's skill.

The play is a valuable manifesto, but most scenes would be intolerably static if not for **Paul Thompson's** imaginative direction. **Joann McIntyre**, **David Bolt** and **Miles Potter** go through a miraculous number of costume changes, and their multiple roles are defined in broad, humorous strokes.

It's been a bleak winter for Canadian plays, and **A REVIEW** stands out, just as Cohen towers over the current crop of critics. But I think the play would be significant in any season, first, as a tribute by some great talents, and second, as a recognition that Nathan Cohen did not labour in vain, that there still can be excellent CANADIAN drama, like it or not.



From left to right: Miles Potter, JoAnn McIntyre and Douglas Campbell.

# MICHAEL GREGORY SPEAKS OUT

by Joseph M. Holmes

I've been invited to present a paper in Texas at the *Texas Conference on Linguistics and the Arts*; my theme will be *Linguistics In The Theatre*. This is a special conference with scholars from all over the world presenting various lectures.

I'll be discussing the role language plays in the Theatre and will also be illustrating how semantically-oriented linguistic description can help the practitioner of Theatre: the practitioner's job is to realize a piece of written language into a piece of spoken language. This is, of course, not only a part of the theatrical event, but is its very heart. I illustrate this by examining a soliloquy from Hamlet.

## ***What do you think is one of the more important modern aids to English studies?***

I think the most important modern technological innovation for English studies is the micro-computer.

You see, in English we're dealing with a massive amount of text, whether it's literature or a non-literary form. The word processor provides invaluable aid in handling this amount of text. Now, instead of making generalizations on a small corpus of texts, we can make generalizations on a much larger body of text. People going on to doctoral degrees in English studies, particularly if they intend to deal with a specific period of literature, should take courses to find out what the new technology can do for them.

The other important aid is the text editing machine. Authors now have the ability to revise texts more easily than ever before.

## ***What is the most important technological development in Theatre recently?***

The most important technological development in the Theatre has been in lighting; the new lighting control systems with memory controls for cues have completely revolutionized the backstage operations during productions. For example, in the Royal Opera House in London the board has been specially designed: it really only needs the stage manager to operate it. This is the biggest single development because, you see, lighting is the most flexible design instrument at our disposal; proper lighting can control direction, intensity and colour. This new control of operation can virtually eliminate human error.

Any lighting operator knows well the problems that occur when he has a lot of dimmers to control and when constant adjustments are necessary — sometimes they wish they had two extra legs and two extra arms. Because of this we very often have designers making compromises in consideration of the technician's limitations — now they don't have to make those compromises. Ideally, the lighting should always be changing, either subtly or in a big way, to reflect all alterations in the mood of the play.

It's now up to the actors; as long as they do their part right everything's going to happen technically around them.

Other great breakthroughs are in the sound departments. With modern sound equipment and directional speakers we can have sound come from any particular place in the theatre or from all around at once. And of course with that we've got better quality in the sound itself.

## ***Are there any new methods of constructing sets?***

There are new materials kicking around for setmaking, but on the whole, sets are made with wood and canvas and paint.

## ***Aren't you afraid that these advances upstage the actors themselves?***

Oy yes, of course that danger exists, as there is with any great advance.

But the essence of theatre remains the actor-character-audience relationship. All the other things, sets, lighting,



**Professor Michael Gregory contemplates the future and discusses the new developments in Theatre technology.**

costumes, make-up, are only extensions of that triangular relationship. They can support it, but must never approach overpowering the performances.

### ***How can they avoid that?***

What it takes is great control. Audiences soon get bored if it's just technology showing off, if it's just technology showing off, if it just becomes a sound and light presentation. In the nineteenth century when they introduced stage machinery there was a short period when directors and designers went a bit mad. So it's quite important to watch closely your utilization of all new developments.

### ***How would you rate Stratford?***

It has, quite rightly, been called the third best Classical Company in the world, after the **National Theatre of Great Britain** and the **Royal Shakespeare Company**. And the biggest single difference between those two companies and Stratford is its 'middle' troupe. Stratford needs a director who is good at building a company.

It's also a great shame the way the Board handled the whole affair — it certainly **looks** dishonest; to hire people to run a season and not to give them a contract, and then to dismiss them. Quite irresponsible behaviour. Because of that mishap, it became impossible for John Dexter to remain as Artistic Director. They got the worst of both worlds; they lost an excellent choice for Artistic Director for the theatre, and behaved very shabbily to artists for whom there is no excuse to behave shabbily.

### ***What do you think of the current director?***

I think **John Hirse** is a very good director, and in fact, one of the best directors of Shakespeare around. But I'm not sure if Hirsh is the man who will build a company at Stratford.

It's a great pity that **John Dexter** is not the Artistic Director; he's one of the best Artistic Directors in the world. He's also one of the best builders of a company. And at Stratford the company **does** need building. It has a *weak middle*. It has good top actors, and good young actors, but its main stock of actors is not very strong, compared to the companies it's in competition with on the international scene.

There is one good result, aside from the fact that they've now got Hirsh there, but they've also had to cut the season. That might be one of the best things yet to happen to Stratford.

Under **Robin Phillips'** régime they were doing far too many productions. The result was that the standards became uneven as the company became too large; that also made it lack cohesion.

