Frankie chosen as PRO TEM editor

The basic criticism of this year's PRO TEM by members of the student body has been the lack of Glen­ don content. Too many editions have contained only Canadian University Press articles, stories out of other newspapers and reports concerning events happening outside the Glendon community. It was upon this basic point that John Frankie based his campaign for the editorship of the newspaper. Along with this he promised a fresh and original format, a paper filled with articles about people and activities at Glendon, written by Glendon students. But he in no way suggested that Brock Phillips was in any way the culprit behind the non-Glendon content. Mr. Phillips was forced into the unlikely position of employing the CUP and other newspaper services to gain stories because he was not given support from the student body. There were not enough student ar­ ticles coming in to fill the paper. On this point Mr. Frankie vowed to do his best to generate interest and not create more problems for the PRO TEM staff. He cited his experience in other affairs in which he was forced organize and handle people into performing different duties and he felt he could achieve the same ends by hustling student stories.

Further, Mr. Frankie expressed the idea that there was a need for more French content on the Glendon scene and he was confident that his association with a number of Francophones would bring him success in attaining this goal.

Mr. Frankie was complimentary to­ward PRO TEM's entertainment cover­ age, stating it was interesting and informative but offering new ideas for its improvement and still plugging for Glendon content. He contended that the sports page would maintain the high standard it has enjoyed under Brock Phillips, but added that more low key, down-to-earth articles would be incorporated to appease those dis­ sidents who disagree with the paper's long-standing policy of humorous sport reporting.

The new editor has been at Glendon College for 3 years and is a 3rd year English and History major. He has been actively involved in athletics on the participatory, administrative and coaching levels and has been a part of a number of productions at Glendon. He claims to be fair, open-minded and states that he is the most political charac­ teristic in his "quiet individualism".

Bennett convicted

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COSA interviews 2: Ron and Réjean

Ron did not see day students as alienated from Glendon just because many day students were "off-campusites" and as such had activities. But to create community spirit would not be the role task of the Dean: the Student Union has a responsibility too. Team­ work would be necessary to have "the initiatives in keeping students aware of the problems encountered in conjunction with the day student involvement in activities". The "points pollution" which only increased the communica­tion problem.

Réjean's main concern if appointed Dean would be to personalize the office even more and to place less emphasis on the Dean's role as admini­ strator. Students, he thought, should have a greater role in consulting with the Dean on areas such as discipline. He would democratize the situation by forming a student committee to help decide discipline and to ensure that there was a day student problem (He was of the opinion that the problem was not great.) He would ask the day students for the help of students resident stu­ dents to sit on this consultative committee. Asked whether forming more committees would be a "red tape", Réjean disagreed saying that the "consultation committee was a valuable means of communication.

Furthermore, Réjean saw it as a major prior­ ity to have the students exercise more re­ sponsibility, for example, with the Pipe Room Board. The Dean's position was not that of a "problem-solver, but of a co-ordinator of activities."

As for the question of residence, Réjean ad­ vocated integration of male and female residences if the students themselves supported the idea. Integration has proved successful in B and D Houses, he said, and next year it seemed likely according to the present Dean and Master of Residence that B and D Houses Hilliard would be integrated. Réjean felt that the dons should integrate their residence first and not go to a "detached figure". But Réjean was the only candidate to express a willingness to experiment with one or two senior students as don, "if chosen very well, to avoid problems.

Asked whether forming more committees was his acceptance speech. New editor John Frankie making his acceptance speech.

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NOTICE
NOTICE: THE FROST LIBRARY WILL BE OPEN ON SATURDAY EVENINGS UNTIL MIDNIGHT FOR THE REMAINDER OF TERM

by Lise Padanyi

Each year the Glendon Students' union puts out their own questionnaire which is different from the ones you have seen up to this point within each department. All courses are evaluated at all levels and all the results are published in our Handbook over the summer months. Last year there were a few serious errors in the published results which brought about considerable criticism from several faculty members. It was imperative to have errors eliminated and to come up with sound results.

