

PRO THEM

La voix du C London



VOLUME I
NUMBER 17
FINAL EDITION
APRIL 14, 1981.

FINEST QUALITY TOBACCO

PLEASE YOURSELF

Individual tastes demand individual satisfaction. For some people the appreciation of fine imported cigarette tobacco is a personal pleasure. A subtle combination of 17 prime tobaccos makes Drum a connoisseur's tobacco. It's specially created for people who roll their own—people who take their pleasure seriously. Of course it's not to everyone's taste. But then maybe you're not everyone.



**DRUM tobacco—
an individual taste.**

FINEST QUALITY TOBACCO

GLENDON INVITATIONAL MARATHON RELAY RACE

SATURDAY APR. 25, 1981.
START AND FINISH ON CAMPUS

RACE COMMENCES
12:30 NOON, SHARP
Marshalls & Captains Meeting
11:30am, Sat, Apr. 25
PROCTOR FIELD HOUSE

You are invited to enter a team of twelve members. Each runner will be required to run approximately two miles over a road course in parks adjacent to the College.

Teams are invited to attend the post-race prize presentation with organizers and supporters in the Glendon Squash Club Lounge. Rules and the course map are enclosed.

Entries must be in by Wednesday, April 22, 4:00pm (first 20 teams accepted)

Entries must be accompanied by a \$12.00 cheque. This year's proceeds will be donated to Friends of Glendon Fund.

Teams must supply at least one marshall to assist with the race.

This year's final issue of Pro Tem was produced by a staff of volunteers using Pro Tem typesetting machines and supplies; all but \$47.00 of the final cost has been paid for by advertisements. Any and all persons desirous of lending their time and efforts to the production of next year's Pro Tem should contact: Nicol Simard, Editor In Chief, A House Wood.

Cette édition de Pro Tem, le dernier numéro de l'année, a été produit par une équipe de volontaires qui se servait de la machinerie et des matériaux de Pro Tem; à l'exception de 47 dollars, cette édition est rentrée dans ses frais, grâce aux annonces.

Tous ceux qui désirent traiter aide à la production de Pro Tem pour l'année prochaine sont priés de contacter Nicol Simard, Résidence Wood, Maison 'A'.

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LETTER OF THE YEAR

Dear Editor,

Just a note to say what a lively and entertaining paper Pro Tem is (my favourite campus paper). I especially loved the Peter Woods letter, a great laugh (do people actually contribute these letters freely or are you paying a few persons to provide for exciting reading?)

I understand Pro Tem is produced for less than half the money than Excalibur (a rather boring effort). Why don't you guys put in a bid to take it over (goodness knows it could do with some improvements). After all, building up newspaper chains is the way to go these days in Canada!

Keep it going,
a York Main student,

John Ashton

P.S. Wish you could take more of a whack at the administration clots up here.



"Can't wait till I'm grown up
and I can do anything I want
and not have anything
to worry about."

STUDENTS OUTRAGED BY FOOD PRICE HIKE

by Joseph M. Holmes

Food prices at Glendon College's Beaver Foods Cafeteria will rise by an average of 11.5% next year, management disclosed last week. Explaining that many of the new food prices will help bring Glendon's cafeteria in line with the cafeteria at York, manager **Eric Cameron** stated that, on the whole, this year's price hikes had not been as great as York main's, leaving a price gap which now must be eliminated.

Upon learning of the decision to raise prices many Glendon students expressed not only dissatisfaction, but actual outrage. 'It's bad enough eating food that **reeks**, but it's embarrassing to learn you're being ripped-off for your money. They are rubbing it in that we are suckers!' Those were the sentiments expressed by one horrified Glendon student.

Nowhere was the outrage as vehement as in the residences; residence students apparently feel that they are being blackmailed and are powerless to do anything to change matters. Predictably, the blame was split between Glendon and Beaver Foods. 'Who are they trying to kid and why does Glendon let them get away with it?' asked one Hilliard girl.

Other residence students did not feel quite so powerless — the obvious choice for them was leaving residence. Commented one first-year student, 'I intend to search desperately for an apartment next year and Beaver is the **major** reason; I can think of better things to do with my money than contributing to Beaver's 30 to 100 to who-knows-what percent profit margin.'

Despite the outraged reaction, however, students were generally despondent about the situation. Beaver's business is all but guaranteed by the University through the issuance of scrip — whether a student spends his scrip or not, Beaver receives that money.

Beaver Foods made an effort to justify its price hikes with arguments of

ELECTIONS YIELD FEW SURPRISES

by Jay Semlob

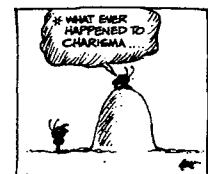
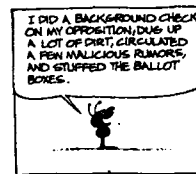
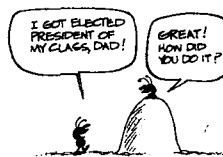
There were no real surprises in store for Glendonites when the ballots were counted from this year's annual student council elections. The position which was most intently watched was that of the V.P. Cultural; **Yvonne Stevenson** challenged **Ms. Louise Sankey**, the incumbent V.P. Cultural fighting to be re-elected. In a surprise upset victory, Ms. Stevenson narrowly won with 228 votes cast in her favour.

The position of Chairman was hotly contested by three candidates while the V.P. Internal spot was acclaimed

battles with the government.

Opposing the referendum, however, was **Mr. Bruno Marchese**, critic of the Ontario Federation of Students. 'OFS does almost nothing to represent or support us now. Why, then, should we throw away another \$1.50 to see nothing come of it?'

For a referendum to succeed, 60% of the voting students must vote 'yes'. In the OFS referendum there were 228 votes in favour of the increased support, and 204 votes against. As only 58.5% of the votes supported the proposal, the referendum was defeated.



to **Tim Haffey**; **Carl Miller** won the Chairmanship, receiving 210 votes.

Claude Chiasson (252 votes) became our new V.P. in charge of Communications, and the position of V.P. Academic was filled by **Pierre Gagnon**, who managed to nab 324 votes to win.

Although **Baudouin St.-Cyr** was not running for a position, he was probably more nervous than anyone else about the outcome of the election; Mr. St.-Cyr was fighting to pass a referendum being voted on by Glendon students. The referendum asked students to support a \$1.50 fee increase for the Ontario Federation of Students (OFS). 'OFS', argued Mr. St.-Cyr, 'is severely underfunded and cannot perform adequately to represent students; the extra \$1.50 is merely the minimum we can do for them.' Mr. St.-Cyr has worked extensively with OFS in its various

The only paying position to be contested in the election was that of President of Student Council; the race was interesting, to say the least, as both male and female candidates vied for the glittering pot of \$4,500 which the new President receives.

Ms. Deirdre Maclean, who received 145 votes, was asked by Pro Tem why she was running. 'Because I care about Glendon,' she replied.

Mr. John Orrett, who received 97 votes, was asked the same question. 'Because I care about Glendon,' he replied.

When **Joseph Holmes**, who received a record-breaking 16 votes, was asked the same question, he replied, 'Because I care about \$4,500.'

Mr. Holmes, running on the 'Honesty and Truth' platform, ran a very low key campaign. 'I'm not giving any speeches,' he remarked, 'I'm not wearing a tie, I'm just going around putting up very self-deprecating posters hoping people will see the humility behind them.'

There were some doubts concerning the validity and legitimacy of the election, considering that 23-odd nominations had been - er, 'disappeared', but student council president **Dorothy Watson** pooh-poohed the importance of this occurrence. 'Pooh-pooh,' she remarked.

inflation, increased operating costs, and the like. The students, however, remain generally skeptical. 'Perhaps Beaver Foods could think about cutting expenses so as to maintain current price levels; for instance, Beaver could abandon the proposed idea of providing tablecloths and waiters in the Mini Munch.'

One student put it more succinctly: 'Concern yourselves with something much more important — the food.'

APOLOGIES

by Joseph M. Holmes, Editor In Chief

Here we are again, faced with the last issue of Pro Tem (for the umpteenth time this year), bringing yet another publishing year to a close. Goodness knows, in the course of the aforementioned year I may have said one or two things which may not have been absolutely fair, so I'd like to set the record straight here and now:

P. Platnick, Head Librarian at Frost

It was pretty cruel of me to mention that Ms. Plathick is not only the best reason we've had in years for avoiding the library, but such an illiterate herself that she couldn't even find her own name in the phone book, let alone run a one-book library. It was mean and I apologize.

Bill Firman, Chief of Security

Ever since I said it I've regretted mentioning that Bill Firman has the I.Q. and personal magnetism of a rhododendrum. It was cruel and unfair and I'm happy to be able to apologize to the rhododendrum.

Erik, Manager of Beaver Foods

When I said that Erik was single-handedly responsible for more vegetarians than anyone else on earth, I didn't mean to imply that he prepared a good veggie menu, merely that he made eating torture. I apologize to this Hitler-in-manager's-clothing for the unintentional glimmer of competence I mistakenly lent him.

Lisa Creighton, Manager of Café de la Terrasse

When I said that Lisa was more interested in what she could get out of the Café than in what she could give its patrons, I surely didn't mean to imply that she was just using the position for free booze and Tim's body — that would be terrible. So I'm quite, sorry, Tim.

Peter Jensen, Field House Director

Peter, what can I say? When I implied that you'd turn your own mother away from the Field House if she wasn't wearing pastel-coloured socks, undies and arthritic supporters, I never meant to cast any aspersions upon your ability to function as an Athletics Director. As a *human being*, maybe. As Athletics Director — never.

Robert Mawhinney, Auteur

Congratulate me, Robert, I've finally succeeded.
Yours Truly,

Joseph Holmes

Waldemar Gutwinski, Dean of Students

Waldemar, I'm sorry I insinuated that you're just a pawn in the clutches of Student Council and your secretary. And I'll apologize as soon as they let you come out to play.

Alan and Bruce, Security Guards

I realize now that I was being unprofessional, men, when I reported the story that you drive around campus in the security van with all the doors locked because you're afraid of being attacked. I promise I'll never do it again.

Marshall Katz, Idiot

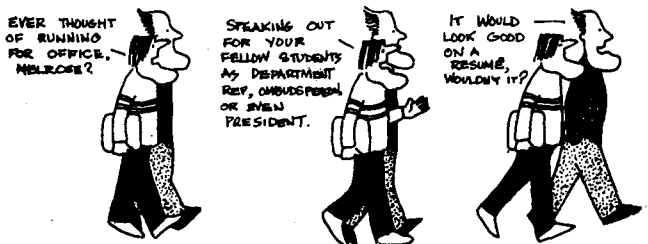
I just want to make it quite clear that we at Pro Tem regret **most sincerely** our heartlessness when we gave Marshall the gift of intelligence in our Christmas issue, and then never delivered the gift.

Perry Mallinos (alias Merry Pallinos, alias Perry the Sly, alias 'Five Fingers' Mallinos, alias Percy the Fixer)

I'm sorry I told everyone you are a thief, Perry, and I promise I'll take it back if you'll return my briefcase.

Dorothy Watson, Dictator

It was mean and vile and unfair of me to suggest that Dorothy was merely using her 'employment' at Glendon College as a means of obtaining a secretarial position in the real world. So I'd like to apologize for revealing that Miss Watson ran for the position last spring after reading the cartoon reprinted on this page.



Karen, Airhead

Karen, this is probably the most sincere I'll ever get: I admit that it was not right for me to label you an airhead when you have twice as many brains as all the above people put together. Mea maxima culpa.

PRO TEM

EDITORIAL



La voix du
Collège Glendon

The Voice of
Glendon College

Cover photo by EVA EVERYTHING

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Photo Editor
Phil Allan

News Editor
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Arts Editor
Lesley Harris

Sports Editor
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Greatly Appreciated Help
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Dimitrius

Staff Writers
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Rob Knowles
David Tooke
Michael McCabe
Lorraine Csenge*

THE LAST POGO

It was a dark and stormy night.
Suddenly — a shot rang out!
And Joseph Holmes was elected Editor In Chief of Pro Tem.
It's been a stormy twelve months since that fateful day, and what has come of it?

I set out to create Canada's most professional University newsmagazine. I wanted to prove that it is possible to produce a viable product of high quality for a small liberal arts college.

I succeeded.

Only one thing stood in the way: it was virgin territory and I had nothing to work from. No prototype, no previous examples.

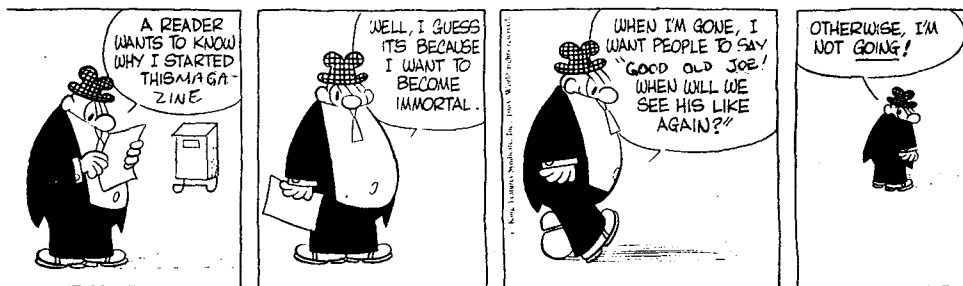
But all it took was a summer of experimentation, and there it was. Oh sure, our first issue wasn't perfect — but we *learnt*. And we progressed.

