

# La levée du drapeau franco-ontarien

par Bernard Asselin

"Y a aucune raison d'avoir honte et de se sentir des citoyens de seconde zone...", c'est ce que déclarait le révérend père recteur Roger Guindon o.n.i. de l'université d'Ottawa, lors de la cérémonie de la levée du drapeau franco-ontarien, le mardi 1er novembre dernier.

Dans une ambiance émouvante et à caractère solennel s'élevait le drapeau franco-ontarien, geste symbolique par excellence selon les dires des

nombreux invités. L'on retrouvait entre autres le ministre au Secrétariat d'Etat, l'honorable Serge Joyal, le député Jean-Robert Gauthier (PL-Ottawa-Vanier), le rédacteur en chef de la revue Liaison, M. Fernan Carrière et le président de l'ACFO provinciale, M. André Cloutier.

## Le drapeau provincial

Ce dernier a exprimé son regret que le drapeau provincial ne flotte pas à côté du drapeau franco-ontarien, en mentionnant que la communauté francophone de l'Ontario ne pourra

pas se sentir vraiment membre de la province, tant et aussi longtemps qu'elle ne sera pas reconnue officiellement au niveau du gouvernement Ontarien.

Pour sa part, le ministre Joyal affirmait qu'il est important pour les Franco-Ontariens de se rallier derrière leur drapeau, tant qu'ils ne pourront pas se rallier derrière la constitution de leur province "pour clamer bien haut leur fierté d'appartenir à un pays où l'égalité est réelle".

Cette levée du drapeau avait lieu dans le cadre de la semaine

franco-ontarienne qui se tenait du 31 octobre au 5 novembre, sous le thème: coeur en fête, francophonie en tête. Pour la 4e édition de cet événement à caractère culturel, l'on a remarqué que les étudiants ont participé en plus grand nombre que par les années précédentes (l'université d'Ottawa compte une population francophone de 8,222 étudiants dont près de 5,000 sont Franco-Ontariens) et de la population en général. Tous les organismes travaillant à l'épanouissement de la communauté francophone de l'université d'Ottawa (animation

communautaire, CRCCF (Centre de Recherche de la civilisation canadienne française), Francomitè, etc...) se sont réunis pour planifier et préparer cette semaine d'activités.

Notons qu'en plus de la levée du drapeau, il y avait au programme un spectacle de la ligue d'improvisation d'Ottawa, des ateliers sur l'écriture journalistique et l'art radiophonique, une table-ronde concernant le projet d'une université francophone en Ontario, des colloques (CRCCF et 'Québec et Ontario français: mythes et réalités'), des spectacles (1755 et le groupe Cano), des films, etc...

## Morceau de tissu

Il y a dans un drapeau plus qu'un morceau de tissu: un drapeau c'est un symbole, c'est le symbole de l'espoir des aspirations; c'est aussi un symbole d'identité".

Serge Joyal

Le drapeau franco-ontarien fut adopté lors du congrès annuel provincial de l'ACFO en 1975. Il comporte 2 symboles: la fleur de lys qui représente la francophonie internationale et le trille, qui est la fleur officielle de l'Ontario. Le vert qui constitue la moitié de sa surface symbolise l'espoir et le blanc symbolise la paix. On peut aussi leur attribuer une signification écologique, soit la forêt et la neige.

En fait, la levée du drapeau franco-ontarien fait partie d'une série amorcée l'an passé à l'université Laurentienne de Sudbury et qui a eu lieu cette année le 19 octobre au collège Cambrian, pour enfin se rendre à l'université d'Ottawa. Le prochain collège visé est celui de Cornwall. Il s'agit pour les jeunes Franco-Ontariens, de démontrer et de rendre vivante leur présence à l'intérieur des différents campus en affirmant leur propre culture.