Under the auspices of the computer director of York Main this can be accomplished with results for each question, each section of the questionnaire, each course/professor per questionnaire returned. The questionnaire is now in the printing process. What changes, if any do you wish to envisage for the following year in the courses you have taken? Would you recommend the course to a friend? If so, why? If not, why not?

The questionnaires will all be back by the 25th of March which will be Your Evaluation Week. It's up to you to make the changes. No one will see the results of the questionnaire until all final marks are in so your responses will not jeopardize your marks. Take serious thought into the matter and, FILL OUT THOSE QUESTIONNAIRES. You have the right to express your opinions - use it!

How is your course going?
Time for a change?

by Peter Bennett

Rick Schultz's Political Science 254 simulated federal-provincial conference on social security and energy concluded late Sunday afternoon with only limited consensus on the issue of oil pricing. The conference began on Saturday morning with the opening statements by the provincial leaders. At that point the discussion centered around the government of Canada's proposal for the implementation of Guaranteed Annual Income. The proposal called for the implementation of a guaranteed annual income for all Canadians over 18 years of age, and landed immigrants, to be based on a negative income tax for supplementary income earned, to be solely financed and administered by the federal government through revisions in the taxation structure to make it more progressive.

Needless to say, the provincial delegations could not accept this and made a unanimously agreed-upon counter proposal which would have imposed a Guaranteed Annual Income, the financing and administration of which would have been subject to negotiation between the provincial government and the federal government and with the provision of an opening formula with full compensation.

Since the federal delegation did not feel that a minimum national standard could be guaranteed under such a proposal, and since the proposal would have the same effect as all existing welfare programs, the proposal was rejected. At this point, the federal government adjourned Saturday's session to the Senior Common Room. Sunday's session on energy began in the same fashion with the opening statements by the leader followed by the federal government's proposal for an oil and gas policy which called for a national marketing board to buy oil and gas out of provincial boundaries and sell it to the rest of the country. In this way, the board, by charging one price, would subsidize the eastern regions while they still depended on foreign crude oil.

When pressed for a price the federal government proposed a domestic price of $6.00 a barrel, with 20% of the revenue going to the federal government and 30% to the producing province, Alberta countered with a price of 50% of the world price with 75% of the revenues going to the producing province and 25% to the federal government. The consuming provinces disagreed with the federal government's proposal of $6.00 per barrel and a 50/50 split of the revenue. Alberta and Saskatchewan withdrew this compromise and consequently, the federal government withdrew its offer of a parliamentary investigation into freight rate disparities and invoking its constitutional right, expressed by all provinces in their opening remarks declaración that the price system would take effect as all existing welfare programmes, the proposal was rejected. At this point, the conference was adjourned.

In your own way.
In your own time.

On your own terms.
You'll take to the taste of Players Filter.

Contest!
Contest!

The Glendon College Publicity Committee will award $50 to the student who designs the best poster for promoting our full-time programme of study. Deadline for entries is April 15. The poster should measure one and a half feet by two feet and be adaptable to a suitable test.

"We're looking for something eye-catching and pleasant to look at", says public relations director Toni Silverman. "Simplicity with a dash of sophistication...", she says, "often combine to create a striking poster."

More information is available at Ms. Silverman's office at the Counselling Centre, or by phoning her at 487-6154.

Energy policy unresolved by 254

written submissions may be sent to the Secretary, Room C102, tel. 6211.
To the Editor:

This is just a letter to attempt to clear up a few very popular misconceptions which arose from the so-called review of "The Merchant" by Mr. William Marsden. I say "so-called review" because it was not a constructive critique of the play but rather a poorly disguised hate-letter against the Dramatic Arts Programme and its director Michael Gregory. Such irresponsible journalism should not be permitted in any publication. The "review" was erroneous and slanderous.

Though Mr. Marsden starts off quite well, why is it that I feel that I have read all this before in an out-of-date Encyclopedia Britannica? It might be because all of the views expressed by Mr. Marsden have recently been completely refuted by such eminent scholars as Eric Bentley and Robert W. Corrigan. The genre of "The Merchant" is farce and are not comedy. The difference between any skill. Their talents are developed and a sense of timing, delivery and company playing are inevitable results. The bawdiness, leering and "crudity" are an essential element of any farce and are written into the text. After all, sex and money are the concerns of any age.