Phillips is an excellent director, brilliant in many respects, and when he first came to Stratford there was a great improvement in the overall standard of acting in the company and there was an increase of cohesion. But then as he began to expand the number of plays in the season the company grew very large; it was a company of over a hundred actors, and some of them didn't even know each other! What it tended to become was a group of disparate companies which

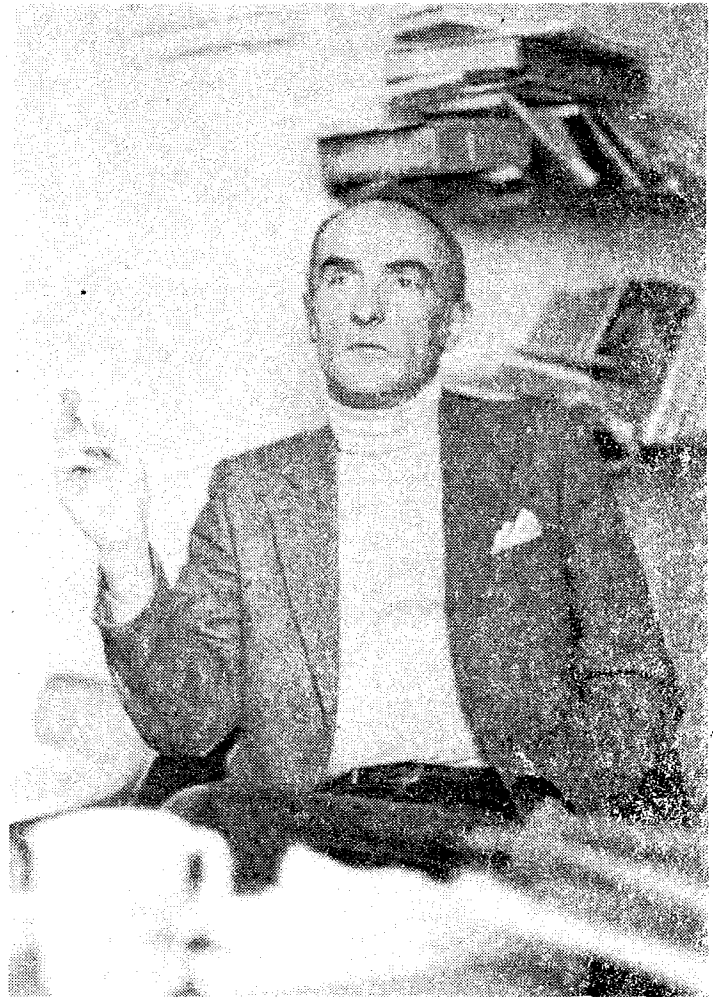
tended to factionalize.

But when you're doing, say, seven or eight plays, with a small company, where everybody knows each other, works together, it makes a good ensemble.

### ***How is the present situation at Glendon for students interested in theatre?***

It's a pity we no longer have a training programme for Theatre students at this college. But the situation had arisen that it couldn't have been continued under the financial circumstances we were operating with.

We certainly need a permanent Technical Director and also at least one other member of the Faculty devoting a large amount of his time to the programme.



**Professor Michael Gregory contemplates the past and discusses the late-lamented Glendon Dramatic Arts Programme.**

### ***Why are you unable to find such a person?***

Not only were my suggestions considered too expensive, we had for years been using a very small amount of production money from the Dean of Students Office to do productions which were essentially part of the teaching framework. That wasn't a satisfactory situation: they should have been budgeted separately and come out of the academic budget. That would have freed money from our budget for what it is now being used — student theatre productions. When it became obvious that the Dramatic Arts Programme would

not be able to continue, I suggested that the best use of the money was to give it to the students. And that's what is being done.

It obviously can't be the same as when there was a D.A.P. When the D.A.P. existed a large number of people in the college were involved, somewhere between thirty and forty people, with large-scale productions done to professional standards. It drew an outside audience and had quite a reputation around the city; people came to see the productions year after year.

**People have said your high standards caused problems. Is this complaint justified?**

Yes, there was an element of legitimacy in that complaint. Two things were involved there: I'm not interested in doing Theatre unless the aim is to try to approach professional standards — that is, if it's a training programme — you're there to train people to work in the professional Theatre. I wasn't interested in running an amateur theatre club.

Now, given the situation under which students were operating, they were put into a conflict with my demands because they were getting only one or two course credits for work which really demanded more.

One of my suggestions during the last years of the D.A.P. was that the two performance courses were given double credit, not single credit. This is done in the Faculty of Fine Arts at York Main. I wanted to give students the choice, so that they could take the course for either a single credit or a double credit. Of course, the work they would have to do would correspond to their credit.

Another problem which led to the students feeling overworked was that we *did* lack support staff. They had to do a lot of set building and technical work because the Theatre was being run by 1½ people.

**Did this shortage of staff make things difficult?**

Oh it was certainly tough, but those who survived got a lot out of it and many are now working in the professional theatre. Ratio-wise, we've produced very well compared to other institutions with specialized programmes and departments.

Basically, while the programme was going it was held together with spit and energy, rather than by being on a solid basis, financial and otherwise.

We had somebody under a very unsatisfactory contract situation — **Ted Paget** — paid a very small amount of money in a very uncertain way. And the year I was going on sabbatical, which was the last year of the Dramatic Arts Programme, I presented to Principal McQueen my conditions for continuing the programme.