The quality of Pro Tem increased by leaps and bounds, and so did our enthusiasm. My staff grew, and we received letters from as far away as Europe (!).

As Editor In Chief I was constantly learning, finding new printing ideas, always surprised to discover new technological techniques and methods of mechanical reproduction. This one year has been a more profitable learning experience than my previous five years of study at Glendon College.

Managing a staff of 20-odd workers and fending off the varied hassles which find themselves on a newspaper's doorstep have taught me much.

This year becomes even more precious in my memory when I reflect that none of what I've learned can be taught or passed on to another. It's an experience which must be lived through. This year I shall treasure as I will no other.



And, of all that's happened, the one aspect that shines through everything is the lengths to which friends will inconvenience themselves for one another. So many people have stuck their necks out for me, I owe so many people debts of gratitude, I'm not even *trying* to pay them back — I'm leaving for Brazil today.

And speaking of helping hands, perhaps you weren't aware that there are *others* who spend 5 or 10 minutes a week helping out with Pro Tem.

There are three people whose individual and collective efforts formed the catalyst for Pro Tem:

First and foremost, *Lee Zimmerman* has earned my admiration and respect with his unselfish and relentless toil. At times he was the only sane influence on the paper, and served to maintain what impoverished semblance of clear thought we might possess. Paradoxically, Lee served to provide Yours Truly with some of our greatest schemes for wreaking havoc, and immediately followed-up his

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

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

suggestions by listing off all the sane reasons why we shouldn't follow through with the idea. Needless to say, his belated pleas for rational thought invariably fell on deaf ears.

Anyone who's had the privilege of working with Mr. Zimmerman is quite aware of Lee's perceptive intelligence, typified by his extraordinary skills in French-English translation. And of course, when *not* crouched in a corner with the Collins Robert French-English Dictionary, Lee was killing 'em with weekly Sports Columns that were both humorous and insightful.

It would have been a boring Pro Tem without him. *Merci mon ami.*

There's not a female in Glendon College who can say she's a truly fulfilled woman if she has not met our own *Larry Organ*. But make no mistake — when not chasing women (and often even when he *is*), Larry performs photographic wizardry with the ease of a master. He knows what he's doing with a camera and loves to demonstrate his skill in the charmed pages of Pro Tem.

Mr. Organ's creative impulses were not confined merely to the photographic content of our little journal, however. He would often work until 1:30 a.m. on photos, be back at 8 a.m. the next morning to take graphics to a reproduction centre, come in for layout that afternoon, drive the completed papers to Guelph for printing, take them to York for trimming, then bring them to Glendon for distribution. I don't know why he did it. I can only assume that he's ridiculously dedicated to our paper, or an incredibly stupid person. Whatever his motives may have been, it remains a fact that Larry is an indispensable and most valued member of my staff. For his efforts and for his friendship, I thank him.

The third jewel in the crown is a jewel herself. The most vital part of any newspaper is — obviously — the words themselves. And it has always been a problem for Pro Tem Editors to find a reliable person willing to spend their waking hours in a chair feeding those words into the typesetting machine. The person we found types so fast her fingers were often a blur — it's a cliché, but it's true. *Linda Lisicky* typed *every word* in some issues, all at one sitting.

And then, as if to underscore our shuffling, slow pace, she would move on to the composing room to paste up the copy, then would travel to Guelph to help print the whole thing.

Linda is the bright star in Pro Tem's predominantly-male staff; her motherly concerns for our little problems was surpassed only by her equally-motherly chicken soup. Her quick wit and insane sense of humour improved our working atmosphere in the best of all possible ways.

Being the only typesetter or one entire paper is a pretty big hassle. But the ease and speed with which Linda performed her tasks not only impressed us all, it often made us forget just how hard she was working. So, for all those nights spent typing until sunup, and for all the enjoyment you brought with you, Thank You Rinda.

'Flash! Hot Scoop! Stop the Presses!'

Who's that doing all the yelling? Why it's none other than *Tim Haffey, News Editor!* I knew I was *really* in trouble when Tim joined our staff — or should I say, our staff joined Tim! Not content with firing up Glendon's Chiropractor Community (good going, Tim!), Tim proceeded to infect the Pro Tem staff with the dreaded

PacManitis — feared disease of all moving objects! He's been an asset *and* a hard worker — even if he is afraid of paste-up! Thanks, Timmy!

If you're wondering who else helped us out, just check out the back cover of this issue. Yes, none other than *the famous Erik Schasmin* — D.J. Supreme — acquiesced to the fevered demands of our staff to become our *Music Editor*. He did a great job, too, writing so many articles per week that we once considered giving him his own section — the last 24 pages. Erik, your enthusiasm is amazing — don't ever let it go.

Michael McCabe and *David Tooke* carried us admirably through the entertainment scene with film and music reviews which proved that literacy and taste *do* have a place in the pages of Pro Tem.

Quant au contenu français, qui pourrait oublier l'équipe fantastique de *Georges Lemieux, Guy Perreault et Baudouin St.-Cyr?* Ces trois hommes ont augmenté et amélioré la qualité des articles français à Pro Tem; ci-faisant, ils nous informaient et amusaient. *Merci les gars.*

Lesley Harris, our *Arts Editor*, *Lorraine Csenge* and *Rob Knowles* should all be congratulated for their own respective forays into Poetry, the Theatre and Toronto's Art Scene. It is rare indeed to find students as dependable as these three, and we were especially lucky to nab them.

Francesca Meers, Pro Tem's *First Lady-elect*, is a special treasure. 1. She loves pizza. 2. She pastes-up copy — often until dawn. 3. She buys us things to eat.

Frank (as she requested we call her) was always cheerful and certainly always indefatigable. I also hold her in a special place in my heart because she is my first successful 'match-up' (remember who it was that introduced you to Rabbit-Face?). Thanks a lot for working, Frank, and I know it will be a better paper next year if you're around to help.

'Hold that pose! Ohhhh, you moved — look — the photo's blurry! But then, so is this photo of the Field House.... Maybe it's the camera... but then, when you use this camera the pictures look OK.... Where did I learn to take pictures? Why, at the Stevie Wonder School of Focusing — where else?'

'My name? You want to know who I am and who I work for? Sure! I'm Phil Allan! I work for Pro Tem! And not only am I the Photo Editor, I'm the only staff member with a white cane! Whoops — excuse me — HEY! YOU! HOLD THAT POSE!....'

There are thousands more whom I should thank, but we have neither the time nor the space. You know who you are.

Finally, FINALLY, a special thank-you and a heartfelt wish of *GOOD LUCK* to Pro Tem's new Editor *Nicol Simard*.

Nicol will need your encouragement and help, your kudos and congratulations when he does well, for I'm *certain* he'll get all possible abuse and harassment that the students of this College can pile onto him.

Nicol, je suis certain que, en plus d'être le premier rédacteur en chef francophone de Pro Tem, tu feras une très bonne job l'année prochaine. Je te souhaite bonne chance, et je t'enverrai une centaine de 'Valiums'. Tu en auras besoin.

A la prochaine, mon ami.

ALBERTA BOUND

by Lesley Harris
Arts Editor

From a song came a place: Banff, where you go for a good time, not a long time; a place in Alberta where hundreds of university students flock to each summer in search of summer employment with an added attraction. By car, by bus, by thumb, by plane, or by train, the students get there and there they settle for the next four months.

The students arriving as early as mid-April or the beginning of May find that jobs are plentiful as the skiers head home for the summer, and may also find that they can squeeze in a few weeks of skiing themselves. The better jobs — such as waitressing, room service, or bellhopping, where one can live off tips and deposit pay cheques in the bank — are grabbed up quickly, leaving nightshifts and chambermaid-ing jobs to the latecomers. Some (but not many) write the bigger hotels in advance, such as the **Banff Springs Hotel** or the **Banff Park Lodge**. Most people I know just go. There's always a job somewhere or one good enough for the time being. Hiring, firing and, for that matter, quitting is done on a daily basis. Jobs are 'easy come, easy go'.

The tough part of the battle is accomodation. Many of the larger establishments provide accomodation at a minimal cost. This may be a room in a house you share with co-workers with or without a communal kitchen. Or you might live in a low-rise apartment set-up or an annex (which is the case with the Banff Springs Hotel). Again, some of the hotels have staff cafeterias with very low prices. Others, like the restaurants, provide meals for their staff at discount prices. Some of the smaller stores do not provide any accomodation and then the search is on. Accomodation is costly and in very low supply and high demand. A single room in an older house may cost \$225 a month with a shared bathroom containing only a bathtub, no shower. Prices and conditions may vary. Some people spend the summer on **Tunnel Mountain**, a campground about two or three miles up a winding road from town. It's best to stick with

a job that provides accomodation.

But, work is only a four-letter word with an eight-hour shift five-days-a-week for most people. The eight hours may be from 6am to 2pm or from 11pm to 7am or whatever that job requires. A waitress/waiter or even a cashier might work a split shift, break-fast and dinner.

Days-off are what keep people going. That's the time when people go back-packing into the bush for a few days, camping into the interiors of British Columbia, hiking one of Banff's several surrounding mountians, bicycling,

offering Country-Western, Québécois, Rock and New Wave music. There's even one movie theatre, which changes movies about every three days.

Besides the beautiful scenery, there are a lot of interesting people of varied backgrounds to meet. A high percentage of the students are from Ontario and Québec, though people are from all over. They're all different ages and have lived all different types of lives and are brought together by spending some time in Banff. Because Banff is such a transient town, these strangers are turned into friends fast and enjoyed



Looking down Banff Ave. toward Cascade Mountain.

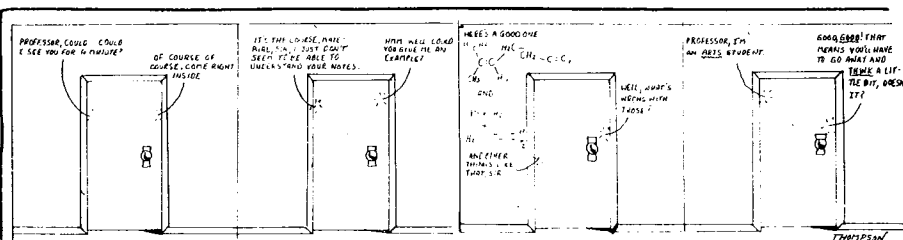
canoeing, kayaking, playing tennis and soaking up the sun. Some people like to go into Calgary for shopping (remember, Alberta has no sales tax). Others go to Lake Louise to catch some more beautiful scenery.

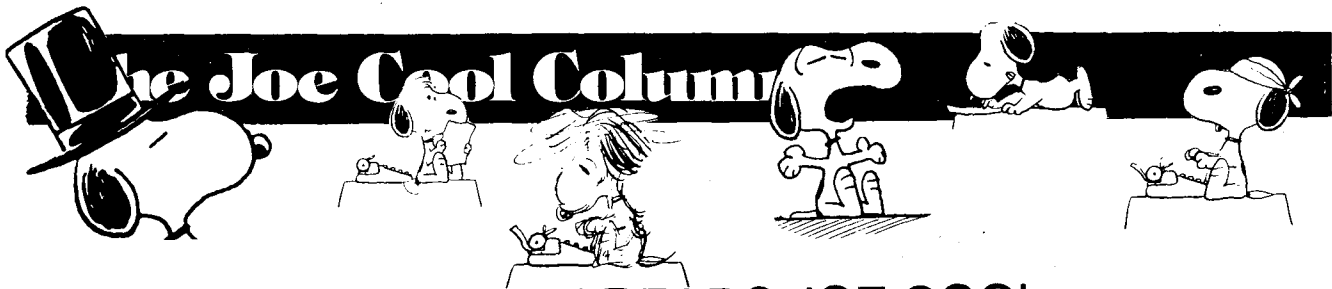
During the nights, partying takes place in the bars as well as the staff residences. There's a variety of bars

before it's time to move on.

It's sometimes difficult to give yourself that little extra push to go to a place like Banff. But once you get there, the hardest part is leaving and wishing that you could have stayed a little bit longer.

Have a great summer! Amusez-vous bien cet été!





The Joe Cool Column

SECURITY READS JOE COOL

Well, boys and girls, it's once again time for the last Joe Cool Column of the year. I don't know about you, but I sure won't have an easy time of it this summer without these weekly (?) columns. But wherever you go, whatever you do, always remember Joe Cool's Motto,

The sensible man knows you can't please everybody; the wise man knows you can't please anybody.

JOE COOL'S METHODS FOR BEATING THE SYSTEM!

(third in a series of 27)

Today we look at how to pass an exam. If you're in a class with 15-20 people, there's no need to worry about cramming all those facts into your overstuffed cranium — just try this: find a friend who's in the same dire straits and arrange to split the studying between the two of you. Then, when you enter the exam, you can direct yourself to the questions that you've studied for, and your friend likewise. Jot down the answers in point form on the pages in the exam books set aside for scribbling and then, when no one's looking — **switch books!**

Now you'll have his answers and he'll have yours. You may now proceed to write out all the answers. Simple, eh?

This can be even more fun with six or seven people participating — it ends up looking like a card game.

**Point in note: the penalty for getting caught doing this is an instant expulsion from the College.*

(Thanks to the friendly staff at Frost Library for writing in with this week's tip to better marks — keep those cards and letters comin' folks!)

CONCERNED STUDENTS VOLUNTEER SERVICES FOR REDECORATION OF SECURITY BOOTH

My oh my, isn't it heartening to see the enthusiasm of those dear students — bogged down with essays and exams up to their ears — taking time out of their busy schedules to improve the working conditions of our Security Staff!