If Mr. Marsden did not approve of the choice of play—fune. That is his opinion to which he is entitled. Many other people on campus share his opinion that they did not like the choice of play, but they still greatly enjoyed the PRODUCTION. There is a difference. But to dismiss the actors as "mediocre to bad" is not only untrue, it is unfair. A lot of thought and planning went into the production and it was a community effort. Contrary to popular opinion, Michael Gregory is not a dictator, nor is he a puppet-master. An actor has control over his actions and his delivery. But, of course, anyone not in attendance at rehearsals could not realize this.

Now, if anyone is still reading, a few words about the Dramatic Arts Programme. The programme is open to any member of the York—Glendon community, past or present. If one of the secretaries or ground—workers wanted to take part in any aspect of the various productions, they could. The group is not elitist and any does not require any special qualifications. It is open and always has been open to anyone who wants to participate. It is probably for this reason that the Dramatic Arts Programme has more people involved (upwards to 100 active participants) than any other activity on campus—bar none! It is all very well to criticize and demand changes—different directors, different plays, more Canadian, etc., etc., but the only way you can bring changes or improvements is not with the type of vitriolic backstabbing we have read, but by active participation. To be true about it, the Dramatics Arts Programme is you. People would not be brought in from the "outside" (isolationism, anyone?), if there were those on campus who wanted to do the job and could do it equally as well.

I’ve just about run out of steam but anyone who has any questions about the production or the D.A.P. in general is welcome to call me at 484-3675.

Yours Truly,  
Charles Northcote

"RELAX AND ENJOY IT"

Relax and enjoy it!!

Contrary to Mr. Marsden’s belief bringing off a farce successfully requires tremendous effort by actors of any skill. Their talents are developed and a sense of timing, delivery and company playing are inevitable results. The bawdiness, leering and "crudity" are an essential element of any farce and are written into the text. After all, sex and money are the concerns of any age.

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Yours Truly,  
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"I'M NOT IMPRESSED!"

In last week’s Pro Tem, Michael Gregory’s "The Merchant" was criticized quite harshly by William Marsden. Upon reading the article and having seen the play, it was easy to see that Mr. Marsden is very anti-Gregory and therefore a little extreme in his criticisms. This bothered me quite a bit, but naturally not as much as it did the members of the cast. However, the next day another review of the play appeared in Excalibur, one which praised the very ground that Michael Gregory walks on. It was somewhat extreme in the other direction, and, as the critic said, was not an extremely well-written article.

This is where I get to the part that really irritates me. Someone, undoubtedly one of the members of the cast or crew, decided to let the entire Glendon community know that the "The Merchant" was great. The article was photocopied and posted just about everywhere, including the front door of Glendon Hall. This, in my opinion, was done in extremely poor taste. A much more subtle approach would have been to make Excalibur more available to the students here at Glendon. With me, the question is no longer about the merits of the play, but on the childishness and impatience of certain "responsible" members of the Glendon community.

Respectfully Yours,  
Charles Laforet
Sport is fast becoming 'big business' in Canada. The past 30 years have seen a tremendous mushrooming of the spectator sports industry in Canada, and in Toronto especially. This past year alone there were no less than three 'national' hockey teams - a fantasy that the Toronto entry in the World Foot­ball League will swing into action.

Canada, in fact, lags behind the United States in its emphasis on "big time" spectator sports, but the sports industry and the relatively few who own it in Canada stand to make a great deal of money through expansion. No longer is sport a game designed to be played for enjoyment; now we are conditioned to watch it - an inactive pastime.

One university of Toronto coach said last year that we are "probably only 25 years behind the United States in the arts. However, we seem to be closing the gap rather quickly.

The following feature is reprinted from the book Rip Off The Big Game by Paul Hoch. Hoch, a sociologist, analyzed how we are being sold sport, and in the process how these players are up against. Not just in terms of authoritarian athletic structures and the relative isolation, narrowed world view, and distorted self-identities ingrained in the sports life, but also in terms of how these structure themselves. Not just against another coach. But usually by their whole athletic upbringing. By the time one sees the first aspiring athlete he met it for his first high school or little league team, he had to have weathered what is in fact an army crew-cut. Already he was being sanded, made to look different from other kids. Much as the army tries to turn the fellow athlete or athletic booster. If he was good at all. His high school girl friend may even have been a cheerleader.