# PRO



# TEM

Le 14 novembre 1983

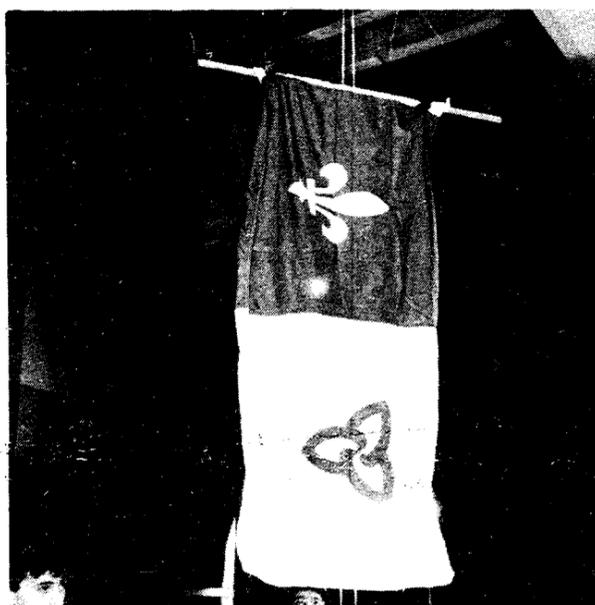
Volume 23, Numéro 8

November 14, 1983



Daniel Marchildon en costume d'époque

Collaboration spéciale: Patrice Lapointe



Le morceau de tissu

Collaboration spéciale: Patrice Lapointe

## The New Race for Communications

by David Olivier

In the wake of Cathy Wanless' resignation from the GCSU, another by-election has been declared. Nominations were closed last Friday at 5:00PM, and at that time, 3 candidates had submitted applications: Kevin Williams, John O'Connell, and Kathie Darroch.

A *Meet the Candidates* rally will be held Wednesday at noon in the JCR. Elections will occur Thursday and Friday, the polls will be in front of the Hearth Room, and will be open from 9:00AM to 6:00PM.

As for the candidates themselves:

Kevin Williams is a fourth-year student. He feels the VP Communications is one of the most important portfolios; his reasoning is that students pay the money to run Council, so those students deserve to be informed how and where their money is being spent. He intends to utilize RG, Pro Tem, and the wall bulletin boards, but his "pet project" is a weekly bilingual "information announcement" Mondays at noon in the cafeteria. He feels that, thanks to "haphazard methods" in the past, "people were naive; but not through their own fault". Kevin is presently on the Board

of Governors of the Café de la Terrasse, and has some GCSU experience, being VP External in last year's Council until he resigned early in October '82, citing conflicts between school-work and his Council position as the primary reason for his resignation. It is hoped that he has since resolved that dilemma.

John O'Connell is a second-year Economics/Political Science student who is quite active in Residence affairs as Vice President of A House Wood. He is basing his campaign on the slogan, "Accessible, Reliable, Informative". As a member of the Dean's Social and Cultural Affairs Committee, he feels he is well-informed; as VP Communications, he would be ideally placed to pass on that information. He feels that students need to be informed of all events, including those at York North and off-campus. He too intends to work with RG, Pro Tem, and the Glendon Bulletin in order to publicize events. He also intends to create a drop-off in the GCSU where people who wish events to be publicized can leave details for him. His philosophy is, "if you show you care, maybe somebody else will".

Kathie Darroch, a second-year Political Science student, would like to end "her year of

apathy" and get Glendon students more involved. She would like not only to inform students of events, but also how to become part of those events. She sees the role as one of encouraging clubs and groups to advertise and make people feel

(CUP)

Government-sponsored public forums on the creation of a new university for Northeastern Ontario are not necessary, the minister of colleges and universities says.

In response to Opposition questions in the legislature recently, Bette Stephenson said the government does not need to organize such forums because there has already been ample opportunity for discussion and because meetings are taking place.

"It is not necessary for the ministry to organize such meetings, they are being held spontaneously," Stephenson said.

"A lot of space is spent in the report setting up an administrative system which is extremely top heavy and unnecessary, and it (the report) did not bother to address some of the fundamental questions of funding," Allen said.

welcome, and to "keep the lines of communication" open between the Council and the students. Although she proposes no specific new projects at this time, she does intend to retain the present bulletin board system.

## Universities Amalgamating?

The Parrot committee report recommends the creation of a new university by amalgamating Laurentian University, Nipissing College, Algoma College and the Collège Universitaire de Hearst.

NDP colleges and universities critic Richard Allen (Hamilton West) said he thinks the Parrott committee failed to deal with the most vital areas of concern regarding the new university.

In response to Allen's statement Stephenson said she would make no commitment to a new university structure until the cost is known.

"I was most sympathetic to the recommendations of the report, but I felt strongly that I could not, in all honesty, make any statements beyond that without having the vital information regarding the costs of the structure which is recommended," Stephenson said.

Those are the candidates and their issues; questions can be raised when everyone attends the *Meet the Candidates* rally in the JCR Wednesday at noon. Polls are open Thursday and Friday, nine 'till six, in front of the Hearth Room.

An investigation is under way to determine such costs, she said, but she would not say when the investigation will be completed.



Aaaargos....

## Pre-Hibernation Party

Since the last one got rained out, we are going to try again this Thursday November 17 at 4:00PM in the Quad.

Flag Football Games  
Free Hot Dogs  
Free hot Chocolate  
&  
Surprise Competitions

Be there and have a great time.  
**Food and Beverage Com.**

The food and beverage committee will be holding its next meeting on Wednesday, November 16, at 5:30PM in the Committee room. Everyone is welcome to attend. These

meetings are instrumental in determining the quality of service in the cafeteria. Why not come to the meetings and let us know how you feel?