NO, your eyes do not deceive you — those are bona-fide Glendon students **painting** the walls of the booth — and a marvellous job they're doing, too! Who would ever have dreamed that such beautiful colours could come out of simple spray-paint cannisters?

But isn't that just **like** those ingrate Security people — do **they** appreciate our students' hard work? No, they certainly don't. After all that hard work by our students, the paint was scraped off by those ungrateful wretches. Don't bother

to thank us, guys, we've felt we couldn't do *less* after all you've done for us!

Tell me it's a coincidence.
Just tell me it's a coincidence.

And don't give me that innocent act, pretending you haven't the *slightest idea* what I'm talking about.

(For those of you who aren't fakers, do you remember the last Joe Cool Column? It's the one where I detail all the horrendous crimes perpetrated on Glendon soil in the past year; I finish up by publicly demanding to know why the University doesn't open up their eyes and recognize that Glendon needs **two** security guards on at nighttime — not just **one**.)

Well, lo and behold. What have we here? Instead of answering my queries, the University has acquiesced (obviously recognizing logic when it reads it). There are now **two** security guards on at night patrolling our campus. Tell me it's a coincidence.

And they say I don't **care** about Glendon!

Speaking of security — one quick question:

After the Pac-Man game was broken into by thieves — calm down, Perry, I didn't mention your name — **after** the machine was broken into, **why were two males allowed to remain in the room with the machine until 11:45 p.m. on a Friday night — when no one has any business staying in the building that late?!**

Postscript: Alan the Security Guard was working that night.

Don't know what to do this summer? Here's an anecdote that might help (courtesy Richard Needham):

'When I was young, I had five ambitions — to read all the books in the world, to eat all the food in the world, to drink all the booze in the world, to see all the countries in the world, and to go out with all the women in the world. And how did I manage? Well, I have an awful lot of reading still ahead of me.'

Happy Trails!



EL SALVADOR: UN PAYS EN LUTTE

par Lee Zimmerman

L'on fait grand cas dernièrement d'un pays dont la grandeur ne dépasse pas 21,393 km carés et dont la population est inférieure à celle du Québec. Il y a quelques mois, la plupart des gens n'avaient guère entendu parler de ce pays minuscule où un enfant sur quatre meurt avant d'atteindre l'âge de cinq ans; où seul un travailleur sur cinq a de l'emploi d'un bout de l'année à l'autre; où souvent on n'est payé que 56 cents par jour.

Si **El Salvador** semble peu important au point de vue de son étendue et de sa population, il n'en est pas de même pour la misère qui y sévit, et la révolution provoquée par ces malheurs insoutenables a fait sortir le pays du rang de l'inconnu et l'a mis à la une.

La guerre civile au Salvador ne fut pas déclenchée en un jour. Pour aller au fond du problème, il faut étudier l'histoire des conflits intestins qui remontent aux années 20 et 30. En 1920 des étudiants salvadoriens et guatémaltèques se firent arrêter à la suite d'une rencontre politique à San Salvador. On retrouve parmi ces étudiants le nom d'Agustin Farabundo Martí, qui devint le héros de la classe ouvrière latino-américaine et prit sa place dans le martyrologe salvadorien. Farabundo Martí militait pendant les années 20 dans les groupes combattant l'exploitation des paysans et l'exercice arbitraire du pouvoir de la part de la 'dynastie Melendez' (les dictateurs qui gouvernaient le pays).



La situation économique et politique s'aggrava à cause de la crise économique mondiale. La concentration de pouvoir et de propriété dans les mains de l'oligarchie se renforça. En juillet 1931, face aux manifestations pacifiques et silencieuses du peuple, le gouvernement déclara l'état de siège et suspendit la plupart des garanties constitutionnelles. L'armée se mit à arrêter et à assassiner quiconque se montra opposé au gouvernement.

Le Général Martínez accéda au pouvoir par un coup d'état militaire en décembre 1931, et y resta jusqu'à 1944. Le premier acte de cette dictature fut le sanglant massacre d'un soulèvement populaire des masses rurales et urbaines ('le matanza'). Le bilan des morts: 30,000 (soit 4% de la population totale), dont la plupart étaient des paysans indiens, relevant ainsi d'un caractère raciste aussi bien que répressif. A cause de sa participation à l'insurrection, Martí fut fusillé par un peloton d'exécution en janvier 1932.

Dès lors, El Salvador se voit gouverner par une succession de dictatures militaires répressives dont le but principal est d'agir au profit de l'oligarchie économique. Sous le règne du Colonel Arturo Molina (1972-77) la plupart des chefs d'opposition furent exilés ou emprisonnés. La répression s'intensifia sous l'autorité du Général Carlos Romero (1977-79), ce qui amena l'Eglise Catholique à critiquer les abus de la junte. Ces critiques étaient d'autant plus sévères que l'armée et la police harcelaient, torturaient et assassinaient des prêtres et des membres d'ordres religieux qui travaillaient pour des programmes d'action sociale. L'Archevêque salvadorien Oscar Romero qualifia les '14 familles' qui forment l'oligarchie d'ennemi commun du peuple.

Lors d'une entrevue accordée à 'Prensa Latina', Romero déclara: 'Lorsqu'une dictature viole les droits de la personne et porte atteinte au bien public d'une nation, et qu'elle devient insupportable et bloque toute voie de communication, de compréhension et de raison, l'Eglise doit parler du droit légitime de passer à la violence insurrectionnelle.'

Romero attira l'attention sur l'injustice sociale, à savoir les salaires de famine payés par les compagnies nationales et multinationales, la proscription par l'oligarchie des syndicats ouvriers, et la corruption des médias, pour n'en citer que quelques exemples. Cet évangélisme social mit sa vie en péril; effectivement, membres d'un escadron de mort lié à la junte l'abattirent du haut de sa chaire le 24 mars 1980.

La junte militaire-civile du centre qui prit le pouvoir lors du coup d'état en 1979 fit beaucoup de promesses d'améliorer les conditions de vie atroces, de réduire le taux alarmant de chômage, et d'effectuer des réformes agraires. Toutefois, la junte de 1979 et celle d'aujourd'hui ne sont pas les mêmes. Un changement soudain et marqué vers la droite, accompagné d'une politique systématique de répression cruelle, provoqua la démission au début de 1980 de deux ministres civils de la junte de José Napoléon Duarte et de tous les membres de son cabinet (sauf le redoutable Colonel Garcia, ministre de la défense).

Par conséquent, les promesses mentionnées ci-dessus et bien d'autres n'ont pas été tenues: Duarte proclama l'amnistie pour tous les prisonniers politiques — aucun prisonnier n'en profita, parce que le décret ne devint jamais loi; Duarte ordonna la dissolution de l'ORDEN (une organisation paramilitaire appuyée par les forces de sécurité officielles qui lance des attaques contre les paysans) — ORDEN se contenta d'entreprendre ses activités 'clandestinement', et ne se heurta à aucune opposition gouvernementale; Duarte fixa un plafond pour les produits de base — ce décret n'eut aucun effet (les commerçants n'y obéirent point).

Et cette réforme agraire, qu'en est-il advenu? Le gouvernement prétendit qu'elle avait aidé quelque 60,000 familles. Il n'en existe aucune preuve tangible; par contre, c'est un fait établi que des officiers de l'armée et de l'ORDEN sont à la tête d'un racket qui extorque des fonds des fermiers par intimidation, là où les domaines se font transformer en

coopératives. De plus, des officiels de l'Institut pour la Réforme agraire (ISTA) ont décrit la façon dont l'armée se débarrasse des dirigeants coopératives. Tout d'abord, les soldats organisent des élections dans les coopératives. Ensuite, ils exécutent les nouveaux élus (200 morts en 1980).

Les assassinats du chef de l'ISTA, José Rodolfo Viera, et de deux conseillers américains s'inscrivirent dans le cadre de violence continue qui comprend aussi le viol et meurtre des religieuses américaines commis par les forces de sécurité salvadoriennes en décembre 1980.



Quant aux Etats-Unis, la nouvelle administration Reagan augmenta l'aide militaire à la junte salvadorienne, tout en critiquant Cuba et l'Union Soviétique pour leur soutien allégué de la rébellion populaire (les rebelles déclarent avoir acheté leurs armes au marché noir international). D'après l'Archevêque Rivera (qui succéda à l'Archevêque Romero), 'Plutôt que de travailler pour la justice et pour la paix en El Salvador, la contribution du gouvernement américain a nettement augmenté l'injustice et la répression contre le peuple organisé, qui lutte afin que soient respectés ses droits les plus fondamentaux.'

La rébellion comprend quatre groupes d'opposition dans le Front de Libération Farabundo Martí (FMLN) et le Front Démocratique Révolutionnaire (FDR). Ces deux fronts ne se bornent pas à des Marxistes-Léninistes; ils représentent plus de 80% de la population salvadorienne (*The New York Times*, le 19 décembre 1980), y compris des partis politiques,

des universités, des syndicats ouvriers et paysans, des sociétés de professionnels et de petits commerçants, et une variété d'organisations civiques. Le FDR envisage la création d'un gouvernement pluraliste et non-aligné qui organiserait une économie mixte comprenant les entreprises d'état et les entreprises privées et coopératives.

L'opinion publique mondiale s'élève contre l'aide militaire américaine accordée au gouvernement salvadorien. Les Conférences des Archevêques des Etats-Unis et du Canada, Le Conseil Mondial des Eglises, des membres du Congrès américain, et des anciens ambassadeurs sont parmi ceux qui protestent contre les mesures prises par Earl Haig (le ministre des affaires étrangères) et par Reagan. L'ancien ambassadeur américain Robert E. White dit à Jeanne J. Kirkpatrick (chef de la délégation américaine aux Nations Unies): 'Puisque vous insistez sur une solution militaire en El Salvador, vous allez étayer un groupe d'hommes qui sont des plus déchaînés, violents et sanguinaires au monde; ces hommes-là ont tué un minimum de 5,000 à 6,000 enfants, simplement sur présomption de complicité avec les gauchistes.'

Les gouvernements latino-américains sont pour la plupart solidaires du FDR, y compris le Mexique, l'Ecuador et le Panama.

La réaction canadienne fut bizarre, c'est le moins qu'on puisse dire. D'abord le ministre des affaires étrangères, Mark MacGuigan, s'exprima contre le niveau élevé de l'aide américaine. Il changea de ton après son voyage à Washington en février, en disant qu'il fallait remettre en cause sa position initiale. Par la suite, il aurait dit que le gouvernement canadien s'opposait à ce que l'on envoie des armes offensives à El Salvador; par contre, il 'ne condamnerait sûrement pas la décision prise par les Etats-Unis d'envoyer des armes offensives.' (*The Globe and Mail*, le 3 mars 1981.)

L'envoi à la junte des armes et des conseillers militaires américains ressemble beaucoup à la situation vietnamienne d'il y a 15 ans. La prochaine étape serait l'envoi des soldats. Ni les Salvadoriens ni les Américains ne veulent être témoins d'une répétition d'une période aussi pénible.



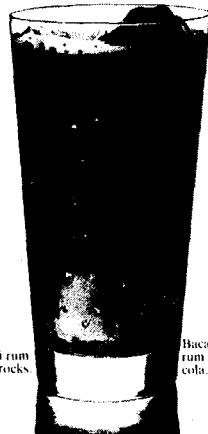
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THE RESULTS OF THE 1981 RADIO-GLENDON OPINION POLL

by Erik Schasmin
Music Editor

The result of the **1981 Radio-Glendon Opinion Poll** have finally been tabulated. Out of about 300 questionnaires distributed, almost half came back. The results shown below only incorporate 120 replies, as twenty-five to thirty questionnaires which were filled out and left outside the G.C.S.U. office were 'misplaced' by the school's cleaning staff.

On question number one, people were asked if they would like to hear varied types of music on Radio-Glendon and if they had any comments or suggestions for R.G. At least half of those who replied wanted to hear varied types of music on Radio-Glendon, and the most popular forms of varied music were, in order: Blues, jazz, reggae, folk, classical and bluegrass. Comments/suggestions most frequently mentioned for the radio station were: diversity of music (especially Québécois and those mentioned in the last sentence); more specials and more news programmes; less emphasis on new wave and 'punk' music; more new records should be purchased (it would help if we had a **BIGGER BUDGET**); have the pub management and employees turn down the television and leave the music turned up; cut down on some of the disc-jockeys' monologues — and the volume of their voices; fill up all of the time slots; have less 'formula' radio (both of the AM and FM variety); and do not play several songs in a row that are by the same artist.

Question number two on the 1981 Radio-Glendon opinion poll dealt with the famous Radio-Glendon dances. At the time the survey was being conducted (in late February), sixty-five of the respondents said they had been to at least one Radio-Glendon dance, and of these about forty-five said they had had the privilege of enjoying two dances or more. The most frequent suggestions for Radio-Glendon dances were to have more advertising and promotion (leading to more people)

and to have a band in once in a while if possible. As for the music at the dances, twenty-four people said they would like to hear more popular and varied music and less new wave or punk music (of these twenty-four people, five said they wanted to hear more slow songs). However, at least five people replied that they would like to see the new wave music remain at our dances.