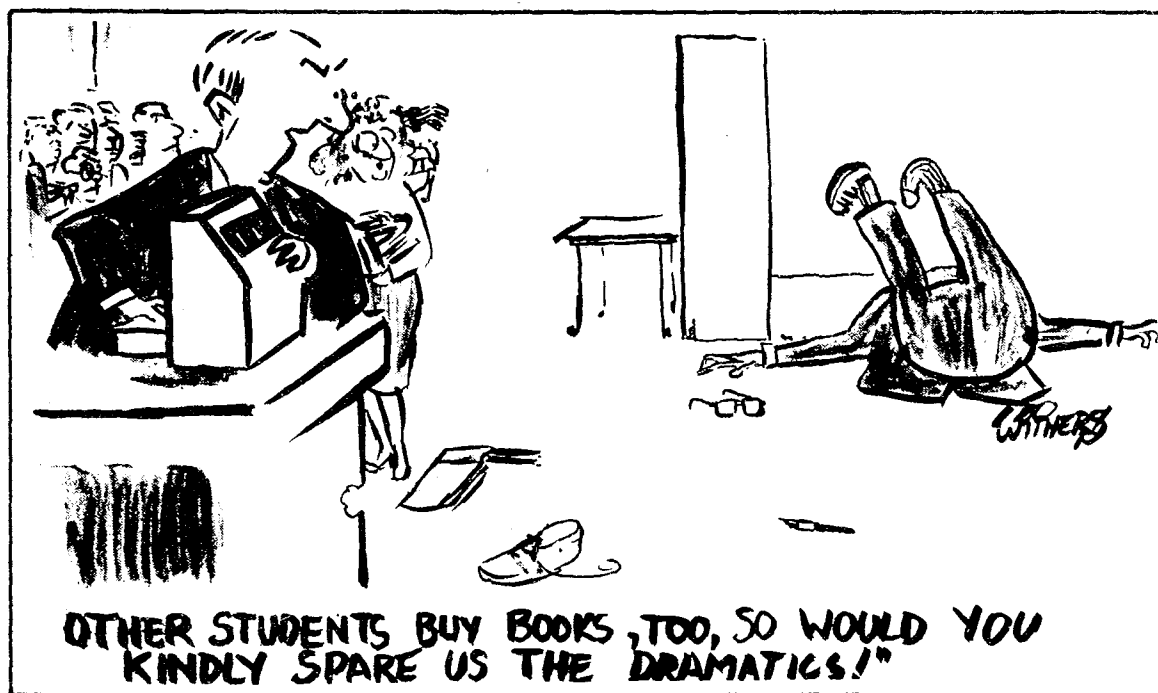
It was just too much a one man show.

**How do you feel now that the programme has been abandoned?**

Certainly I regret its passing away — I think the College has lost one of its dimensions. It was one of the things we did well at Glendon. We don't have a great football team, we aren't known for our athletics, but we *did* have a Theatre Programme which could have been a considerable source of pride.

I don't however, regret that I'm not doing it under the conditions I was doing it under for the last three years.

I think things like the **Student Theatre Project** are a good idea, but it doesn't replace the D.A.P.



# SAUVE QUI PEUT (LA VIE)

par Carole Blanchard

Regarder *Sauve qui peut (la vie)*, c'est se trouver à l'intérieur d'une grande boule de plastique transparente. **Jean-Luc Goddard** nous enferme dans le mond froid, stérile et bizarre de son égo. Quelques cinéastes veulent créer l'illusion de la réalité *balsacienne* si l'on ose dire. Godard, au contraire, s'efforce de rendre les spectateurs conscients des possibilités graphiques et techniques du film comme moyen de communication. Dans *Sauve qui peut*, il semble explorer la relation entre la technique et la thématique.

La génie de son travail se repose sur le parallèle entre les thèmes traités et la structure du film. Cette mise en balance est difficile à saisir lorsqu'on regarde l'écran surtout si l'on n'est pas familier avec son oeuvre cinématographique.

Goddard ne laisse pas au spectateur la possibilité de l'accrocher à son film pour la simple raison qu'il n'y a pas de déroulement logique sur le plan du récit - il n'y a même pas de récit - dans le sens conventionnel. Ce film ne traite pas d'un sujet donné, c'est plutôt un tout, sa vision du monde actuel qu'il impose sur le spectateur.

Ce metteur en scène exige une participation active. On se penche vers l'écran, guettant n'importe quelle indice d'une logique, d'une histoire, d'une signification plus profonde. Toutefois, il n'y en a pas sur le niveau traditionnel de la psychologie des personnages ou de leur interaction.

A cause de sa nature innovatrice, l'assistance pourrait se sentir acablée, inquiétée. C'est tellement différent qu'on a envie d'arrêter le film pour reprendre le souffle et l'équilibre interne car une tension (antipathie) se développe entre le public et la personnalité dominante du metteur en scène: cette tension se transforme en dégoût et ennui. On sort du film en éprouvant la même malaise et vide existentiel que les personnages. Alors Goddard a réussi non seulement à fuser la structure et la thématique mais aussi à manipuler les spectateurs.

Ces innovations sont fascinantes comme des exercices intellectuelles mais je crains que lorsqu'on est dans la boule on ne les comprend ni les apprécie.

Qu'est-ce qui se passe dans cette boule plastique? Et bien, le film suit la vie de trois personnages qui ont des relations comiques, mélancoliques, cruelles, inutiles et inexistantes. Il s'agit d'un metteur en scène, Paul Goddard (**Jacques Dutronc**) qui a laissé sa femme et sa fille adolescente. Sa liaison avec Denise, une collègue (**Nathalie Baye**) vient de se désagréger. Il est seul. Denise a quitté sa place et s'est installée à la campagne où elle mène une quête obsédante mais vaine d'une réalité plus profonde. Isabelle, le troisième personnage principal n'a au'un lien vague avec les autres. C'est une prostituée professionnelle.

Ces personnages ont tout perdu. Ils n'ont plus d'espoir, de direction ni de passion. Ils ne trouvent plaisir en rien: l'amour est inexistant; le sexe est ennuyant et mécanique. Ces trois sont dépourvus de sentiment - ils ne sont que des mannequins qui font semblant de vivre.

Peut-être la chose la plus difficile à accepter de ces personnages est leur manque d'inconscient - ils n'ont ni une raison d'être ni une motivation inconsciente de leur action. Goddard est un sceptique systématique de l'esprit humain. Dans ses personnages, il n'y a rien qui sépare le but conscient du néant - *de je pense donc je suis à je ne suis pas sur ce que je pense donc je n'existe pas.*

Quant à la réalité externe, le film a lieu en Suisse - pays neutre et antiséptique par excellence. Les scènes sont tournées dans les endroits impersonnels - les hôtels, les gares, les bureaux. Ainsi les personnages sont aliénés les uns des autres et d'eux mêmes.