## Groupe gai à Glendon

Il y aura une réunion pour ceux qui s'intéressent à organiser un groupe gai à Glendon. Elle aura lieu à 18h00, jeudi le 17 novembre dans la salle B202 Pavillon York. Tous sont bienvenus.

## Gay Group at Glendon

If anyone is interested in forming a Gay group at

Glendon, there will be a meeting in room B202 York Hall at 6PM on Thursday, November 17. Everyone is welcome.

## Sociology

There will be a meeting for all sociology students and faculty on Wednesday November 16 at 3PM in Room B206. Free refreshments will be served.

## French Tutor

French tutor needed immediately, one hour per week (\$10 per hour) for high school student; 487-2772 after 6PM

## Participation Incentive program (PIP) and how it works

Firstly, the PIP is a new GCSU program which is designed to aid both student organizations and the GCSU. The program will help groups earn money for their causes while at the same time helping the GCSU run events more effectively.

This is how the program works; students will be hired by the GCSU to work at dances and other events which are presented by the GCSU. They will be paid \$5.00 for their help. Now this \$5.00 will not go into the pocket of that individual student, but rather the money will be pooled into the account of that student's choice. Thus, groups can earn money for themselves by participating in student events. The GCSU will

## Service de sécurité

Si la tombée de la nuit apporte avec elle une certaine crainte lorsqu'on se rend à son auto, à l'arrêt d'autobus, aux casiers du sous-sol, à la résidence ou à la bibliothèque, il est maintenant possible de faire disparaître cette crainte en utilisant le service de sécurité étudiante de Glendon.

Le service est de nouveau disponible après avoir fait ses preuves l'an dernier et il sera en vigueur jusqu'en avril. Seize confrères étudiants pleins de vigueur et d'enthousiasme font partie de ce programme et patrouillent le campus Glendon tous les soirs de 21h00 à 1h00, sauf le dimanche. Ces étudiants en veston rouge n'offrent pas seulement une escorte sûre à la communauté de Glendon, ils surveillent aussi toute activité suspecte, vandalisme ou autre, sur tout le campus.

Ce service est gratuit et peut être obtenu en téléphonant à 667-3333. Cette organisation ne cherche pas seulement à assurer la sécurité des membres de la communauté de Glendon, elle offre en plus une excellente opportunité d'emploi pour plusieurs étudiants dans le besoin. Tout ce qu'il faut pour rendre ce programme efficace se résume en deux mots: utilisez-le. N'hésitez pas à nous téléphoner, nous vous accompagnerons en toute sécurité lors de vos déplacements sur le campus.  
Scott Rogers (Coordonnateur)

Glendon College Students:

The Glendon College Weightlifting Club is pleased to announce that a new executive for this year has been formed. The following persons have been elected to serve on the year's executive: President is Lawrence Adams, Vice-President is Alain Kilt, and treasurer is Juliet Slemming.

The Executive encourages all Glendon part and full time students to join the Weight Club as a means of improving one's body shape. Memberships cost \$10.00, and are available for a limited period of time at the front desk located at the lower entrance of the Proctor Field House.

Very sincerely, Lawrence Adams, President

## Correction

Regarding the International Studies Club, the vice-president and GCSU representative is Kevin Prendergast, not Tom Gerginis, and the club-secretary is Cheryl Farrow, not Louise Tedford.

gain helpers and the program will save money, as the wages are being put back into student organizations.

Thus, through the new program, both the GCSU and student groups will benefit from their own involvement in student functions.

We, the GCSU, believe that this is an idea whose time has come, and we hope the student body thinks the same. Applications for involvement will be accepted on a first come, first served basis at the GCSU office.

The program will start this Thursday, Nov. 17 with the 'Pre-hibernation Party' in the quad at 4:00PM. We need 8 people to help out, and they will each be credited with \$5.00 an hour towards the group of their choice.

## Glendon Security Force

by Scott Rogers

Does sunset bring along with it a fear of going out alone to your car, the bus stop, locker downstairs, from residence to the library? Well, help is now at hand in the form of Glendon's own Student Security Service.

The service is finally back in operation after a successful début last year and it will continue until the early weeks of April. The Security program is comprised of sixteen enthusiastic fellow students who will be out patrolling around campus evenings from 9:00pm to 1:00am. These workers in their red jackets are not only exposed to the Glendon community as an escort service but are also on the watch for vandalism or any other suspicious activities around campus.

The service is absolutely free and can be reached by dialing 667-3333. The organization not only will make Glendonites feel more secure under the cover of darkness but provides employment for needy students. All that is needed now to allow the program to operate effectively is you; so don't hesitate, give us a call and we'll get you around Glendon safe and sound.