In question number three, eighty-eight of the one hundred and twenty people surveyed wanted to hear Radio-Glendon broadcast into the residences and/or the cafeteria (that is an overwhelming seventy-four per cent, or almost three-quarters of those asked). Thirteen people said they would like to hear Radio-Glendon in the residences only, eighteen wanted it in the cafeteria only, and fifty-seven preferred it in both. Twenty-six people said they did not want Radio-Glendon in either the cafeteria or residences, and six people had no comment whatsoever.



On question number four we wanted to have the opinions of Glendon students on what they thought of the chart we have published intermittently in Pro Tem. Forty-five of the respondents said the chart was a good or great idea and that it was a good indication of the music played on Radio-Glendon. However, thirty people thought the chart was not very good and was not a good reflection of the music played. Many thought some of the songs were too 'obscure' and that there was too much new wave and not enough variety on the chart. A few others replied that Radio-Glendon needed more new and better records in order to improve the chart (thus

the question for the need of a **BIGGER BUDGET** arises again). About forty people had not noticed the chart, and did not care about it, or had no comment. One incredibly lucky soul did not know what Pro Tem was.

Question number five-'a' asked people when they most often listened to Radio-Glendon. The most frequent replies to this question were 'in the pub', but the more intelligent answers were more concise: thirty-five of the respondents said they listened to Radio-Glendon most often in the afternoon (slightly more than half of these wrote down 'lunchtime'), and fifteen of the people who replied said they listened in the evenings usually. The most frequently mentioned day was Thursday.

Question number five-'b' asked people if they had any favourite disc-jockeys. **Mark Smith** was a clear winner in this category, with at least ten votes. Those disc-jockeys who were closest to Mark received two to five votes, and were: Yours truly, Pete the Dancing Bear, Mike Bunn, Tim Haffey, Claude Chiasson, Greg Volk, Kyle Plutonium, Art the Spectre, Glenn Took, and Nina the Pinhead. Almost three-quarters of the people in the survey did not have any favourite disc-jockeys.

Question number six posed the question, 'what type of music do you enjoy listening to most often?'. The most popular answer to this question was, not surprisingly, 'rock' or 'rock 'n roll' music (thirty-five of one hundred and twenty surveyed had this reply). Other answers to question six included: 'new wave' (seventeen people had this reply), 'folk' (sixteen people), jazz (ten), classical (ten people also), blues (eight), 'easy listening' (six), 'pop' (five), 'good' music (four people), and four people said they enjoyed listening to a variety of music most often. There were twenty-three miscellaneous answers which received three votes or less, ranging from country and western to Québécois music. Fifteen people did not reply to question six.

The reaction towards the new music (i.e. new wave) was asked in question number seven, and it was fairly evenly split between good and bad reactions. (Forty-one people had responses that were positive, thirty-eight that were negative, and thirty people had answers which were more or less neutral.) Positive reactions included: 'It's great — lively, spontaneous and unpretentious'; 'It is good because it's different and charming'; *I appreciate the discussion of urban angst as pontificated by so many new wave (sic) groups.* Perhaps the best comments to question number seven were: *'New music, old music — it is all the same'* or *'The new music is old music revamped (it's still rock 'n roll to me).'*

On question number eight, people were asked who their favourite musical artists were. It turned out to be very close between the Rolling Stones (who won with twenty votes), the Beatles (eighteen votes), and Bruce Springsteen (seventeen votes). David Bowie and Neil Young rounded out the top five

with nine and eight votes respectively. Many artists were tied for sixth and seventh (receiving five and four votes). They were: Elvis Costello, the Sex Pistols, Jimi Hendrix, Barbra Streisand, Supertramp, Pink Floyd, Pat Benatar, Bob Dylan, Bruce Cockburn, Joan Armatrading, Steely Dan, Blondie, the Talking Heads and the Doors.

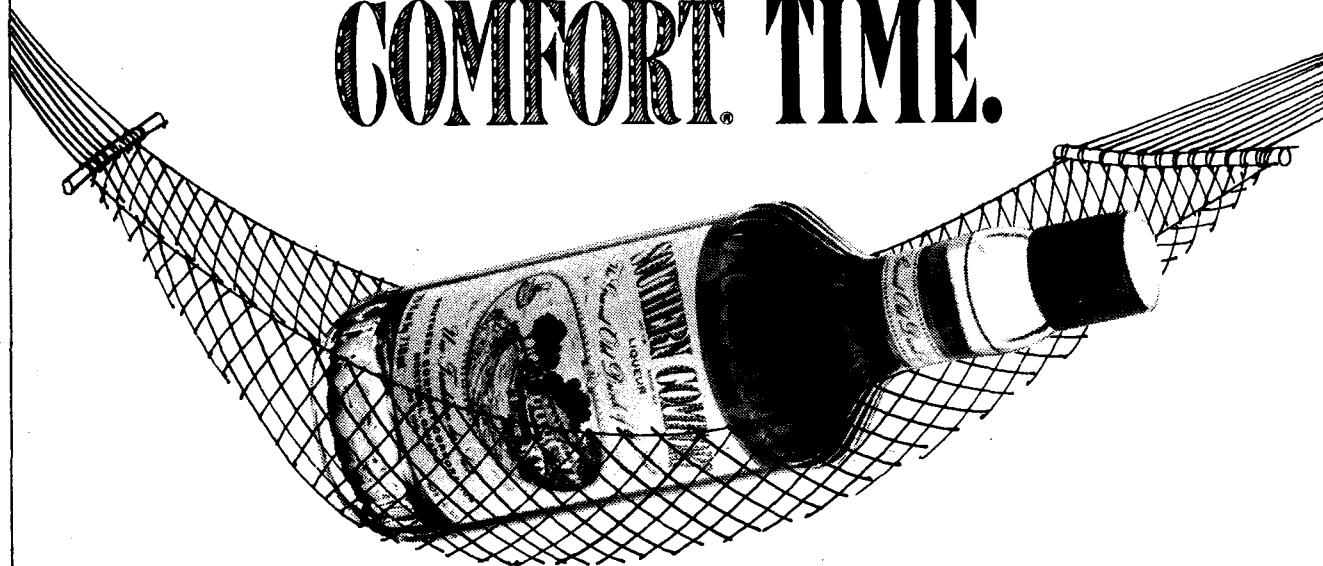
Question number eight asked people to state their three all-time favourite albums. Many people found this difficult, but of those who replied, the Beatles Double White album was a runaway winner, receiving sixteen mentions. Five albums were tied for second place (with four votes each). They were: Born to Run, by Bruce Springsteen; Let It Bleed, by the Rolling Stones; Ziggy Stardust, by David Bowie; Crime of the Century, by Supertramp; and Aja, by Steely Dan.

Question number ten asked people to state what they thought were their favourite and least-liked albums of 1980. There were a variety of answers to this question, and many people did

not answer the question at all. For the 'most favourite album of 1980' the winner was *The River*, by Bruce Springsteen. It beat out David Bowie's *Scary Monsters* album by two votes. The runner-ups were the Pretender's first album (receiving seven votes), the Clash with *Sandinista* (six votes), and, with five votes each, *Double Fantasy* and *The Wall*, by John Lennon and Pink Floyd respectively. It is interesting to note that Double Fantasy and The Wall also received five votes in the 'least liked album of 1980' category; Blondie's *Autoamerican* edged both albums out with six votes.

The majority of the people who answered the 1981 Radio-Glendon Opinion Poll were between the ages of nineteen and twenty-three (only four students eighteen and under answered the survey, while fifteen people twenty-four and over replied). Fifty-four males, fifty-two females and one 'bi-sexual' completed the survey. Thirteen people did not care to state their sex, forgot to, or did not know their sex.

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THE FIRST 200 DAYS

It's been 200 days now since Pro Tem first cornered *Dr. Philippe Garigue* in his office in York Hall and grilled him about what our beloved Principal had in mind for us worthless students.

Since that day Principal Garigue has been keeping a pretty low profile, so Pro Tem thought it would *go back* and find out just why it is the good doctor was afraid to leave his office. It was also a good chance to find out if our newest Glendonite had been doing his homework and learning his lessons. This is what *Joseph Holmes* managed to escape with alive:

Do you have a better conception now of Glendon's potential uses?

When I think of Glendon, I think mostly of its possibilities, and what it can do. You see, it's in the unique position of being the campus of York which is closest to the centre of Toronto. Therefore it can offer a great deal of services to the population of Toronto.

It is both a) bilingual, and therefore answers the historical need of Canada and b) the type of place where, because of that bilingual quality, people who come from different ethnic or linguistic or cultural origin can learn to live together.

Glendon already fits in directly with the type of society Toronto is evolving into. It still retains the capacity to attract people because of its campus; because of its small size; because of the direct relationship between the students and the face-to-face relationship between student and faculty; and because the faculty which is here at Glendon is highly motivated concerning the students.

It is different from most universities because in most universities the faculty is primarily interested in disciplinary achievement. Its first loyalty is to the growth of its own science. At Glendon this is balanced by the capacity to take interest in the student, which makes it a double loyalty — a loyalty to the discipline and a loyalty to the college. This is extraordinary and I don't know if the students realize that. But it is a very very powerful possibility to Glendon, because of that double interest and that unique combination between disciplinary interest and interest in the college.

It is true that many of the departments are below required strength, and the courses which are taught and the activities are often carried beyond what is normally asked in the collective agreement. One must recognize that although it compensates for the lack of staff it is still a weakness. We don't have enough personnel at Glendon to cover all the activities we have. And that shows weaknesses.

The weaknesses are mostly on the side of services to the francophone population. Our ESL services are weak, so that french-speaking students who come to Glendon, because they are weak in their knowledge of English, have to take ESL courses. But those ESL courses are not numerous enough to answer the wide range of individual needs of the students.

On the whole, the individual professors are very good, but they can't do everything. So, we need more professors to do a wider range of things in ESL, because if ESL is weak, then the francophones are not adequately trained to get the full benefits of what's happening in the disciplinary courses which are taught in English. And so they get weak results, which is bad for them and bad for their morale. And their retention rate is low.

But there is also another weakness. Because of the shortage of funds and the limitations imposed by the provincial government, we are unable to offer disciplines which ought to be taught at Glendon; disciplines which are necessary in



Principal Garigue shows off his new suit.

the contemporary world to train the students — like mathematics, computers and information systems, and even basic knowledge such as geography, classics, natural science, physics, chemistry, biology.

This lack extends even to our treatment of languages. We only have three languages. We should have Italian, German, Russian, etc.

Comment attirer les francophones à Glendon? Ici les frais sont presque deux fois plus chères qu'au Québec.

Oui, ceci est vrai, c'est deux fois plus cher, mais s'il y a un cours pour les études ici, ceux qui vivent à Toronto, parmi les francophones, n'ont pas à payer les frais de voyage et des séjours à Montréal ou à Laval. Donc, malgré que le cours coûte plus cher, il y a quand même des économies possibles qui compensent. Par ailleurs, il y a le fait qu'ils se préparent à travailler dans un milieu ontarien, et qu'il feront ici un apprentissage entre les couples du milieu où il vont travailler.

C'est-à-dire, nous voulons que toutes les personnes de tous les groupes puissent venir à Glendon, pas seulement les anglais, les anglo-ontariens, mais tous les groupes qui ont une présence ici dans l'Ontario, il serait plus valable et plus équitable de dire, par exemple aux italo-ontariens, aux ukrainien-ontariens ou aux allemands-ontariens qui n'ont pas de place à Glendon. Ils ont une place. Parce que Glendon doit servir la communauté du grand Toronto, et non pas seulement deux groupes linguistiques — les anglais et les français.

On peut faire ceci en élargissant le nombre de cours en français. En augmentant le nombre de cours en ESL, c'est à dire en Anglais Langue Seconde. Et en prenant des mesures pour donner dans chaque département le nombre de cours à ce que l'étudiant puisse apprendre cette discipline. Dans la langue française, couvrant le langage particulier de cette discipline en français, je pense que, à travers les contributions qui vont nous venir du Conseil Franco-Ontarien de l'Éducation (à travers le Ministère de l'Éducation) nous allons, cette année, augmenter au moins une dizaine de cours en français — le nombre d'options offerts au francophones.

Cette année, d'abord, j'ai pris contacte avec les organismes franco-ontariens, et nous avons écrit ensemble un rapport sur les besoins de Glendon qui a été envoyé au Ministre de l'Éducation, Mme Betty Stephenson.

Mme Stephenson nous a répondu en disant qu'elle reconnaissait le bien-fondé de notre demande mais qu'elle préférerait que cette demande soit acheminée au conseil franco-ontarien de l'éducation pour être consolidé avec les demandes qui lui venaient des autres universités franco-ontariennes; c'est-à-dire l'Université d'Ottawa et l'Université de Sudbury.

La deuxième chose est la chose qui est peut-être la plus importante. C'est que nous avons obtenu que l'université York fasse une demande d'être membre de l'Association des Universités de Langue Française à Travers le Monde. Et cette demande a été faite par le président de l'université, nous avons été admis et l'Université York est maintenant la troisième université de l'Ontario membre de l'Association Internationale des Universités de Langue

Française. Ceci nous fait participer à tous les réseaux des universités de langue française. Le représentant de l'Université York à cette association est le principal, c'est-à-dire, moi-même.

La troisième chose, c'est que l'Université York vient de prendre position sur la question de la repatriement de la constitution en pensant au sénat de l'Université York une résolution disant que le repatriement doit reconnaître que l'article cent-trente-trois de l'Acte de l'Amérique du Nord s'applique au gouvernement de l'Ontario — c'est-à-dire que le gouvernement de l'Ontario soit gouvernement bilingue. Et la raison pour laquelle elle a fait ceci, c'est que l'Université York, reconnaissant à travers le collège Glendon, était une université bilingue — doit défendre le bilinguisme.