Les blaques noires et cyniques n'aident pas à dissiper le poids du film. Au début du film, lorsque Paul est dans sa chambre d'hôtel, un soprano chante de l'opéra très fort. Paul frappe sur le mur pour que sa voisine s'arrête, mais la voix continue et elle le suite quand Paul quitte la chambre. Ou bien, Isabelle joue le rôle de la fille d'un homme d'affaires qui a une fantasie de faire l'amour avec sa fille et la femme en même temps. Néanmoins, rien ne peut être amusant si les personnages principaux sont des nature-morts.

Paul Godard, qui représente évidem-

ment le metteur en scène (c'est le nom du père de Jean-Luc Godard), évite de regarder dans la caméra. Qu'est-ce qu'il cache derrière ses longues mèches de cheveux et ses lunettes épaisses? On ne remarque même pas ses yeux. Il est anonyme. Sa voix monotone indique une manque totale de profondeur sensible. Ce personnage rappelle une pâte molle. Qui voudra en savoir d'avantage à son propos?

Dans lui s'incarne l'essence de se défilé. Le fait qu'il travaille dans la télévision au lieu d'être un metteur en scène indépendant montre qu'il s'est vendu afin d'avoir un succès commerciale. Cette forme de prostitution artistique a infecté sa conscience. Il dit: 'Je fais des films pour m'occuper. Si j'avais la force, je ne ferai rien.'

Il n'a pas beaucoup à nous offrir et encore moins aux femmes de sa vie. Il est presque brutal avec sa femme, indécent avec sa fille et ambivalent avec Denise. Paul est détestable surtout à cause de son attitude envers les femmes. Selon lui, elles sont toutes les prostituées. Il ne les voit qu'en relation de leur sexualité. Lorsqu'il va chercher sa fille dans un parc, il commence à parler avec l'entraîneur à propos de son envie de coucher avec sa fille. Au restaurant, Paul lui demande de montrer ses seins. La sexualité est exploitée d'une façon gratuite. Ce genre d'interprétation est dangereux parce que certains peuvent le traduire comme un pardon d'inceste de la part de Godard. On sait très bien l'influence porte les médias sur la société. Enfin le but de ces incidents est de détruire toutes les valeurs, taboos et mythes de la société.

On ne s'étonne pas de découvrir qu'après la prostitution, le deuxième grand thème du film est le refus. Paul rejette catégoriquement les moeurs de la société. Par conséquent il est repoussé par l'autrui. Par exemple, vers la fin, Paul a été écrasé par un coupable du délu-de-fuite. Sa femme et sa fille se trouvent parmi la foule qui les entoure et elles s'éloignent comme si rien ne s'est passé. Personne ne l'aide. Paul est abandonné dans la vue. Son sort reste inconnu. Ce n'est pas une fin dramatique ni ironique.



Eyes

*The eyes that  
look within  
are looking outward  
now,*

by Louise Petrinec

*failing somehow, to listen  
to anything  
but the wind  
outside.*

*Writing mind is stirred  
and words come forth  
like falling leaves.*

*And the eyes  
bathe the room  
in a pale, blue  
glow,*

*Knowing every secret  
and telling them  
to me.*

Poem

*This is nothing,  
really.  
Poems are simple.  
Flowing easily  
as love  
sometimes does.*

*A sea, rushing forward  
to meet  
the endless sky.*

*The eyes  
that look within.*

*The eyes  
that never lie.*

*Nothing to make  
the world change.  
The sun will shine  
if it wants.  
The moon will rise  
when the sun is through.*

The Last Time

*I wake up  
and the morning somehow  
seems empty.*

*Nothing but circles.  
The window is round  
on this door.  
The knob is round too.  
Standing on your hearth,  
reduced to nothing  
but myself,  
I've traced the circle  
Another end's beginning.*

*Clouds again  
as if they'll never go.  
And the wind blowing relentlessly,  
causing a chill  
to whisper through me.*

*Nothing happens,  
except you  
walking toward me,  
eyes shining,  
arms enfolding.*

*I think,  
first of all,  
of yesterday morning,  
and a slow vision  
formulates in my mind  
of teardrops glazed  
over troubled eyes.*

*And locked in the circle,  
I do not find  
a path to the stars,*

*It feels like it's winter now.  
No one can believe  
it's spring.*

*Just a feeling  
trickling through me  
like happy river waters  
chasing nothing  
to the sea.*

*I think the snowflakes  
will fall again.*

*As they did the last time  
I ever saw  
you happy.*

白. 雨 爲 荆 門 江 樹 空 布  
 帆 無 魚 挂 採 鳳 此 門 不  
 爲 魚 魚 與 自 愛 名 山 入  
 剡 中 . 江 水 清 如 玉



Once again, Pro Tem is proud to accept the English versions of classic Chinese poetry translated magnificently by **Chao Tang!** Mr. Tang is a citizen of the People's Republic of China, and is currently studying literature right here at Glendon College. At Pro Tem's request he has also included a poem which he himself has written.

**Li Bai**

*Frost falling at Jin Gate  
 Has emptied the River and trees;  
 The only cotton sail is slack in the soft breeze.  
 My body is not made for the greedy fishes  
 But I'm more than happy to be swallowed  
 By the beautiful mountains.*

*The cold rain along Long River  
 Accompanies me to Wu;  
 When I bid you farewell at dawn  
 I feel as lonesome as Mount Chu.  
 When friends in Luoyang ask after me  
 Remember my icy heart to their jade wine-cups.*

The 12th of October, 1980, was Thanksgiving in Canada. At the invitation of Professor Wilmott and his family, I spent the holiday with them in their cottage. Early in the morning, showered by the luminous bands of aurora, we were driving a motorboat on the lake. The scene and the mood are themselves pictures and poems...