By the time he was in university he may have been living in a separate athletic dormitory, eating his meals separately, certainly taking separate athletic coach to boot them off the team. The other students, possibly even going to separate parties or hanging about with a separate jock-set (most United States campuses now have reflecting atms.).

In short, by the time he makes it to the first team of the university varisty, he is likely to be totally isolated in the narrow circle of the jock world and the jock mentality, for which he was preselected. (An innovation in the selection process is a "psychological block" used to help choose those potential athletes who show most evidence of hypercompetitiveness, aggressiveness, and the need to fight, fight, fight to win). Sport, the university, the varsity or professional athlete is likely to have been held back - more or less deliberately in order to be more easily exploited as an athletic commodity. At the big-time universities, practice sessions are apt to be so brutalized that the athletes literally don't have time for their courses.
counts

of competition is as important as the social role it itself which is that the reality is

’uncovered' and even if the"spectacle of

"spectacle of

the producers

the AFL has been

the ::quality of football, etc. The NFL, being new in

market, had to break the "brand loyalty' of the

NFL consumers and therefore sold their tickets

product) at a lower price. Of course they also

tried to tap new customers by going to different
cities if possible. But TV makes the market almost

unbreakable. The AFL capitalists had to break the

"brand loyalty' of the NFL consumers and therefore sold their tickets

fully unbreakable. But the AFL was able to make it a

battle. Therefore, like all good capitalists, the

owners of both leagues realized that their com-

petition was only benefiting the consumers and

the producers, and unlike the spectacles they sell,

they decided they would both be winners.

Thus, in contrast to the ideology they

perpetrate, in true monopolist fashion they decid-
ed to merge. This way they could agree to

stop the competition. This is simply

sensensous. If there was

any danger of this happening, the owners

would simply collude to stop it. They could, for example,

pass a statute preventing any given team from

signing more than a certain number of players

from other teams each year. Because General

Motors is richer than Chrysler does not mean that

they would be winners.

It is important to see that in their behavior as

capitalists in the monopoly stage of capitalism,

these owners avoid competition with each other

at all costs while, at the same time, they sell a

product whose main ideological function is to

perpetrate the belief in competition.

It might be added that whenever the players

suggest that the reserve or option clauses that

bind them to indentured servitude for one owner

be discarded, the owners bashfully retreat behind

the veil of their pretended competition and claim

that this would mean that the richest team would

be able to buy up all the best players. At the stage of monopoly
capitalism, this is simply nonsense. If there was

any danger of this happening, the owners

would simply collude to stop it. They could, for example,

pass a statute preventing any given team from

signing more than a certain number of players

from other teams each year. Because General

Motors is richer than Chrysler does not mean that

they would all be able to buy up all the best players. They are all in the

game together.
BOOK REVIEW:

by Stephen Barrick

"Getting Even", by Woody Allen, Random House,

"I don't believe in an afterlife although I am bringing a change of underwear."

Descartes? Kierkegaard? Sartre? Would you believe Woody Allen? Woody Allen, script-writer, producer, offbeat comedians as "Getting Even" with his first 'literary' effort. This book consists of a collection of articles which have appeared previously in popular magazines (The New Yorker, Playboy, etc.) over the past several years and the pieces encompass everything from Count Dracula to a somewhat dubious expounding on God. Allen's peculiar brand of humour will be familiar to anyone who has seen his movie offerings of late. "Bananas", "Play It Again, Sam" and " Sleeper" are vintage Allen; "Getting Even" adds to this tradition.

In fact, Woody Allen is one of the few truly imaginative humourous writers extant today. Woody Allen is a very funny guy, but what really accounts for his success is that he comes across as Death (and a beautifully contrasted) as was the idea of having the characters each blow out their candles one by one as Everyman dies.