Alors, vous voyez qu'il y a toute une série de choses qui ont changé pour les franco-ontariens, non seulement à Glendon, mais aussi à York: graduellement, l'Université York est en train de dire au franco-ontariens ceci. C'est que, si les franco-ontariens le désirent, l'Université York est prêt d'assumer la responsabilité de servir leur besoin. En français, en temps d'université bilingue. Ceci est une décision extrêmement importante. C'est une décision dont l'importance historique est énorme parce qu'elle implique ceci. Il y a dans le nord de l'Ontario deux universités bilingues. Si les franco-ontariens le désirent, il y aura une troisième université bilingue, non seulement à travers un collège bilingue, mais dans sa totale présence c'est-à-dire l'Université York. Ceci est *extrêmement* important.

Aside from academic changes, are you pursuing any specific evolution for Glendon?

What I would like to see develop is what I'd call the Glendon style of life.

We already have that. It's called the Pub.

Yes. It is. And that's why I did back the Pub in the recent problems concerning security. That is why I went a long way to say that the Pub had a role and a place at Glendon. And I *want* that role to be maintained. It's rowdy, sometimes, of course. But it has a very important place in letting the students have their own place where they can be noisy if they want to, where they can relax — as long as they remember that it's still part of the Glendon style of life and that they should temper their activities with moderation — I don't want things to be broken or the facilities to be damaged, but I feel that this is part of the university life.

The Glendon style of life is one where you have high intellectual thinking, good friendship — friendship which you can appreciate for the rest of your life and keep for the rest of your life. Once you have made them they can be real, true friendships. I think Glendon has that. And if it does develop that quality of friendliness, of openness, of intellectual interest; then it will increase its reputation.

So the Glendon style of life, if it combines both dimensions of study and relaxation, may finally be the real strength of Glendon. Because it doesn't depend on administrative decision — it is a community type of life which produces extraordinary results.

POETIC LICENSE

L'intensité

L'intensité
de vivre
les passions
qui s'emparent de moi

Les turbulences
dans mon esprit
la fureur
qui bouillonne en moi
l'éclat de génie
qu'est la folie.

Torture douce
qui me fait souffrir
tu me donnes
l'inspiration
qu'il me faut
pour pouvoir
survivre.

J'éprouve autant
de bonheur
à pâtir
au à jouir.

Les deux pôles
se rencontrent
pour former
une Union
circulaire,
mystique.

Les événements
passent
d'une allure vertigineuse
devant mes yeux,
et j'essaie
de les saisir
de les assimiler
dans mon être
sans trop
de succès....

La plus-que-personne

La Parade

Dans le coeur
de mon âme
je vois le monde
passer.

Les larmes
les rires
les joies
les délires
je les vois tous

La ligne éternelle
ne se rompt pas
elle continue

Les générations
se paraderont
avec leurs prouesses
et leurs échecs

Je les regarde
du coin de l'œil

Le Visionnaire

Je bats
mes poings
contre le mur,
et le sang commence
à couler.

Je suce le sang
rouge et vil
qui entache
qui entache
mes mains.

Si les douleurs
de la vie
fussent aussi pénibles
que ça,
je ne me plaindrais
pas.

三春风艳陶不醉

一朝归去展宏图

汤晓 - 九八 - 年春

When I came from the East to the West, I brought with me one day extra. Now, flying together with the earth, I'll catch up to give the day back. No more, no less. But there is something I'll keep with me forever. Something we call friendship — that which makes our life worthwhile. I arrived as a total stranger, yet I'll leave with a great many to cherish and remember.

On the eve of my departure, I'd like to give my thanks to York University, Glendon College which has provided me with excellent study conditions. To my unforgettable teachers and friends who have all helped me one way or another, let me also extend my heartfelt thank you!

I hope to see you all one day in China.

Waving my hands
not for good-bye
I'm just catching the spring
now we share
nothing is truer than the moment of present
Before and after we are not sure
I'll tell you wirelessly
How much air we can take
When your land is covered with snow
I'll send back a leaf of spring
I don't like willow
So give me smiles
That will grow
For thousands of miles

The Sprouting Grass

by Li Gen

You are tenderly green, showing your suffering from frosts;
You are firmly green, no wonder — you are from the severe cold;
Oh, you are tenaciously green, freely green!

I ask: don't you despise the scantiness of the land?

I ask: don't you complain about the harshness of the wind?

I ask: don't you wish to fly away with the blue crane?

The sprouting grass answers no words. She is silently spreading green all over the land, with never a thought of herself.

Then I ask myself again with hands on my heart:

You, are you also the sprouting grass?

Joy Chao
汤晓

Kite

On the green grass field, I picked up the line of the dreaming kite of my childhood. It links my green wish, clouds my smile, temptation of hope and shining, lost call of the mother.

But, the line is broken! Broken by the thunder.

The kite is drifting in the miserable rain and wind
of disappointment.

On the green grass field I've decisively picked up the line of thought, tightly tying up the kite that no storm can attack, no thunder can shake, no curse can hurt.

Kite, flying over the blue sky.

Kite, my banner of belief.

An Obscure Poem

Near and far

You

Now look at me

Now look at the clouds

I feel

you are very far

when you look at me

You are very close

when you look at the clouds

A curve

A bird swirls swiftly in the swirling wind

A small boy is picking up a coin

The grapevine extends its tentacles
for imagination

The tide recedes cowardly

in order to tower up its back.

CULTURE VULTURES

JOCK MacDONALD: A NAIF APPRECIATION

Now that the hoopla, the banners, and the crowds have departed from the Art Gallery of Ontario, we finally have a chance to view some **Canadian** art by two great practioners, Jock MacDonald and David Milne. I choose to discuss the former because he's still a virtual unknown east of the Rockies.

I mean, we know Turner and Vinnie and Gaugie were geniuses, right? But Jock who? Must be Lanny's father, eh? A Canadian genius? You're bullshittin' me, you say! But I'll go out on the limb of a Norway Spruce and even fall off shouting that Jock MacDonald is a world-class painter, and I'll fight anyone who says different!

I don't know much about the man, and I don't *want* to know. He died in 1960, after an incredibly prolific life of 67 years. He started out painting Emily Carr — like landscapes, and somewhere around the mid-thirties discovered Picasso, Kandinsky and all those other crazy European abstractionists. Then he took off like a bat out o' hell, in all directions at once. The record is in this Retrospective: savage, immature, introspective, retrogressive, deformed, perfect, sensual, visionary, wondrous, stupid, uninhibited (that's the word!) art. It's all here, a massive outpouring of crude all-embracing talent.

It's the rare abstract artist these days who can make the young 'Conceptual' coxcombs cringe and the starchy old ladies twitter in admiration. Yet this is precisely what happened on opening night. I never have felt so embarrassed by the intolerance of my own generation, and so in tune with the responses of my elders. What in MacDonald stirred them? Well, he's a sublime colourist, a master orchestrator of shape and volume, and especially in his last paintings, a Man with a profound and mystical perception of death in all its grandeur and mystery.

What else? He's funny — a cartoon



JOCK MacDONALD's Indian Burial Ground, painted in Nootka, B.C. in 1937.

Cubist, an eclectic pink elephant in the super-serious realm of theory. He throws all of Kandinsky's styles into a pot and stirs. His early landscapes are magnificent, easily the equal of his predecessors. Above all, he's never stale or repetitive — each canvas or watercolour is a rebirth.

You probably gather that I love ol' Jock MacDonald, and I have ever since

the first work I saw ten years ago. So imagine my orgasm at this Retrospective — I hope everyone will go and share the vibes. After all, there's no line-ups, everyday low prices, you can stay all day if you want, press your nose to the canvas without being throttled by a guard, and generally enjoy the (re)discovery of a forgotten Canadian artist. Beauty, eh?

STUDENTS INVADE GLENDON GALLERY

by Susan A. Coates

The forty-eight students belonging to Glendon's Line and Form class (Humanities 250.6) are featured until April 16, 1981 in the current exhibition at the Glendon Gallery. The works selected for the show are a cross-section of the class's accomplishments this year and each member is represented by at least one work.

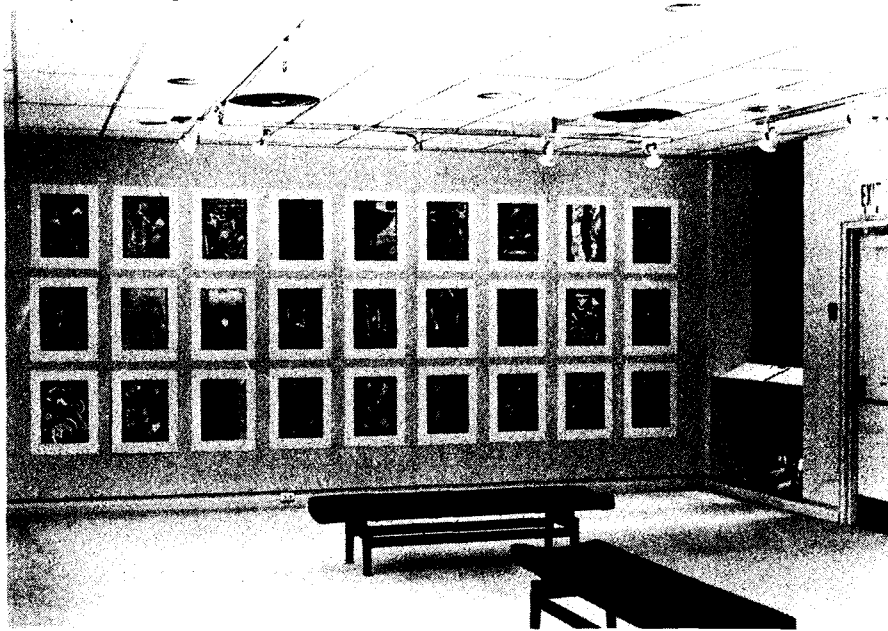
Their instructor is Mr. Peter Kolisnyk, a prominent Canadian artist who has exhibited widely throughout Canada and the United States. He has also done theatre designs for companies in Toronto and Kingston, and he is a member of the Royal Canadian Academy of Arts.

Most of the students enrolled in this course had little or no prior formal artistic training. Mr. Kolisnyk has



introduced to them the basic techniques and problems of art. During the year they experimented with various media such as pen and ink, water colour painting and mono prints to discover how the use of line and form influences the final product.

This show is impressive because it reveals how in eight short months students who are given the basics of artistic technique and encouraged to use their powers of observation can produce some very beautiful and sophisticated works of art. The fact that only a few of the students are planning future formal artistic endeavours is not a failure for Mr. Kolisnyk because he has shown the entire class a new way of looking at their world, which is a valuable skill that they will never lose.



MUSIC NOTES

by Erik Schasmin

In the last issue of Pro Tem, I asked readers to send in their three favourite Beatles songs of all time. Unfortunately, most people thought that Pro Tem had been closed down for the year, and thus we received an insignificant number of responses. But we at Pro Tem are made of sterner stuff than that — we don't give up easily! So we have compiled the results *nonetheless*, and are surprised to learn that the choices which resulted from the survey are identical to our Music Editor's choices.

Many of you may have been wondering what the three

favourite Beatles tunes of a typically great music editor like myself are. Well, here they are: **1. Revolution, 2. Yer Blues, 3. The Long & Winding Road....** Speaking of the Beatles, former Glendon student and CKRG manager **Alan Lysaght** is having his special documentary on the Beatles premiered in New York in a few weeks. Torontonians should be able to hear the Beatles special on Toronto's Q107 in a few months....

Speaking of Toronto, members of the Glendon community may be interested in knowing that the Idles will be back together soon. Don't miss them when they open for Loverboy at the Masonic Temple. Friday, May 15.

HOMETOWN TALENT IN DRUMMER CLARKE

by David Tooke
Transportation Editor

Outside of New York, Toronto contains the most jazz clubs per capita in North America. However, most of the fine musicians in this city go virtually unrecognized. Drummer **Terry Clarke** is typical of the breed. An accomplished player, he has performed at Glendon on numerous occasions, in addition to being a regular with the *Boss Brass*, *Ted Moses* and the *Ed Bickert Trio*. Internationally, he came to prominence in the mid-'1960's with the quintet of alto saxophonist **John Handy**, and more recently with guitarist **Jim Hall**. Within the past month Clarke and fellow Torontonian, bassist-pianist **Don Thompson** have recorded a trio album with Hall (for the Concord label) and will soon embark on a European tour.

Pro Tem's *Transportation Editor* **David Tooke** recently spoke to the drummer at his home.

You're from Vancouver; what type of training did you have there?

I began studying with Jim Blackly, who I stayed with for five years on and off. I was looking for somebody really good and he came highly recommended. I managed to do a lot of playing in Vancouver, because there was a lot of jazz around. It was the type of training you can't get anymore because there just aren't many clubs where you can play. So I had a unique combination of having lessons from someone I think is the best drum teacher in world and being able to apply that night after night.

What kind of exposure did you have to jazz in Vancouver?

I thought it was fantastic and couldn't believe the amount of activity. Now there is nothing going on in Vancouver. Plus we got to hear a lot of people from the West Coast come up to play. We had Miles Davis and Cannonball Adderly, Wes Montgomery and Barney Ressel, who I did my first concert with, plus Don Thompson. Then, twelve years later, we ended up playing together at Bourbon Street.