## Elixir

Elixir: the water of life. Here at Glendon, Elixir means a forum for the creative arts, a bi-yearly collection of stories, poems, photos, drawings, and cartoons. Elixir is a bilingual journal as well, and therefore allows all students, faculty, and alumni, the opportunity to publish their works for a Glendon audience.

Elixir will publish for January and April 1984, making the deadline for the first edition November 18. Submissions may be made to the English or French departments' offices. Because of space limitations, literary works should be no more than 1500 words long; as well, photos should be in black and white, and of standard print size. If you have any questions, see Rob Bradt in the GCSU office, or Sandy Day, or Beth Hopkins in the English office.

## Correction

Dans l'article 'l'Accueil Médical', paru dans le numéro 4 de Pro Tem du 11 octobre 1983. Le nom de la directrice de l'Accueil Médical Francophone aurait dû se lire Huguette de Repentigny-Larkin (et non pas Céline Boyer comme mentionné dans l'article). La rédaction s'excuse auprès de l'intéressée.



## YUKON JACK ATTACK #5.

### The Walrus Bite.

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Et les écoles élémentaires et secondaires de l'Ontario ont encore besoin d'enseignants francophones.

Intéressé(e) à en savoir plus?  
Viens rencontrer un représentant de la faculté d'éducation le mercredi 16 novembre à 13h30 à la salle 152 du pavillon York.

 UNIVERSITÉ D'OTTAWA  
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## One by Acclamation; One by Resignation

by David Olivier

Just as the GCSU filled one gap in its roster by nomination, another space was created by an Executive resignation. Linda Lachapelle was acclaimed as the third First-Year Rep after hers was the only nomination forwarded during the week-long nomination period. She took her place on Council alongside the other reps, Yves Germain and Kathy Thomas at last week's meeting.

However, there was still an empty chair at that meeting. Several days previous, VP Communications Cathy Wanless submitted her resignation to Council.

Although Wanless would not comment to *Pro Tem* on the matter, it seems fairly evident that she was not made to feel welcome by several members of Council; indeed, while they were more than willing to criticize a lack of advertising for functions under their portfolios, they were very reluctant to pass on information about these events. A lack of communications with the one person whose job it was to communicate - certainly the blame must be centred far beyond Wanless for this.

In fact, Wanless was in constant peril from the beginning of regular meetings. An insufficient job advertising Orientation Week was rumoured to have led (in a stormy in-camera Council meeting) to VP Cultural Ken Bujold asking for Wanless' resignation. Although he never received it then, it

became apparent that there was no communications between the two.

Afterward however, Wanless' performance steadily improved. A regular poster policy was introduced, and order was restored to the chaotic bulletin board system, with the introduction of more bulletin boards, and allocation of space for clubs and organizations. Then, after the Prehibernation Party, she gave her resignation to President David Haines.

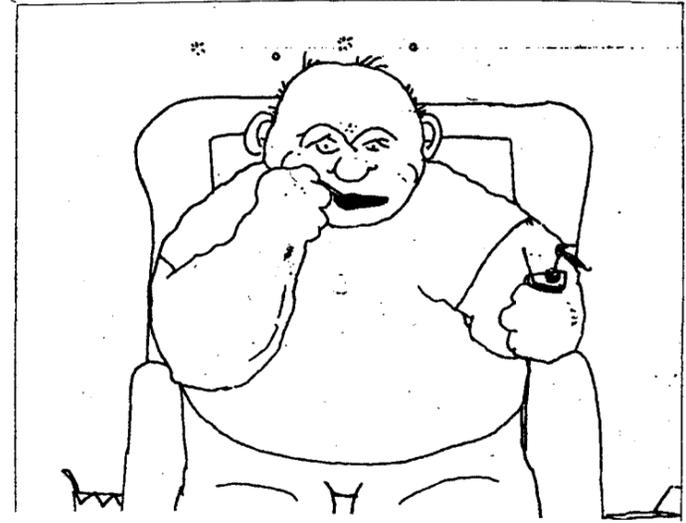
This was one solution to some of the internal disorder in the GCSU, but was it really the best one? Only time and a new VP Communications will tell.

by John Maxwell

In the last issue of *Pro Tem* it was suggested that the Parachute Club, a popular Toronto music group, would be coming to Glendon in late November as part of a fund-raising event for Glendon's Gays and Lesbians Alliance (GALA).

It now seems that the group will not be appearing on campus nor will GALA be holding any fund-raisers in the near future.