**Beaver Lake**

*Frosts have turned the maple leaves red  
 Morning has dyed the waves green  
 A drop of water reflects the seven colours of Heaven.  
 The boat, like a white whale,  
 Scissors a lake of satin  
 Leaves behind two long dragons  
 Ploughing over the quiet Milky Way.  
 The woods, the bubbles  
 Fall back together with my memory;  
 The boat, the aurora  
 Jump forward with my excitement.  
 The cottage afar  
 Is like the ancient Buddha-temple  
 Shyly shadowed by pine trees;  
 The motor-paddle of the boat  
 Is like my childhood's 'wind-wheel'  
 Stirring up joys in my heart.  
 Beautiful, Beaver Lake!*

*You are my dreaming hometown  
 To your kingdom I belong  
 Gentle, affectionate, clear to the bottom!  
 You open your arms  
 Expecting the whole sky;  
 You stretch your arms  
 Petting the green world.  
 Listen to the singing birds in the woods  
 Their voices are the waves of lake  
 Look at the girl-steerer  
 Her dimples are the whirls of water.  
 Oh, Beaver Lake!  
 Meaning of life is expressed by you in deep  
 Beauty of nature is praised by you in full  
 Our boat is heading towards the Sun  
 Where the water and sky  
 Are joining in one colour....*

# FREE! READ ALL ABOUT IT!

by Lesley Harris, Arts Editor

Every year around this time there's a general feeling of 'the blues' in the air, and a feeling of emptiness in one's wallet. And so, in response to popular demand, we here at Pro Tem have compiled a list of 'free' things to do in Toronto that will cheer up both sides of the problem.

Throughout Toronto there are a numerous amount of walks to take, with a variety of cultures and people to be seen. Walking down Queen Street west of Yonge St. through Toronto's 'punk' area, one is liable to run into a person with short, orange-coloured hair sticking up like rusty spikes, wearing chains and safety pins in abnormal places, complemented by skin tight straight-legged pants in bright colours. Don't worry though, it's part of the character of the area. (Editor's Note: what's so strange about that? 90% of the Pro Tem staff dresses like that anyways!)

Contrary to that area is **Yorkville**, a hippy town of the sixties which has turned into what many people call 'a playground for rich children'. Nearly all the buildings have been restored and Yorkville now is a chic area full of interesting boutiques and cafés. In warmer weather people sit nightly on the steps of closed stores watching the crowds stroll by.

For a taste of the Far East, just behind City Hall is Toronto's **Chinatown**. It may not be as big as the one in San Francisco, but is just as good in quality.

For a different taste of ethnicity in Toronto, in the Spadina-Dundas area is what's known as **Kensington Market**. It's a mixed-ethnic marketplace where one is bound to see live chickens gawking around, wondering whose dinner they'll be that night. A walk through the market on a sunny day with some warm chestnuts is a pleasant way to spend a few hours.

For the sport enthusiast, there's outdoor skating at City Hall, weather permitting, and for those who like it a bit warmer, there's indoor skating at York Main. There's also a track,

ming pool, asphalt and clay tennis courts open in the summer, plus much more. All the facilities on the Keele campus and on the campus here are free of charge with your York validation card. There are certain hours for the pools on both campuses and reservations are needed for all courts. For information at Glendon call 487-6150, and at York Main call the Tait McKenzie Building.

For those of you who like life in the fast lane, then **Killer Hill** at Earl Bales Park is for you. Killer Hill, located at Bathurst and Sheppard Sts. just north of the ski slopes, will provide thrills and chills for your winter blahs. If you've never experienced a ride at 85 m.p.h. down an ice-covered cliff then you just haven't lived. Bring your own toboggan and several friends to bandage your body up later.



One of the more exciting moments captured on film one day at Kensington Market.

For anyone who's interested in seeing how one of the alternative forms of energy works, **The Pickering Nuclear Plant** gives free tours on weekends at 9:30 a.m. Just give them a call at 839-0465 and tell them that you're coming down.

**Harbourfront** offers a weekly variety of events. There's a reading series going on every Tuesday night where many Canadian poets read their work. (February 17 *Margaret Atwood* will be reading from her work.) There's dancing on Saturday night, antique shows every Sunday, and every Sunday night is jazz night. For information call 364-5665.

For those wishing for a humorous break among your sometimes monotonous school work, **The Second City** troupe at the **Old Firehall** at Lombard and Jarvis Sts. have improvisations following their regular shows Monday through Thursday after ten o'clock. The skits are different every night and often based on the audience's requests.

If you've ever had a fetish for laughing and clapping, then a visit to one of Toronto's television studios is just for you. **CFTO**, located at McCowan and Highway 401, needs audiences for such shows as *Definition*, *Circus*, *Stars on Ice*, *Just Like Mom*, and *The Ronny Prophet Show*. By calling 291-9111, you can find out when the taping sessions are and enquire how to obtain tickets. **CBC** also has live audiences, for *Front Page Cdn*, *Barbara*, and *McCloud*. For information about the dates and locations, call 925-3311.

And for all you with stars in your eyes, take a look beyond our universe at the **David Dunlop Observatory**. It is open to the public Tuesday mornings. It will also be open Saturday nights from April to October. Reservations are required, just call 884-2112. York Main also has an observatory, but it will not be open until late spring.

# IDLES AND DARTS TEAR UP PUB

by Erik Schasmin, Music Editor

Last weekend, Glendon students and friends witnessed one of the best shows presented in the Café de la Terrasse this year. On Friday, January 23 and Saturday, January 24, **The Darts** and **The Idles** entertained a crowd which easily filled the pub to its capacity, shaking the walls with fast-paced new wave rock 'n roll. The Darts opened both shows with 45 minutes of hard-driving music; the Idles, following the example set by the Darts, kept people partying and dancing well into the night with a very meritorious show.