This was an exceptional production, especially considering that it was completely student produced. It was far more competently done than any other 253 production this year, and although it may not be fair to compare it to the big-budget "Merchant", with its company of over 50 compared to the twenty involved here, such comparison is to its complete advantage.

The production possibilities of the play were exploited to the full. The set was simple and functional but over-played. and everyone actually acted with each other and not alone. The production possibilities of the play were exploited to the full. The set was simple and functional but over-played. and everyone actually acted with each other and not alone.

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Veterans capture hockey volleyball

by Brock Phillips

Last Wednesday was a successful day for 4th year as it captured two championships. Before taking the Stanley Saucer in the evening, the Veterans added some spice to their evening champagne by winning the volleyball tournament against all-comers.

The Veteran Six composed of former Fighting' Faculty performers Bill Irvine, lrv 'Golden Spike' Abel, Dick Tursman and aided by Peter Jensen, Mike Lustig and Duck first of all demolished a motley crew of A-house Axemen.

Runners-up two years in a row the Axemen fell before a fine combination of set-ups, tips, Bill Irvine's two-handed spikes, and lrv 'Golden Spike' Abel's classic walk-on serve. Peter Jensen delivered two aces and spikes around 15-5 and 15-9, but he is not quite sure. It seems that he read the official scores on to a tape, but when the official sport editor went to listen to these official tapes he found there was a 15 minute error. Jensen, though, explained that he had not been on the phone all day. 'Mr Bell still hasn't installed a phone in our squash court,' he told Mallard J. Duck in an exclusive squash court interview.

The Axemen rationalized their defeat to the absence of their inspirational leader and noted volleyball star Rejean 'Lance' Garneau. It was explained later, "We gave up two early and that got us going our confidence. However, this was not to be the essence of the game.'

It was not the essence, for the Veteran Six came back to put down the revelling Beavers by the score of either 15-9, 15-10, 15-11 or 15-12. The second game went to the Beavers as they displayed some excellent volleyball skills. Led by the placement and spikes of Tome Cerepanovich, Ted Kurchak, Joe Tuzo, Jim Shoru, Bob Dimonkoy, Greg Haslam and Frank E. Yofinone (I think we've named them all--). Frankie the Beavers easily beat the Veteran Six.

The third game was nip and tuck all the way.

"It went right down to the wire," explained lrv 'Golden Spike' Abel, "but I think we gained a little advantage when we juggled our line-up before the game.'

"It might be a figment of my imagination, but I thought our line-up never changed. It was always the same six," said Dick Tursman.

With the juggled line-up the Veteran Six caught the Beavers after being down 5-1 and 11-7 at various intervals. When it was 11-11 they put on a rally. Just as the Beavers were on the verge of taking the game and championship 15-13. Although there were not a great number of participants this year, the players that did play revealed some of the best volleyball in years, one had never seen a volleyball. But in the salt and pepper of our six, the most skillful and most enjoyable tournament we've had were not the numbers. It was then that the problem of the game was almost solved.

After eliminating the motley Axemen, the Veteran Six faced the 3rd year Beavers.

"It was no contest," Bill Irvine explained later, "We gave up two early and that got us going our confidence. However, this was not to be the essence of the game.'

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With the juggled line-up the Veteran Six caught the Beavers after being down 5-1 and 11-7 at various intervals. When it was 11-11 they put on a rally. Just as the Beavers were on the verge of taking the game and championship 15-13. Although there were not a great number of participants this year, the players that did play revealed some of the best volleyball in years, one had never seen a volleyball. But in the salt and pepper of our six, the most skillful and most enjoyable tournament we've had were not the numbers. It was then that the problem of the game was almost solved.

After eliminating the motley Axemen, the Veteran Six faced the 3rd year Beavers.

"It was no contest," Bill Irvine explained later, "We gave up two early and that got us going our confidence. However, this was not to be the essence of the game.'

The essence was not the essence, for the Veteran Six came back to put down the revelling Beavers by the score of either 15-9, 15-10, 15-11 or 15-12. The second game went to the Beavers as they displayed some excellent volleyball skills. Led by the placement and spikes of Tome Cerepanovich, Ted Kurchak, Joe Tuzo, Jim Shoru, Bob Dimonkoy, Greg Haslam and Frank E. Yofinone (I think we've named them all--). Frankie the Beavers easily beat the Veteran Six.