Three weeks ago, at the GCSU's weekly meeting, members of the newly-formed Alliance asked the Council for \$1200 to bring the Parachute Club to Glendon and requested that the night of Nov. 25 be set aside for the event. In addition to the \$1200 from the GCSU, GALA was to raise \$200 on its



## Parachute Club Shot Down

own and the Glendon Women's Issues Collective pledged \$200, for a total of \$1600. Both of GALA's requests were granted by the Council.

The following week, however, VP Cultural Ken Bujold was informed by GALA members that the Parachute Club could not be booked. The reasons: the group's asking price was more on the order of \$2500, and they were unavailable for the 25th anyway. It is unclear why GALA's original request was only for \$1200.

At the GCSU's Nov. 8 meeting, GALA made a second request, for \$700 and the date of Nov. 25 to book another band, Chinatown. However, VP Bujold, in response to an inquiry

from Dean Szmids' office, had already replied nothing was scheduled for Nov. 25th. No other suitable date could be found and GALA's request was turned down.

Says VP Bujold, "Council made its decision (to give GALA the Nov. 25 opening) based on the acquisition of the Parachute Club. When it became known that the Parachute Club would not be coming, Council decided to take the date back."

It is uncertain how this turn of events will affect GALA's future. One observer at the Nov. 8 Council meeting expressed doubt that the Alliance could "get off the ground" after this setback.

## Your Turn

### Pornography - A Question of Violence?

By Robert Ian French

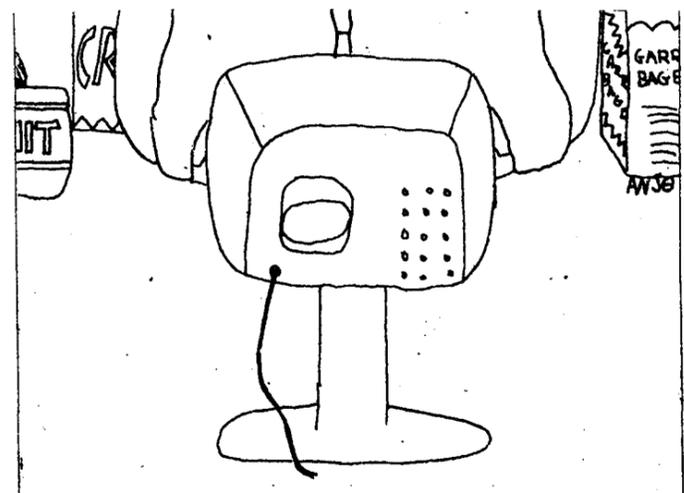
Modern issues such as day care, abortion, gay rights and equal pay for equal work have been brought to the forefront of today's concerns by the Women's Movement.

With the growing accessibility of videos in our society, the Women's Movement has been forced to come face to face with the issue of pornography. In the great debate surrounding this issue, battle lines have become confused, and the Movement has lost sight of some of its own ideals in the fray.

Pornography, like abortion, is an issue about which few people remain passive. The first step is to define what is meant by pornography. Here it is

imperative that a distinction be made between erotica and pornography. Erotica includes such material as *Playboy*, *Penthouse*, *The Tin Drum* and *Lady Chatterly's Lover*. This material varies greatly in the amount of sex and sexual allusions which it contains. The examples are not comparable in moral or artistic terms. But as a group they lack the characteristic which separates them from pornography.

The missing element is that of violence. Violence is offensive to most people, but when added to sexual activity it becomes violent and inhumane. This violence in pornography is of great concern to the Women's Movement as it is usually women who are portrayed as the victims.



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## A la cafétéria, c'est trop cher !!!

par Michel Vandal

Dans le Pro Tem du 3 octobre, on a soulevé le problème des cabarets que les étudiants laissent sur les tables, ce qui provoquait un problème réel. Dans ces articles, nous, étudiants, avons été blâmés et ce, à juste titre. Cependant, les étudiants ont pris leur responsabilité et ont réglé, à 95%, ce problème qui passera sûrement à l'histoire du Collège Glendon.

Prenant l'exemple sur les étudiants, il est à espérer que ceux qui peuvent intervenir

pour résoudre le problème du coût des aliments à la cafétéria sauront prendre leur responsabilité aussi bien que les étudiants l'ont fait dans le cas des cabarets.