On Friday night, the Darts were visibly nervous; they had their debut stage appearance only about one week before coming to Glendon and the crowd on Friday night was by far the largest they had ever played to as a group. The Darts also encountered problems with the stage which was set up for the Idles. The drummer of the Darts (Glendonite **Jon Long**) had very little space to set up his drums and his bass drum was constantly in danger of slipping off the stage. Also, the lead singer could not utilize the stage and was limited to a small space on the floor. On Saturday night things went more smoothly for the Darts as they became accustomed to the large crowd and the cramped stage space. Backed by the steady drumming of Long, the Darts executed such songs as the theme-oriented *Our Way* and the catchy (*Don't Get Caught In Your*)

*Dirty Underwear*. Highlights of their set included the song *My Diana*, which featured an unusual vocal accompaniment, and their opening number, *Mind Your Own Business* (a song which coincidentally made a surprising debut on this week's **With A Bullet** chart).

The Darts put on a good show and warmed the crowd up for the Idles. The Idles came into being over half a year ago after the group **Quiff** disbanded and the current group leader (and former Glendonite) **Steve Lubin** joined them. After weeks of honing their act in such Toronto clubs as the Horseshoe, and Idles gave this weekend one of their best performances ever. Highlights of the Friday and Saturday night shows were the flamboyant antics of lead singer Steve Lubin and the superb bass playing of **Chris Fudurich**.

Musically speaking, both the guitarist and the drummer of the Idles were good, but bass-guitar player Chris Fudurich stole the show with some excellent riffs. He was at his best on the second-last encore, where he performed several solos that were reminiscent of **Chris Squire's** bass playing. In an exclusive *Pro Tem* interview after Saturday night's show, Fudurich revealed that he was indeed a fan of Squire (the bass player for the group **YES**) and said he looked forward to playing with the band in future at Headspace and the Edge.

On Saturday night the audience was treated to a special occasion. Guitarist **Matt Douris** got up on stage

and performed a few songs with the Idles for old-times' sake (he was a member of the now-defunct **QUIFF**).



Steve Lubin shows us the proper technique for swallowing a microphone.

Other highlights included a cover-version of *I Wonder What She's Doing Tonight?* (written by the one-hit wonder duo of **Boyce & Hart** in the mid-60's) and the tune *Shut Up & Dance*, one of the best selections from the Idles' own material.

The Idles and Darts shows proved to be two of the best that Glendon has had this year. We should welcome them back in the near future.



# SPORTS

## news, views, & reviews



LEE ZIMMERMAN  
Sports Editor

### ENJOY THE PIZZA, MARTIN!

For those of you who are faint of heart, please read no further. This article deals with a subject so crude, so absolutely revolting, that my hand shakes as I write these very words. My sensibilities, once untouched and pure, have been damaged beyond repair by the senseless and brutal events upon which this article is based. Pro Tem readers, you have been warned!

I won't keep you in suspense any longer. The subject in question is... **SUDBURY!!** Yes, that's right, Sudbury! Armed with nothing more than a pocked camera choc-full of colour film, Pro Tem sent yours truly into the barren wilderness of Northern Ontario to cover one of the truly great sporting competitions of all time, namely the **11th Annual Laurentian Intercollegiate Hockey Tournament.**

Our very own **Maple Lyes** represented Glendon College with dedication, distinction and devotion. I am referring, of course, to the fact that **not one** hotel room was dynamited, stampeded or otherwise totally destroyed in any way, shape or fashion; that **not one** Sudbury girl was savagely attacked, beaten, or assaulted (the key word here is *savagely*); that **not once** was the police called in (well, maybe once, but heck, let's not nitpick!).

That's what *didn't* happen in Sudbury this past weekend. Here's a partial list of things that *did* happen: **Luc Lacourcière** nearly ran over not one, but **two** Ontario highway construction workers in his desperate (if not drunken) attempt to reach Sudbury on time; one small, balding old gentleman threatened to take on the whole hockey team in a bar after taking a fancy

to **Tim Cork's** cowboy hat; **Andrew Fox** snored like a goddamn pig!; **Coach (?) Loveless** barely failed in his courageous attempt to balance a glass of beer on his nose for more than 1/2 a second; and the rallying cry **Let's Go CRRRAA-ZY** is at this very moment reverberating through the hallowed halls of the Northbury Motel.



An action shot.

But don't get the wrong impression here! The Maple Lyes aren't just a bunch of crude, obnoxious, women-chasing athletes. They're also a group of cultured young men who seek out new educational experiences wherever they go. For instance, the team happens to be fascinated by abnormal meteorological phenomena, hence the following experiment: ten players and one reporter squeezed into one motel room, locked all doors and windows, turned on a scalding-hot shower and waited. Soon huge clouds of dense steam were seen billowing through the room, raising the temperature to a comfortable 95°F.

The experiment was not a total success, however, as veritable torrents of hot water leaked through the floor, swiftly making their way down to the lower levels and thereby flooding nearly the entire first floor. Like all men of science, however, these Glendonites resolved to learn from their mistakes and to duplicate the exact same experiment next year (although for some reason I doubt it will be at the Northway).

And now, here is a list of the annual awards handed out by team officials to deserving (and sometimes not-so-deserving) team members: To **Martin T.I. Green** goes the *Most Valuable Player Award* (Gee Marty, you get 2 free toppings on that pizza!); to **Johnny O.** goes the coveted *Roman Polanski Award* for jail bait and/or statutory rape (to be fair, Johnny didn't really engage in either of these activities this year. It was decided by team officials, however, that in the absence





of a clear winner we would simply revert back to last year's trophy holder — congratulations again, Johnny!); to **Jimbo and Patrice McDonough** (in a tie vote) goes the *Mubammed Ali Award* for dignified humility ('Hi there! We're the McDonough Brothers! How'ya like us so far?!'); to **René Frappier** goes the Peter Falk Award for glass eyes (so tell us, René, just why *did* that goalie poke you in the eye like that?); to **Pete Gibson** goes the *Dave Schultz Award* for goon-like hockey (gee, Peter, all those penalties you took cost us the game!); to **Tim Cork** (not to be confused with Bobby Orr) goes the *Carol Doda Award* for creative striptease ('I'll pull down my pants if you take of your blouse!'); to **Danny Sponagle** goes the *John Travolta-Urban Cowboy Award* for the best cowboy hat this side of Texas; to **Carl Hétu** goes the *Albert Einstein Scholarship* for actually having brought