Tell me about playing with John Handy.

That was a real dynamite time for us. It was my first time playing with a real heavyweight sax player, and he had just left Mingus' band. But I remember that after the first week of playing with him I was just drained, we put so much into it. Then two years later he came back, and all of a sudden it worked and felt really good. That was in 1965. Then in June we went to San Francisco and Ralph Gleason gave us a rave review in the San Francisco Chronicle, and other people picked up on us. It was really an integrated quintet (Handy, alto; Clarke, drums; Don Thompson, piano; Jerry Hahn, guitar; and Michael White, violin), with different types of music and people. When the Monterey Jazz Festival came in September we weren't in the lineup, but the people of San Francisco got together a petition with so many names we were then included for Saturday afternoon. We really stole

the show — when we finished the place erupted — it was an incredible experience. After that the band broke loose and we all became known. The record from the festival (John Handy Recorded Live at the Monterey Jazz Festival, Columbia (S9262) became a bestseller and we all got on the 'Downbeat' polls.



Terry Clarke is finally breaking through into fame.

Do you find a special musical bond between yourself and Don Thompson?

Yes, Don always knows exactly where I am, partly because he knows my playing so well. I don't even have to think about it anymore. There's a lot of ESP that goes on and also surprises that make it magic. Like any band, same with Jim Hall's trio, it's just that kind of trust; you can go out as far away from the melody as you want and the other two will always be there. It's the same thing that John Coltrane and Elvin Jones had. The same with every leader and drummer, there's always been the same kind of access between, say, Miles and Philly Joe Jones, Miles and Tony Williams, Max Roach and Sonny Rollins. If that kind of feeling, that necessary trust, extends to every member of the band then you really have something.

They had the big festival in Edmonton last summer.

They had a jazz festival that happened to be held in Edmonton, but it wasn't Canadian. It virtually ignored Canadian music, which was really a crime. It was somewhere the Boss Brass should have played. Maybe it was getting into east versus west and all that crap. I'm sure a lot of good music went down, but no Canadian music.

In 1974 Jim came up to do a duo job at Bourbon Street with an electric bassist, Jay Linhart. Jim and Ed Bickert have been friends since the '50's. So Ed invited Jim and Jay, and Don and I over to his house for dinner and told us to bring our instruments. So we ended up jamming by the pool and it was the first time Jim got to play with Don and I, and he said he wanted to use us his next time up. And it was that thing — from the downbeat of the first tune you know you have a band — it just worked. During the whole job we just looked at each other and smiled.

How do you view the mixture of jazz and rock?

I think it is designed to either make jazz more palatable for the public or rock more sophisticated. It ultimately does not work. More confusion than anything else. I mean, John McLaughlin's band just pummeled the audience. It was more of a power trip, not warm music at all.

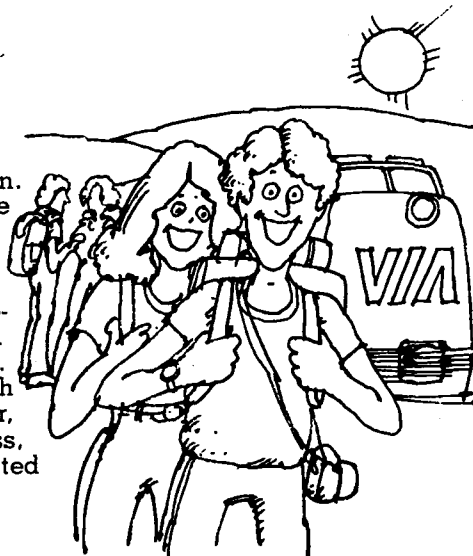
How do you feel about Canada, and in particular Toronto, as jazz centres?

It depends on where your ego is. If you let all of those reviews get to you and try to please everybody you'll never play any music. It's just one man's ears, one man's opinion, one man's feelings that particular night which may be clouded by any number of things. There are too many factors involved. If he felt good that night and liked the music that's fine, if he didn't that's too bad. Maybe if he came back the next night he would have liked it. Maybe I was feeling off, maybe I wasn't playing very good. But I try to maintain a certain level of consistency, and if it works that's great.

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SENEGALESE DANCERS INFLAME

by Rob Knowles

'Nanga deff.'
'Manyi ferek.'
'Beg na tilimaligees.'

This is a typical exchange of greetings one might hear a dozen times a day in the streets of Dakar, Senegal. Last weekend, Dakar came to Toronto via the **National Dance Company of Senegal** in a whirlwind of colour and music. The genre is traditional, but the pace is frenetic and sensuality pervades the atmosphere. From the opening rhapsody, in which three rhythms are played using a single scale, the audience is caught up in the unceasing pace.

Drawing on the folklore of the Mandingues, Malinkes and Wolo ethnic groups, the company presents ritualistic stories in song and dance. There is the story of Singal, the antelope-god, who is killed by an avaricious hunter. Another depicts the ceremony initiating the young Balantes to manhood, and which includes their circumcision and investiture. Interspersed between these stories are musical interludes played on the *balafon* and the *cora*. The balafon is a traditional instrument of Oriental origin whose 21 wooden keys are similar in tone to a piano. The cora is a harp-like instrument with 21 strings. Throughout the dances, the rhythm is kept by three tam tams, whose incessant beating plays in and out of one another.

The most spectacular part of the show, however, is the dancers themselves. Garbed in brilliant colours which change from scene to scene, and wearing long necklaces and resplendent headdresses, they inspired one girl in the audience to exclaim on the necessity of a new wardrobe.

I was not until the end of the performance, after we had filed out of that by now steaming hot house, that we realized the extent of our captivation. The Senegalese dealer in jewellery was plying his trade in the entranceway, crying in French regardless of his predominantly English-speaking client-



tele. Through the throng, then, came the dancers now dressed in flowing robes like some regal train through the marketplace. At close sight, they

were tall and proud; the men strong and muscular, the women of exquisite beauty. If they return to Toronto, it is a show which is not to be missed!



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AU PUB

by Matthew Douris

Klō is not easily labelled. This was illustrated by their shows of Friday and Saturday nights, April 3rd and 4th in Glendon's Café de la Terrasse. If they could be called anything at all, that would be 'original'; though one could detect the influence of **Talking Heads**, **the Beatles** and perhaps even traces of the attitude of Toronto's number-one crazy, **Joe Hall**. Whatever the ingredients, the final entrée was probably the most stimulating and enjoyable show put on by any band at Glendon this year.

The members of Klō — **Chris and Phil Butterfield**, guitarists and vocalists, together with the bassist-vocalist, and **Rick Socks**, the drummer-vocalist — treated all those in control of their faculties to a mélange of dysrhythmia, discord and sarcastic wit, balanced by their obvious ability to harmonize and organize songs of simpler structure at a level equal to any band you could name.

The weekend's entertainment was a presentation of D House Wood, and gave the student body a preview of the capabilities of *V.P. Cultural-elect* **Yvonne Stevenson**, who, along with

KLO PACKS CAFE



Klō was a runaway success in the Café last week. It's a pleasure to finally find a Toronto band with a sense of pitch.

D-House Prez **Mike Bunn**, organized the affair. It is interesting to note that, with an admission charge of only \$1.50, their enterprise came within approximately \$60.00 of breaking even. Dare I even hope out loud that this continue next year?!

In short, Klō is definitely an act worth seeing and seeing again. As of this writing, upcoming Klō gigs include

April 16th in the Cabana Room of the *Spadina Hotel* and May 11th at *Grossman's Tavern*. Great venues, four-star band: **GO!**

(Ob by the way, it's interesting to note that D-House would not have lost quite as much money had the new student council president paid to get in, like the honest paying students in attendance.)



MAN OF THE YEAR

It was really no contest at all.

What person on this Campus has broken his back to involve students in a healthy balance of social activities ranging from dances to famous personality interviews? Who has brought students together in one of Glendon's most successful clubs? Who's the weirdest person at Glendon? Why, it's none other than your friendly neighbourhood radical Indian, *Bongo 'I Just Wanna Dance' Kolycius!* The proclamation was made with great pomp and ceremony at last Week's Coronation, and it was with the same pomp and ceremony that Mr. Phantom honoured Pro Tem with the following open letter to all who express interest in our own *Radio Glendon!* So enjoy!

Orientation Week next September will see Radio-Glendon broadcasting 24 hours a day. This will be ideal for getting first-year students involved, and not only in the station, but also in the paper, the theatre, Cinema Glendon — all Glendon organizations.

I suppose it's partially my fault that there were so few people involved in the day-to-day maintenance and programming sides of the station. I tried to do everything myself and consequently not everything was done exactly as it should have been. Hopefully next year's staff will learn from my mistake and the operation will be more of a team effort.

I suppose I'm a bit disappointed that we didn't get as many 1st year students involved as we had wanted to — or French students.

Our major problem is financial, still. We didn't get anything from the Trust Fund, so we're in pretty dire straits. If we had had more money then we could have done more interviews — but this year we just didn't have the equipment or facilities necessary to motivate people to do a good job. An inadequate or barely-functioning studio just won't draw enough students.

Of course, there will be people who object that our job is to play music, not to go and do newsmagazines, interviews and specials; but our function is to *keep people informed* about Campus activities, about what's going on — events that students can get involved in. Music is only the outer shell of the station's programming.

I don't understand why more residence students don't get involved. We should be working closely, but that's not happening. And the reason why that isn't happening is that there's nothing to keep people informed — to function as a hotline. We could be that hotline.

We went to Residence Council to ask for \$700 to try a three-month experiment in 16-hours per day of broadcasting to the residences. If the experiment succeeded, we'd apply to the CRTC for a small carrier current license so we could run legally.

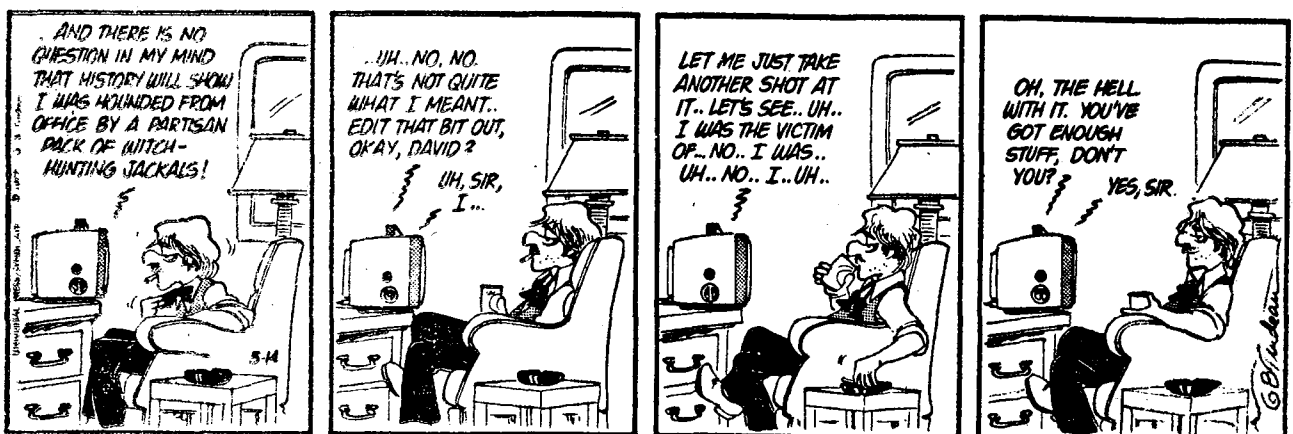
But Residence Council turned us down — they want us to wade through piles of red tape right from the start, and we just don't have the time or money to go through the preparation of going to Ottawa and hiring engineers to appraise the system and doing feasibility studies. CKRG broadcast to the residences three years ago. We'd like to do the same thing.

If students could tune us in in the residences then everybody in residence could get up in the morning, turn on their radio, and find out what's going on that day.

The people we had working for us last year were, much like myself, largely inexperienced. There were a few veterans, but on the whole our staff was made up of first-year students who grew quickly.

The typical student we're looking for is the type with imagination — you need people who want to experiment, not just play music. We want to expand and try new things

INTERVIEW WITH JOE HOLMES, FIVE YEARS FROM NOW:



— this is a very imaginative medium, so why not exploit it to its full potential?

So a lot of this year's success is directly attributable to people like, say **Peter Horvath**, who was always ready to help out putting up posers or cleaning up after a dance. It's people like him who keep Radio Glendon going.

We plan of having a staff member next year whose sole job will be contacting the record companies for free records. We'll also have someone in charge of the French programming; we've offered 10 hours of French air time next year and I hope they can fill it. If they can then they can have more.

Next year we'll also have much more block programming — say, four hours of jazz, four hours of blues, or classical. Even spoken word. It should help to open up new horizons for people by exposing them to new forms of music.

Our survey revealed one important thing to us: we didn't have enough versatility this year. We played too much rock

and new wave.

This is exactly the reason why I'm pushing block programming — it will **force** people to be versatile. In the end, it can only be good for them.

We held many events and the most successful one of the year was the **Miss Glendon Pageant**. It was the highlight of the year for us; everyone got involved and had a good time. **Mark Smith, Cathy Knights** and several others worked pretty hard to make it a blast.

The Chart helped us a lot. We may shorten it next year and will use a lot more discretion to prevent one artist making it more than once per week. But it was a great addition to Radio Glendon.

And that brings up Pro Tem — the support we've received from **Joseph Holmes** and the paper was very important for us. We got the Chart and articles and advertisements free, plus a lot of general moral support: just being good neighbors.