Pour vous démontrer qu'il existe réellement un problème, voici quelques petits calculs: nous avons 1050 dollars en scrip qui sont compris dans les frais de résidence. Ce montant constitue ce que nous avons à dépenser pour la nourriture à la cafétéria durant toute l'année. Vous calculez 189 jours où

l'étudiant va demeurer à Glendon durant l'année scolaire; pour arriver à ce nombre vous devez exclure 5 jours pour la semaine de lecture et 3 jours pour l'Action de Grâce où la plupart des étudiants vont à la maison pour aller manger les bons plats de maman. Vous supposez aussi que l'étudiant a débuté le 7 septembre, a terminé sa session le 14 décembre pour recommencer le 3 janvier et terminer le 13 avril. Donc, si vous faites la division (1050 par 189), ce calcul vous

donne exactement \$5.555555 par jour pour manger à la cafétéria. Ne divisez pas ce montant par 3 pour trouver le montant disponible par repas, vous pourriez avoir une crise cardiaque ou plutôt, une attaque de Big Mac! Divisez plutôt ce montant par 2 pour trouver le montant disponible pour 2 repas par jour: le résultat est 2.775 par repas pour deux repas par jour. Maintenant, mettez votre appétit de côté, et faites le calcul pour trois repas par jour: réponse \$1.85185. Si vous vous

sentez mal, prenez de grandes respirations et ne craignez rien, nous ne reparlerons plus de ce montant "anémique" de \$1.85185.

Vous devez quand même avouer qu'à \$2.775 par repas, à condition de manger seulement deux fois par jour, il est possible de manger à la cafétéria: soit une pointe de pizza, une frite et un breuvage ou un hamburger, une frite et un breuvage, quel choix!!! Ah oui, vous oubliez quelque chose, vous pouvez prendre une salade comme autre choix, mais attention, il ne faut pas un gros plat de salade pour que ça vous coûte deux dollars, et il faut vous garder du scrip pour votre breuvage!

Les gens soucieux d'une bonne alimentation équilibrée tireront deux conclusions de ces constatations: premièrement, il est impensable de manger de la pizza, des frites, des hamburgers ou de la salade pendant huit mois; deuxièmement, dû à des prix trop élevés nous n'avons pas assez de scrip pour l'année.

Si vous voulez rire un peu, vous n'avez qu'à lire la brochure qu'on vous a distribuée au début de l'année, ça s'intitule '1983-1984, la prochaine étape...Glendon'; à la page dix, c'est écrit: "Certains étudiants trouveront que le montant total des bons de repas pour une année, compris dans les frais de résidence, est suffisant, alors que d'autres penseront le contraire. De quel groupe faites-vous parti? Des autres? Ne vous en faites pas, vous n'êtes pas seul dans ce groupe, parlez-en aux autres étudiants et vous verrez.

Comme il n'existe pas de problème insoluble, voici quelques solutions dont ceux qui sont en position de changer la situation devraient tenir compte.

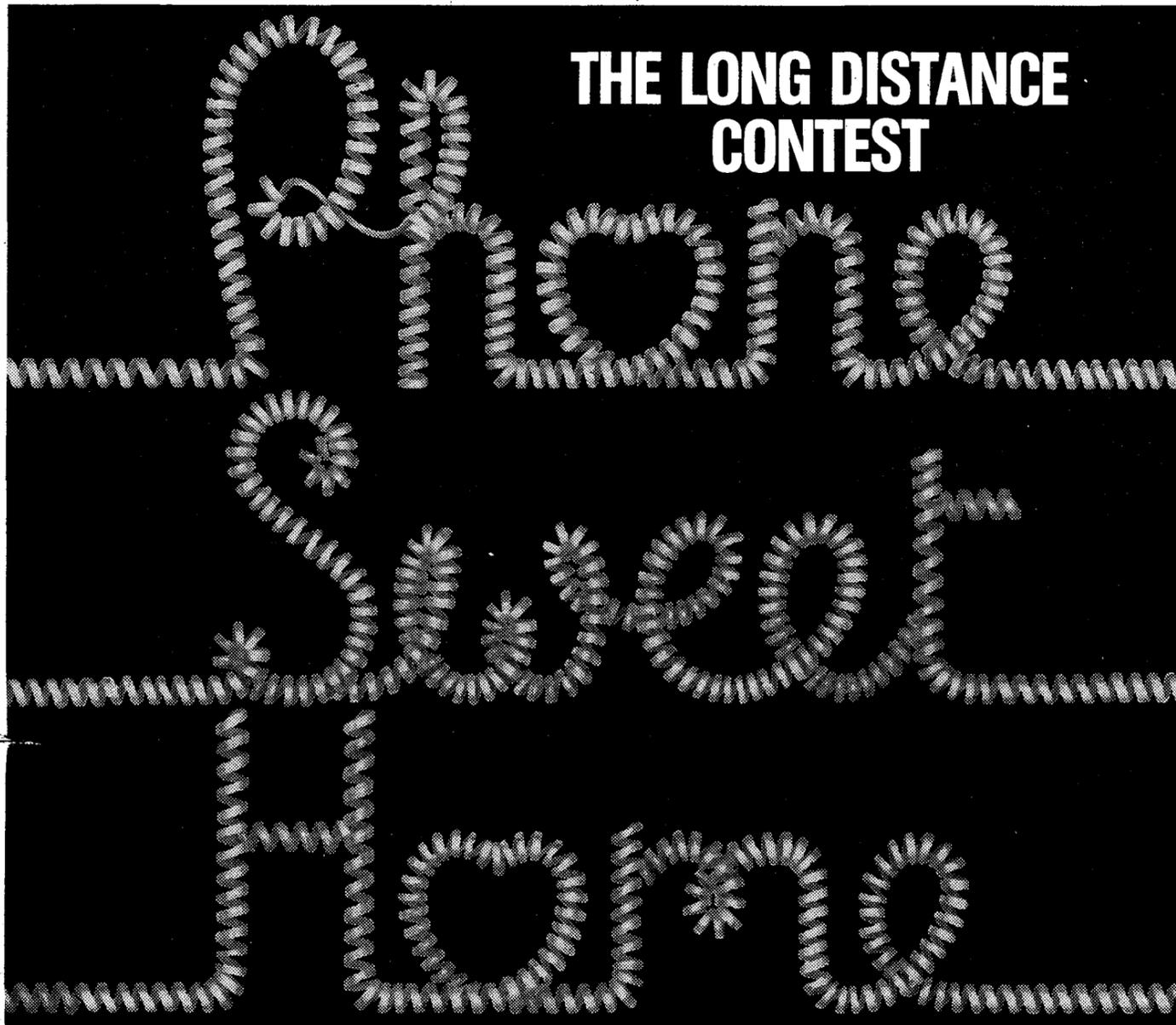
1) Augmenter la valeur totale de scrip pour l'année mais sans augmenter le montant que l'étudiant aura à payer, ce qui reviendrait au même que payer la nourriture trop chère.