Did I say *hockey*? Oh year, the team actually found the time to play some hockey during their stay in Sudbury. Glendon's first match was against the powerful **Laurentian University Mudsharks**. In the dressing room before the game, Coach Loveless implored his players not to give up any goals in the first five minutes. They responded by scoring a quick goal themselves, as Danny Sponagle broke in on a 2-on-1 and batted the puck past the Mudshark goalie. That lead was short-lived, however, as Laurentian came right back with a power play goal following a defensive mixup at the Lyes' blueline. The Sharks then took the lead despite a brilliant save by Mark, Glendon's goalie. An unidentified Laurentian player slipped the uncovered rebound home. While Don Blue was in the penalty box due to an incredibly bad call by the so-called referee, a Mudshark



**Ian Loveless** displaying the qualities which kept him on as Pub Manager for two years.



**Tony Ingrassia** tries out his luck after striking out with the Sudbury GIRLS.

homework with him to Sudbury!; to **Sue the Waitress** goes the prestigious *Karen the Airhead Award* for repeating not once, not twice, but **five times** the expression: 'I came here to party, not to get laid.' Here's to you Sue, wherever you are!; to **Don Blue, Ron Mo'wbray** (and any other names I might have forgotten) goes the *Ho-Hum Award* for doing absolutely nothing for which they could be ridiculed and/or arrested; and last, but not least, to **Lee Zimmerman** goes the cherished *Yup-Yup-Yo Award* for missing the final period of what was perhaps the finest brand hockey ever played by the Glendon Maple Lyes. (*Editor's Note: Let's not be so modest, Zimbabwe! Why, yours was a performance which absolutely begs — nay, DEMANDS — a multi-faceted Yup Yup Yo Award. WHO WAS IT that went ALL THE WAY TO SUDBURY (WITH A HOCKEY TEAM, no less), only to play Tennis during the games?! WHO WAS IT that forgot the ONLY instruction given to him before he left Toronto and bought COLOUR film for newspaper photographs?! WHO WAS IT, who, upon meeting a grade 11 Sudbury girl and forcing her to — ab. er, well, you get the idea! Take a bow, Zipperhead! You deserve it!*)

player deked the pants off a Glendon defenceman and went in unmolested to score a nifty goal. In between periods, a cry of 'Let's win this one for Ian!' echoed across the dressing room. And with that in mind, the Lyes' Martin Green (of Frank Vetere fame) deked his way past half the opposition to score a beautiful individual-effort goal. This sent the contest into overtime (or so I'm told), with only 3 skaters allowed on each side. Unfortunately, Glendon couldn't quite rise to the occasion, losing by a score of 4-3.

To allow his boys plenty of sleep for their next game, Loveless set curfew at 6:00. This tactic wasn't enough, however, to prevent a 5-1 loss at the hands of their arch-rivals from York U., McLaughlin College. The lone Glendon goal was scored by Don Blue during a first-period powerplay. One word about the refereeing: out of a 2-game total of 19 penalties, the Maple Lyes took 13, a lot of them obviously bad calls.

So goodbye until next year, when once again the Glendon team will travel to Sudbury and **GO CRRAAZY!!!**

# The Movie Buff

by Sleepy, Dopey and Sneezzy

## KLAATU BARADA NIKTU!!

Yes, dear friends, it was with those very words, those pearls of wisdom, that I stemmed the tide of human refuse sweeping to the Pro Tem portals in search of free beer! For the first week in MONTHS - **NOBODY WON!!!**

(That very phrase, for all you *non-cognoscenti*, was the crucial line spoken in **Michael Rennie's** famous *The Day The Earth Stood Still*.)

Looks like it's not impossible after all to stump you folks — so, without further ado, put on your thinking caps, buckle up your 3-D glasses, and shift your cinematic craniums into Warp 1 as we pose the musical question,

*'Behold the Walls of Jericho. Maybe not as thick as the one that Joshua blew down with his trumpet. But a lot safer. You see I have no trumpet.'*



(Hint for you, young'uns: The movie was *It Happened One Night*, and the speaker was none other than that great trombonist, **Clark Gable**! All you have to do is tell me to whom he said it and whether or not that person received an Oscar for his/her performance.)

And so, we find it is once again time to bid adieu for yet another week as the hot August sun slowly sinks into the dynamite factory, slowly the camera fades out, the strumming of mandolins fills the air, Goodbye goodbye, till we meet again, don't cry Cynthia, I'll be back after the war, but — you understand — my country — my duty — \$425 a week in Lieutenant's salary.....