Blow it out your ear, Bongo.

Would you buy a used radio station from this man?



**MICHAEL McCABE
& LEE ZIMMERMAN**
Sports Editors

SPECIAL DOUBLE-HEADER BASEBALL SCOOP

MICK'S PICKS

The season's barely begun and already I'm haunted by the sound of cleats pounding a picket line. Assuming the catastrophic players' strike is averted, this should be one of the most exciting seasons in years, with tight races in all four divisions, and new winners in each. This is how I rate them:

AL EAST

1. Milwaukee
2. New York
3. Cleveland
4. Boston
5. Baltimore
6. Detroit
7. Toronto

AL WEST

1. Texas
2. Oakland
3. Kansas City
4. California
5. Chicago
6. Minnesota
7. Seattle

NL WEST

1. Cincinnati
2. Atlanta
3. Houston
4. Los Angeles
5. San Diego
6. San Francisco

NL EAST

1. Montreal
2. Philadelphia
3. New York
4. St. Louis
5. Pittsburgh
6. Chicago

Here's a synopsis of the American League predictions in depth:

AL EAST

1. Milwaukee — How can they lose? With the acquisition of Ted Simmons, Rollie Fingers and Pete Vuckovich, the Brewers have shored up all their weak spots. The latter two improve their pitching depth immeasurably, while Simmons, baseball's best all-around catcher, joins an already awesome batting brigade (Cecil Cooper, Ben Oglivie, Robin Yount, Gorman Thomas). However, the health of two hey athletes — Larry Hise and Don Money — is essential to the inauguration of a new dynasty. I sense that this is the year it all begins.

2. New York — The Yankees have the most experienced and excellent pitching staff in the AL, and an offensive lineup that could fill two teams

with first-rate talent. Their outfield, in particular, is so top-heavy that the addition of Dave Winfield and the trade of Ruppert Jones caused barely a ripple. I suspect that this many Glory Guys can't form a cohesive enough unit, given a rookie manager and an asshole owner. Milwaukee has improved so much that this race won't be decided until October.

3. Cleveland — You might think I'm insane, but remember that the Indians were only two games under 500 in 1980; that they've added Bert Blyleven, who's capable of winning 15 games in a more free-pitching league; that their potential star, André Thornton, missed all of last season on the disabled list; that they had the AL Rookie-of-the-Year last year (outfielder Joe Charbonneau); that Len Barker won 19 games (and he's only 25 years old!); that Wayne Garland and Ross Grimsley are due for mid-career comebacks; that their roster boasts such dependable veterans as Mike Hargrove and Jorge Orta, along with sensational kids like Charbonneau and Miguel Dilone. You'll be hearing a lot from Cleveland.

As for the rest — Boston's lost Fred Lynn, which has hurt. Even if pitcher Frank Panana recovers his top form, this will be a rebuilding year for the Sox. I have the intuition that Baltimore will finally become the .500 club they deserve to be. Jim Palmer's not indestructible, and this might be his wash-out year. Steve Stone is too old to repeat his 25-win season, and other stellar feats (i.e. Eddie Murray's) were just too good to be true. Look for a lot of award-winning performances from 'Raging Bull' Earl Weaver as his Orioles get pounded on the ropes. Detroit has improved, but not enough to gain any ground in this division.

As for our own Blue Jays, I think they'll give the Tigers a real fight, and probably finish with at least 70 wins and last place for the last time.

AL WEST

1. Texas — Like Milwaukee, the Rangers have touted for greatness before, but something's always gone wrong. They should squeak through this year in a race that includes four, maybe even five, teams. It all hinges on the right arms of Steve Comer and Jim Kern. Texas needs Comer to recapture his '70 record of 17 wins, and Kern's recovery from an off-year would create the league's most solid bullpen. Rich Honeycutt, acquired from Seattle, adds youth to an experienced starting rotation (Comer, Matlack, Jenkins, Medich). Catcher Jim Sundberg is in his prime; the infield, including standouts Buddy Bell and Bump Wills, looks set at all positions. The outfield, with Al Oliver, Mickey Rivers and Leon Roberts is outstanding. In the hands of a new and shrewd manager, Don Zimmer, the frustrations of the past may be forgotten.

2. Oakland — The extraordinary Billy Martin produced miracles with this team last season, and the magic should keep working now that his young fleet are poised for a pennant run. Martin turned crippling shortcomings, like the lack of a bullpen, into blessings, since his starters set a modern-day record for complete games (94). The offense has speed and power, and three players — Dave Revere, Mitchell Page and Tony Armas — are on the verge of stardom. If journeyman Cliff Johnson can become a dependable DH, Oakland could take it all, but it will be a real dog fight with Texas.

3. Kansas City — K.C. should sag, but not dramatically. They are a balanced team, set at all positions, but the loss of catcher Darrell Porter could weaken them. A few promising rookies will keep them in contention.

4. California — Injuries plagued the Angels throughout 1980, but they got the better of the Big Deal with Boston, which brought in Fred Lynn, Rick

Burleson and Butch Hobson. Add these to the existing offense, which contains Rod Carew, Don Baylor and Bobby Grich and the prospects look bright. However, youth is decidedly lacking in their line-up, and their starting pitching is anemic. Unless all the former Bosox can remain healthy all year, this could be another time of famine in Angel City.

5. **Chicago** – The White Sox have a new owner, great potential, a superior infield, Ron Leflore and Greg Luzinski. Make of that what you will. They could challenge for third.

As for the rest: Minnesota remains so-so, and Seattle sacrificed too much for Richie Zisk and Jeff Burroughs. Power isn't everything, but these two modern Killebrews should drag the Mariners above the 100-loss mark.

ZIM'S WHIMS

Well sports fans, spring has sprung once again. The chirping of the birds, the sprouting vegetation, the sunny skies, the tingling smell of decomposing earth, all of this can mean only one thing - it's time to **PLAY BALL!** As my fellow Yankee fan and assistant sports editor has seen fit to predict the final standings of the American League, I will take upon myself the unenviable chore of forecasting the National League.

Next to the A.L. East, the N.L. East will be the most competitive in baseball. Any one of four teams could easily come out on top. To avoid being tarred and feathered by an angry mob of rifle-toting francophones, I have no choice but to pick the Montreal Expos for first place.

1. **Montreal Expos:** Of the top four contenders, *les maudits français* would seem to have the best starting pitching. Steve Rogers, Bill Gullickson, Ray Burris (formerly with the Cubs), Scott Sanderson, and (when he returns to the active roster) David Palmer are as good as any around. The bullpen is composed of cagey veterans. Stan Bahnsen (who once was rokie of the year for the Yankees) and Bill Lee will share the middle to long relief roles, while Elias Sosa and the indestructible geriatric Woody Fryman will take care


of short relief. If they take their Geritol regularly, these old-age pensioners should do a pretty good job this year. Behind the plate is Gary Carter. Despite the fact that 99.9% of his homeruns are hit with nobody on base, he is indisputably the best catcher in the League. For some reason, les expos unloaded their power-hitting backup, John Tamargo, and replaced him with some bimbo named Bobby Ramos. Why, even a quivering bowl of gelatin like **Georges Lemieux** could do a better job behind the plate! At first base is Warren Cromartie, who has beaten off in successive years the challenge of Rusty Staub and Willie Montanez. He is an adequate fielder and a fine batter. Rodney Scott provides great range at second and speed on the basepaths to make up for his woeful bat. Chris Spier is oh so steady at short, while the talented Larry Parish is fighting to hold on to his job at third base, a position coveted by rookie phenom Tim Wallach. The outfield is extremely solid. When he's mentally and physically healthy, right fielder Ellis Valentine is unsurpassed both offensively and defensively. André Dawson is the best centrefielder around these days. The one question mark is left field. With the departure of Ron Leflore, Manager Dick Williams has handed the job to minor league sensation Tim Lincecum. This could prove to be a mistake. Jerry White has proven himself to be the best reserve outfielder in the game. Whenever he's been given the chance, he's performed brilliantly for Montreal. By rights, he has earned a starting job. Lincecum has never even played outfield before. If his hitting doesn't make up for the many errors he will make, look for White to take over in left. The other members of the Bus Squad (Broke underrated superstars) are all solid; Rowland Office and Tommy Hutton head up this bench strength. The Expos are hungry. This year, their hunger will finally be satisfied.

2. **St. Louis Cardinals:** The Cards and Manager Whitey Herzog were very busy over the winter. Talented players such as Darrel Porter, Sixto Lezcano, Larry Sorenson and especially Bruce Sutter will make St. Louis the runner-up team in the East. Sylvio Martinez,

Bob Forsch and Sorenson highlight the starting rotation, while Sutter is a bullpen unto himself. Gary Templeton is the best shortstop in baseball, while Keith Hernandez is one of the best at first. The outfield is solid as well. However, St. Louis gave up a bit too much in return for their new acquisitions. It will be close, but the Cards won't quite make it this year.

3. **Philadelphia Phillies:** The Phils got talented outfielders Gary Mathews from Atlanta, then proceeded to dump power-hitting Greg Luzinski. The problem with Dallas Green's team this year is age. Pete Rose, Bake McBride, Sparky Lyle, Ron Reed and Tug McGraw all are in desperate need of Grecian Formula 16. And Steve Carleton and Bob Boone aren't teenagers anymore either! Philadelphia had to give up their best young pitcher, Bob Walk, in order to get Mathews. Other than Carleton and Christionson, they've got no starting pitching to speak of. They will definitely not repeat as division champs, let alone as world champs.

Pittsburgh Pirates: The Bucs are in trouble. Their pitching staff is only mediocre, with Jim Biby and Rick Rhoden being the only two dependable starters. Don Robinson and John Candelaria are both injury-prone. In the bullpen, Kent Tekulve has shown signs last year and this spring that he won't be the super-human stopper the Pirates relied so heavily on a few years ago. The other reliever, Grant Jackson, is over the hill. Willie Stargell probably won't last the year. Jason Thompson



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Take part in this annual celebration of the world of Canadian letters. Irving Layton, P.K. Page, Pat Lane, Raoul Duguay, Bob Kroetsch, Eli Mandel and many others will be reading and conducting workshops at Collingwood's Cranberry Inn.

New this year will be a Poetry Cabaret and an invitation to all participants to submit poems for inclusion in the Festival Anthology.

For information on details of the Weekend write:

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is excellent at first, but the rest of the infield is pretty old - especially Foli and Garner. In the outfield, Dave Parkers' knees are about as sound as Bobby Orrs'. The Bucs could finish as high as 3rd, but 4th looks more realistic.

New York Mets: Two old friends have returned to the fold - sluggers Dave Kingman and Rusty Staub. Both are butchers at their respective positions - outfield and first base - but are magicians with the bat. Lee Mazzili in centre and infielder Joel Youngblood are good players. Pat Zachary is their only good starter (whatever happened to Seaver, Koosman, Mattlack and Ryan?), and Neil Allen their only competent reliever. The addition of ex-Blow Jay Bob Bob Bailor could turn New York into a championship... then again, maybe it won't.

Chicago Cubs: Rick Reuschel. That's all.

NATIONAL LEAGUE WEST

1. Houston Astros: What a pitching staff! Even after losing J.R. Richard to a stroke, the Astros have an awesome starting four: Nolan Ryan, Don Sutton, Vern Ruhle, and Joe Niekro. The bullpen, headed by Joe Sambito, is competent. Alan Ashby is solid behind the plate; the outfield of Cedeno, Cruz and Canadian Terry Puhl is outstanding. The infield is fairly good, led by second baseman Rafael Landestoy. Ex-Blow Jay Gary Woods heads up a fine bench. With or without J.R., the Astros will repeat as Western Champions.

2. Cincinnati Reds: Tom Seaver and Mario Soto highlight the starting rotation. Matt Bair and Tom Hume man the bullpen. Johnny Bench will be switching from catcher to first throughout the year. The outfield of Collins, Griffey and Foster is superb. Driessen, Kenedy, Conceptione and Knight make up a fine infield. With better pitching and more security behind the plate, the Reds would win it all. As it looks right now, they'll be runners-up.

3. Atlanta Braves: The Braves will be the surprise team in baseball this year. Their infield is one of the best in baseball: Chambliss, Horner and Ramirez stand out in particular (with ex-Blow Job Luis Gomez as insurance at shortstop). Alexander, Perry, Boggs and Walk give Atlanta a good starting four, with Garber and Camp in the pen. The weakness lies in the outfield, where someone's got to replace Matthews and Burroughs. The addition of millionaire free agent Claudell Washington will help only a little.


4. Los Angeles Dodgers: What happened to that great pitching staff of years gone by? Messersmith, Sutton, Rau and Rhoden formed a great staff a few seasons ago. None is left today; who is? Fernando Valenzuela, that's who! This rookie, along with superb Jerry Reuss are the only excellent pitchers L.A. has this year. Terry Forster used to be the stopper, but it is questionable whether he can come back from his arm problems. The infield, headed up by Cey, Lopes and Garvey, is ancient and this is the year they will show it. Reggie Smith is the best outfielder L.A. has, and he's pushing 35 with a sore arm to boot. This team is on the way down.

5. San Diego Padres: Wise, Curtis and Mura are the best starters, and that's not saying too much. No bullpen, no bench. No more Dave Winfield or Jerry Mumphy in the outfield. The Padres got a good one from the Yankees in Joe Lefebve. He combines power with fine defense. Rupert Jones came over in the same deal. He's got good range in centre field; if he could only hit, he'd steal upwards of 80 bases. San Diego would finish last if not for the Giants.