2) Organiser des repas complets et équilibrés à prix fixes de façon à ce que les étudiants aient assez de scrip pour l'année.

3) La troisième solution, c'est tout simplement de baisser les prix pour que les étudiants aient réellement une chance d'avoir assez de scrip pour l'année scolaire.

Du côté des étudiants, certains accommodements sont possibles, par exemple: louer un petit réfrigérateur pour leur permettre de garder quelques aliments et de prendre quelques repas à leur chambre, mais ceci occasionne encore des dépenses supplémentaires.

Suite à ceci, voici une idée qui pourrait peut-être vous venir à l'esprit: sur le campus, il n'est pas rare de rencontrer des ratons-laveurs communément appelés ici 'raccoons'. Vous vous dites que c'est peut-être bon à manger ça! Mais avant d'aller acheter votre fusil, relisez les règlements de la résidence dans la brochure intitulée *Résidence 1983-1984* page 1, article 10, c'est écrit: "Les armes à feu, les animaux et les réchauds sont interdits. Les bouilloires électriques, les grille-pain et les mini-réfrigérateurs sont permis". Suite à ce règlement, votre plan diabolique tombera rapidement à l'eau; vous avez peut-être un grille-pain, mais essayez donc de faire cuire un 'raccoon' dans un grille-pain, vous m'en donnez des nouvelles! Bon appétit!



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1. To enter and qualify, fill in the official entry form and mail to: The Long Distance "Phone Sweet Home" Contest, Box 1487, Station "A", Toronto, Ontario, M5W 2E8.  
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 3. A draw will be made from all entries received by the contest organization on October 14, December 1, 1983 and the contest closing date, February 15, 1984. Prizes will be awarded as follows: one Bronco II will be awarded from all entries received by NOON October 14, December 1, 1983 and February 15, 1984 respectively. Entries other than the winning one in the October 14 draw will automatically be entered for the December 1, 1983 draw. Entries other than the winning one in the December 1, 1983 draw will automatically be entered for the final draw, February 15, 1984. Chances of winning are dependent upon the total number of entries received as of each draw. The drawn entrants, in order to win, will be required to first correctly answer an arithmetical, skill-testing question, within a pre-determined time limit. Decisions of the contest organization shall be final. By entering, winners agree to the use of their name, address and photograph for resulting publicity in connection with this contest. The winners will also be required to sign a legal document stating compliance with the contest rules. The names of the winners may be obtained by sending a stamped, self-addressed envelope to: Telecom Canada, 410 Laurier Ave. W., Room 950, Box 2410, Station "D", Ottawa, Ontario, K1P 6H5.  
 4. This contest is open only to students of the age of majority in the province in which they reside who are registered full-time at any accredited Canadian University, College or Post-Secondary Institution. Employees of Telecom Canada, its member companies and their affiliates, their advertising and promotional agencies, the independent contest organization and their immediate families, (mother, father, sisters, brothers, spouse and children) are not eligible. This contest is subject to all Federal, Provincial and Municipal laws.  
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 All taxes eligible under the Loi sur les loteries, les courses, les concours publicitaires et les appareils d'amusements have been paid. A complaint respecting the administration of this contest may be submitted to the Régie des loteries et courses du Québec.