# The Eye Opener

by Allan Phillips

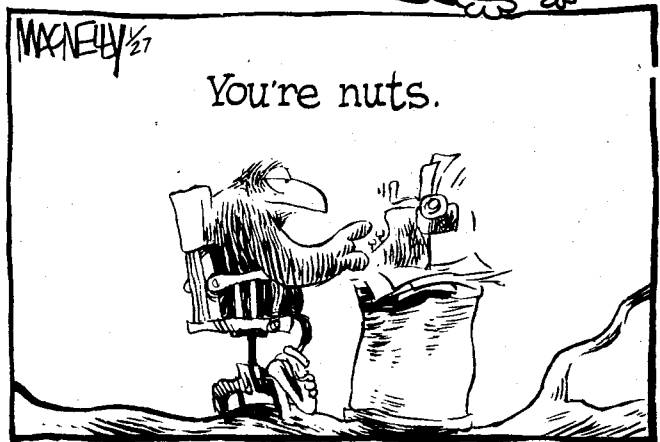
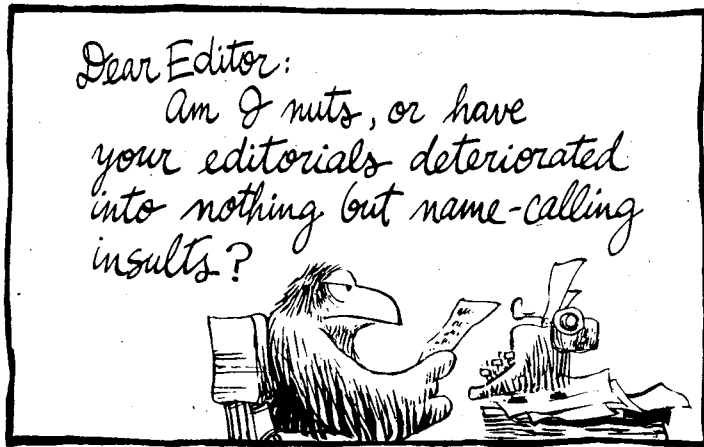
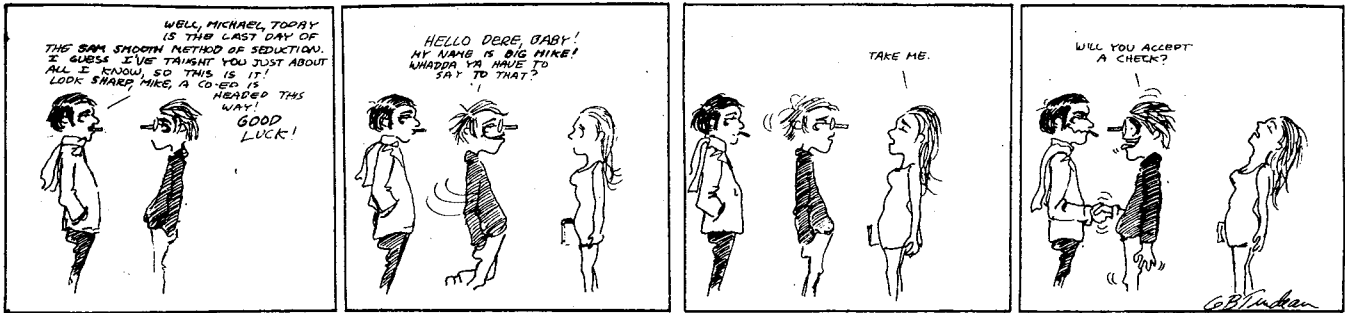


While strolling through Campus the other day, who should I happen to find reflected in my camera lens? — why it was none other than **Larry Organ** himself!

Larry is a cheerful second-year student who enjoys spending his free time playing squash, writing essays, and — of course — charming the fairer sex!

Is it any wonder that Glendon College is such a great place to spend four years of your life, when we have students like Larry Organ on campus?

Monsieur Organ, nous vous saluons!



# MONTER EN FLECHE

# WITH A BULLET

1. I GOT YOU..... Split Enz
2. GRADE B MOVIE..... Rough Trade
3. THE TIDE IS HIGH..... Blondie
4. MIND YOUR OWN BUSINESS..... The Darts
5. GENERALS & MAJORS..... XTC
6. TEARS OF A CLOWN..... The English Beat
7. HIGH SCHOOL CONFIDENTIAL..... Rough Trade
8. NOW THAT WE FOUND LOVE..... Third World
9. ADOLESCENT SEX..... Japan
10. DISGUSTEEN..... Teenage Head
11. WHEN THE WORLD IS RUNNING DOWN..... The Police
12. MIRROR IN THE BATHROOM..... The English Beat
13. MY MISTAKE..... The Kingbees
14. LOSE MY COOL/BOP-A-LENA..... The Bop Cats
15. PASSION..... Rod Stewart
16. THE RIVER..... Bruce Springsteen
17. NEW YORK CITY..... The Demics
18. HOSTAGE..... Rough Trade
19. JO' MAMA..... (Big) Jim Eaves
20. VISA-AGE..... Visage
21. FREEDOM OF CHOICE..... Devo
22. LOLA..... The Kinks
23. ROCKIN' DOWN THE HIGHWAY..... The Doobie Brothers
24. CROSS WIRES..... XTC
25. BE IN..... Belle Star
26. COCAINE..... Eric Clapton
27. BORN TO RUN..... Bruce Springsteen
28. HAPPY HOUSE..... Siouxsie & The Banshees
29. TALK, TALK..... The Inmates
30. CHINA GIRL..... Iggy Pop
31. PROVE IT ALL NIGHT..... Bruce Springsteen
32. CHRISTINE..... Siouxsie & The Banshees
33. MY FAVOURITE D.J..... The Headboys
34. PSYCHO KILLER..... The Talking Heads
35. (I Can't Get No) SATISFACTION..... The Rolling Stones
36. LIGHT MY FIRE..... The Doors
37. SECOND THAT EMOTION..... Japan
38. LE CHEMIN MENANT..... Dian Telle
39. CROSS-EYED AND PAINLESS..... The Talking Heads
40. SHUT UP & DANCE..... The Idles

**HITBOUND:** *Respectable Street* — XTC. Will this be the first Hitbound song to reach number 1?

**MOST PLAYED ALBUM:** *Audio Freud* — *Rough Trade*.

So what else is new? (maybe we should create a new category for this album — most overplayed album).

**MOST PLAYED ARTIST:** *Bruce Springsteen*. Wasn't he in town a while back? (always a guarantee for airplay)

**BEST NEW ALBUM:** *Remain In Light* — *Talking Heads*. You did read my record review, didn't you?

**WORST NEW ALBUM:** *Paradise Theatre* — *Styx*. It 'stynx'. Need more be said? (no need to waste time and newspaper space reviewing this album, is there?)

**WITH A BULLET** is a presentation of the 40 most frequently played songs (in order) on Radio-Glendon in the past few weeks. It is produced through the creative efforts of 'THE AMAZING PAYOLA MAN' (a.k.a. ERIK), Bongo K. (no relation to Tonio K.), and the 'Gang of 40' (a.k.a. the R.G.D.J.'s).