The third game was nip and tuck all the way.

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Do you want to make something of it?

 Delicious, fruity, full-bodied Manischewitz Blackberry Wine. Make something of it. Like:


 Fill a tall glass with cracked ice. Add juice of 1/2 lemon and 1/2 wine with Manischewitz Blackberry Wine. Top up with club soda. Stir well.

 Manischewitz Fruit Fizz

 Fill a tall glass with cracked ice. Add juice of 1/2 lemon and 3/4 wine with Manischewitz Blackberry Wine. Top up with club soda. Stir well.

 Manischewitz Fruit Wine Aperitif

 Rub rim of glass with lemon peel. Add dash of bitters, fill with cracked ice and top with Manischewitz Blackberry Wine. Stir lightly.

 For other interesting Manischewitz recipes, write Manischewitz and have them sent to you.

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Help save the Toronto Island Community
Come to the table outside the JCR

Thursday, April 11
9 p.m., Channel 11. The broadcast date of Under Attack--filmed at Glendon--with Keith Rapsey.

Thursday, March 14
Dernière soirée pour ‘Un Geste Pour un Autre de Tardieu, et ‘La Boîte à Mort’ de Marcel Beaulieu, présenté par François 225 dans le Pipe Room à 8 heures; Entrée 50 cents.

Poetry and Music series continues with Mariposa Folk Festival, beginning at 1:15 p.m. in The Art Gallery; Free Admission.

The Roxy Theatre presents Play it Again Sam’ at 7:00 and 10:10, and ‘Bad Company’ at 8:30 p.m.

Friday, March 15
Annual Radio Glendon Dance in the ODH beginning at 8:30 p.m.; Admission 75 cents.

The 99 cent Roxy will show two Pink Floyd soundtracks: ‘The Valley’ at 7 and 10:45 p.m. and ‘More’ at 8:50 p.m.

Saturday, March 16
House Party Night, including an A-house Hilliard ‘Movie Night’ in the Café, beginning at 8:30 p.m.

11:45 p.m., CBC: Rick Nelson, Maria Muldaur and The James Gang appear on ROCK CONCERT.

1:03 a.m.: ‘Dear Bridgette’, a 1965 comedy starring James Stewart.

Final evening for Toronto Workshop’s production of ‘Ten Lost Years’, based upon Barry Broadfoot’s look at The Depression; 12 Alexander Street, 925-8640.

The Roxy, Danforth at Greenwood, shows ‘The Wizard of Oz’ at 7:30 and 9:30 p.m., and Pink Floyd at midnight.

Sunday, March 17
The Glendon Film Society presents ‘Bird with the Crystal Plumage’ at 8:00 p.m. in Room 204 at York Hall.


‘The King City Slickers at 8:30 p.m. at the Toronto Centre for the Arts, 390 Dupont Street. Students $2.00.

Last production of ‘Red Emma’ (based on the life of anarchist Emma Goldman) at the Toronto Free Theatre, 24 Berkeley Street. 368-2856.

Monday, March 18
10:00 p.m. on CBC: ‘Images of Canada’ analyzes the development of Western Canada from the 17th to the 20th century.

The Roxy Theatre shows ‘Who’s Afraid of Virginia Woolf?’ at 7 and 11:25 p.m., and ‘East of Eden’ at 9:20 p.m.

Toronto Centre for the Arts presents another workshop production: ‘Leila’ by Terry Leeder and ‘The Process’ by John Romano, at 390 Dupont Street on Monday and Tuesday only at 8:30 p.m.

SUNWHEEL presents ‘The Bat Poet’ at Le Théâtre du P’tit Bonheur, 95 Danforth Avenue, Continues to March 25; Students $2.00.

Tuesday, March 19
Roxy Theatre Presents ‘Seance on a Wet Afternoon’ at 7:00 and 10:35 p.m., and James Fox in ‘The Servant’ at 9:00 p.m.

Radio Glendon