6. San Francisco Giants: Frank Robinson will either have an ulcer or grey hair or both before the year is out. Vida Blue and Jack Clark are the whole team. And to think that Toronto just missed acquiring this franchise - what a shame, they would have fit in so nicely in this town.

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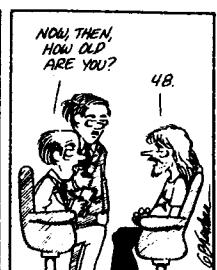
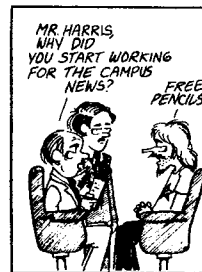
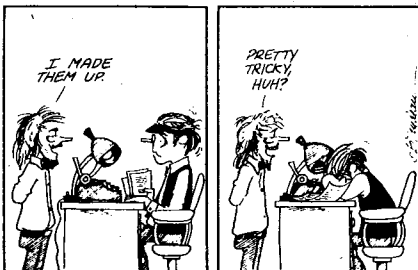
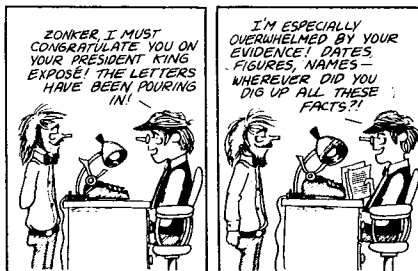


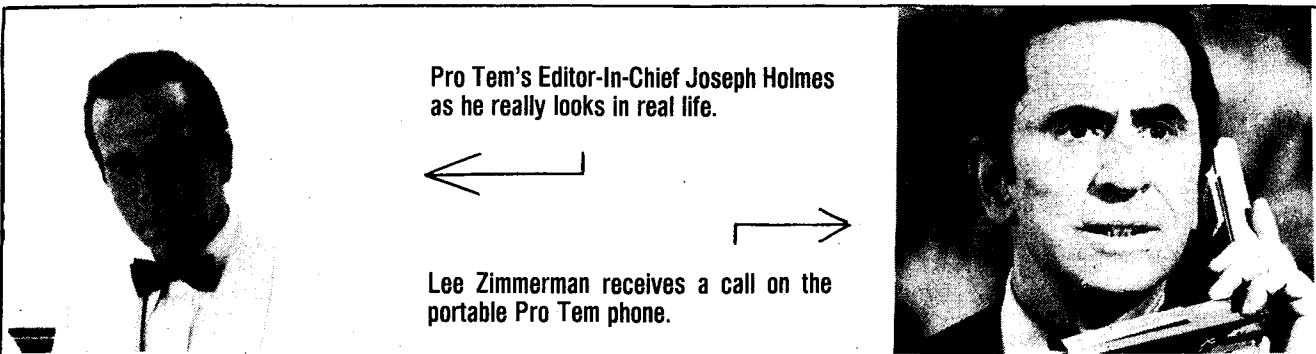
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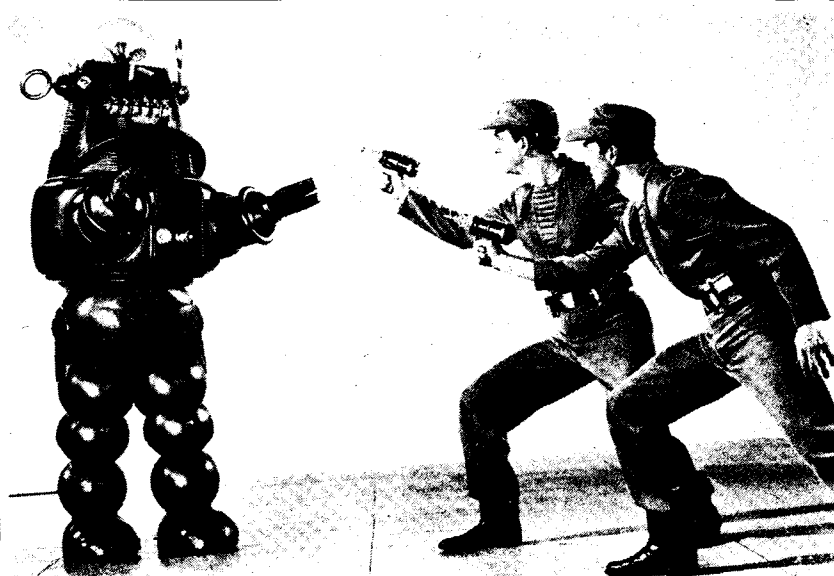
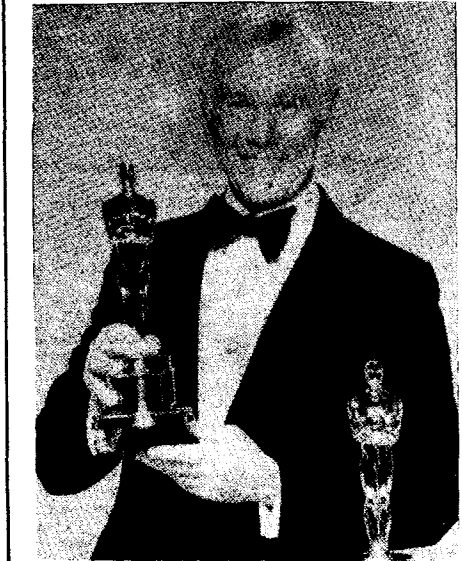




Pro Tem's Editor-In-Chief Joseph Holmes as he really looks in real life.

Lee Zimmerman receives a call on the portable Pro Tem phone.

*rrr-iii-pp! -- Joseph Holmes! For the most overspent budget....



Glendon Security Guards in action against Marshall Katz, Sr.

Who is that masked man?
 Many's the time we've asked ourselves that selfsame question.
 So we took it upon ourselves to ask even more questions in an effort to discover just what makes Glendon's most popular student tick. Here's what we got:

What was your biggest disappointment at Glendon?

Finding out that the people at Glendon really do have as low a mentality as I was told.

What do you think of our new GCSU president?

Who?

What do you think of the GCSU?

What's that?

What do you think of the Café de la Terrasse?

It's OK if you like eating at hot dog stands that have just run out of hot dogs.

What do you think of Pro Tem?

The best thing to come out of Glendon in 10 years.

What do you think of Glendon?

Best nursery school I've ever seen.



The Movie Buff

by The Blob
Celluloid Editor

YOWSA YOWSA YOWSA!

They said it couldn't be done — **and it couldn't!**

Yes, I kid you not — **Val Hart** won the last Movie Buff Quote! But I just **can not** believe that only **one** of you people recognized **Clark Gable** and **Claudette Colbert** in their Academy Award-winning performance from *It Happened One Night*.

But even **MORE** painful is the cruel trick played on me by Fickle Fate — or maybe you didn't know that I am driven to **Retiring** and cowering in hiding by the **intolerable humiliation** heaped upon my superhuman shoulders by **LOSING A TWO-WEEK TRIP TO FLORIDA FOR TWO** by flubbing the answer to '*In what movie did Clark Gable win the Best Actor Oscar?*' Stupid me said **GONE WITH THE WIND!** **WHAT AN ASININE THING TO SAY!!** **AAIIIIIIIIII!**

And so it is my painful duty to announce that this is the **last** Movie Buff **EVER!** That's right — after untold years of entertaining the masses with mnemonic quizzlers, Ye Olde Movie Buffe Auteur hereby bids a fond adieu to the adoring throngs.

And for our final walk through Memory Lane, this week's quote is from a great movie with **very** ominous overtones. For example, this is the last dialogue in the film:

'Every one of you, listen to my voice! Every one of you, wherever you are — whatever time it is — watch the skies — WATCH THE SKIES!'

GLENDON GAYS COME OUT OF THE CLOSET

'Heaven, I'm in Heaven, when we're out together dancing cheek to cheek....'

Now, now, boys! Break it up!

I mean, **really!** And in public, too!

In this serene scene of frolicking family like our two models demonstrate the two-step every boy should know, called the 'Sudbury Stumble'.

(To tell the truth, **Ian** and **Jim** aren't **really** gay... **bi**, maybe. Gay — no sir!)

What some people won't do after they've had a beer!

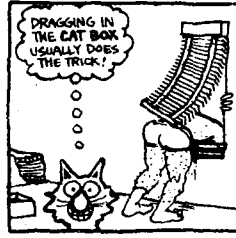
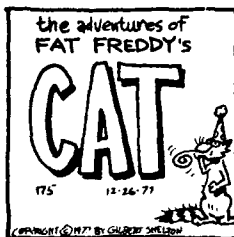
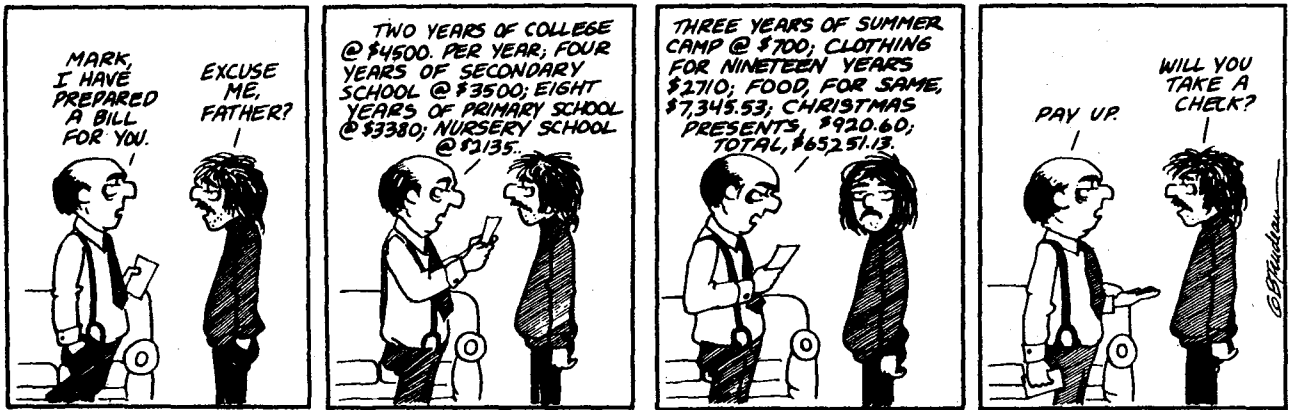


This photo has nothing to do with this week's quiz, but I really like it.

And so, as the swelling evening sun sinks into the horizon, with a hearty heave-ho, a cheerful song in the heart, stars in the eyes and pebbles in the boots, we set out on our journey — laughing at fate and our mothers-in-law.

But don't forget — whatever you're doing — wherever you are — **WATCH THE SKIES!** *Elwy Yost* has a pilot's license!





"... And it's from Marlene. Would you sign the receipt, sir?"

THE 1ST ANNUAL RADIO-GLENDON 'BEST OF THE YEAR' CHART

1. GET OFF THE RADIO..... The Sharks
2. ADOLESCENT SEX..... Japan
3. HIGH SCHOOL CONFIDENTIAL..... Rough Trade
4. SECOND THAT EMOTION..... Japan
5. BORN TO RUN..... Bruce Springsteen!
6. MIRROR IN THE BATHROOM..... The English Beat
7. COCAINE..... Eric Clapton
8. NEW YORK CITY..... The Demics
9. SOLID ROCK..... Dire Straits
10. DON'T STAND SO CLOSE TO ME..... The Police
11. GENERALS & MAJORS..... XTC
12. 1984..... The Thought Police
13. DISGUSTEEN..... Teenage Head
14. MY MISTAKE..... The Kingbees
15. 52 GIRLS..... The B-52's
16. HAPPY HOUSE..... Siouxi & The Banshees
17. TALK, TALK..... The Inmates
18. NOW THAT WE FOUND LOVE..... Third World
19. LONDON CALLING..... The Clash
20. HOSTAGE..... Rough Trade
21. SHUT UP & DANCE..... The Idles
22. SWEET PARANOIA..... Belle Star
23. STAIRWAY TO HEAVEN..... The Idles
24. THE SHAPE OF THINGS TO COME..... The Headboys
25. A QUOI TU SERS..... Valerie Lagrange
26. DRUGS IN MY POCKET..... The Monks
27. TATTOOED LOVE BOYS..... The Pretenders
28. TURNING JAPANESE..... The Vapors
29. LESS THAN ZERO..... Elvis Costello
30. PICTURE MY FACE..... Teenage Head
31. GRADE B MOVIE..... Rough Trade
32. BREAKING GLASS..... Nick Lowe
33. HUNGRY HEART..... Bruce Springsteen
34. GAMES WITHOUT FRONTIERS..... Peter Gabriel
35. HOT KNIFE BOOGIE..... The Good Brothers
36. ASHES TO ASHES..... David Bowie
37. TOKYO..... Bruce Cockburn
38. PASSION..... Rod Stewart
39. (I Can't Get No) SATISFACTION..... The Rolling Stones
40. BABA O'RILEY..... The Who

'The Best of the Year' chart is based on how often a song made it on (and what standing it had on) the previous nine charts.

The **MOST PLAYED ALBUMS** on Radio-Glendon this year were: AVOID FREUD (Rough Trade), FRANTIC CITY (Teenage Head), the Stones' HOT ROCKS, and the Beatles RED Album.

FROM ALL OF US AT R.G.: SEE YOU NEXT YEAR!