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November 14, 1983.

# PRO TEM

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## Computers Ahead...

It has recently been suggested that the administrators of Glendon College have lost sight of the purpose of our educational system. The administration is presently in a dilemma as to whether or not they should support a 'micro-computer literacy centre' at Glendon.

This support does not necessitate space or finances, or added responsibilities for the administration: only written support is needed. The students have guaranteed space from Pro Tem's offices and GCSU's offices for the new centre—Pro Tem's for a year, GCSU's permanently—because they feel the opportunity is too good to pass-up.

The new centre would provide free computer instruction to all interested students in both English and French; and would be funded by a government grant of \$275,000 if Glendon College administrators give their consent to this grant.

The administration seems to think that a computer centre is not necessary in a liberal arts

college. Unfortunately, it is not a liberal arts world. Even arts students today know that eventually they must find a job. Computer knowledge and experience will be a necessity for most people.

It is to be hoped that the Glendon College facilities will change and expand in pace with the world we are being educated for.

Louise Farrell



Il a récemment été suggéré que l'administration du collège Glendon a perdu de vue les objectifs de notre système éducatif. L'administration est en ce moment en plein centre d'un dilemme: doit-elle, oui ou non, appuyer l'implantation d'un centre de micro-informatique à Glendon?

Cet appui n'implique pour l'administration ni don d'espace, ni dépenses supplémentaires, ni nouvelles responsabilités: seul son appui écrit est nécessaire. Pro Tem et l'AECG ont déjà accepté de céder une partie de leur aire de travail aux étudiants pour l'établissement du centre informatique (Pro Tem pour la durée d'un an et l'AECG de manière permanente), parce qu'ils considèrent que cela constitue une occasion trop belle pour la laisser passer.

Ce nouveau centre informatique offrirait à tous les étu-

dants intéressés la possibilité de s'initier sans frais au fonctionnement des ordinateurs. Le service serait offert en anglais et en français et serait soutenu financièrement par un octroi de 275 000\$ du gouvernement fédéral si l'administration du collège donne son consentement.

L'administration semble croire qu'un centre informatique n'est pas une nécessité dans un collège orienté vers les sciences humaines. Malheureusement, nous ne vivons pas dans un monde de sciences humaines! De nos jours, même les

étudiants en sciences humaines savent qu'un jour il leur faudra trouver un emploi. De l'expérience et des connaissances en informatique seront essentielles pour la majorité d'entre eux.

Il est à espérer que les services mis à notre disposition par le collège Glendon sauront se développer et évoluer au même rythme que le monde pour lequel le collège nous prépare.

traduction: Michel Fradette



## Letters to the editor

### Scream from Silence

Dear Pro Tem:  
We have been asked by the Executive Council of the Glendon College Students Union to express its extreme displeasure at the events of Tuesday, Oct. 25, 1983. You will recall that on that day the Women's Self-defence Course presented the movie "Scream from Silence".

This presentation was publicly advertised and yet restricted for 'Women Only'. In our opinion there can only be two types of presentation: public or private. There is no justifiable reason for a public presentation to be restricted to any group of people. If the Women's Self-defence Course wished to have a certain type of audience they should have made the presentation a by-invitation-only event.

The GCSU, as a matter of principle and policy, condemns all actions that may be deemed discriminatory.

Further, the GCSU has received a grievance from Mr. Greg Jacobs, a student at Glendon College, who wished to see the presentation. He maintains that he wanted to view the movie only and would have left the room before any discussion on the movie began. However, despite all his efforts to reason and reach a compromise with the people in charge of that presentation he was subjected to the most ill-mannered treatment by them and ordered to leave immediately.

We wish to inform you that Mr. Jacobs has the general sympathy of the GCSU and suggest that you ask the people responsible for that incident to apologize to him.

There is nothing more that can be done about this incident now. However, we hope that in

the future you will ensure that groups operating out of the Proctor Field House consider matters of such sensitivity more carefully.

Yours very truly,

Jas Ahmad  
VP External

Ken Bujold  
VP Cultural

### Peace or Democracy

To the editor,

In reference to the article *Peace or Democracy in Nicaragua*, I wish to reemphasize with the author on a few points. Though Ms. Coty is merely reporting the words of Ernesto Cardenal, and not putting forward her own viewpoints, it is clear to all that she supports his views.

Though it is true that the Sandinistas were popular with the people of Nicaragua in the beginning of their revolution in 1979, this honeymoon has waned in the face of reality. The Sandinistas have not been able to steer clear of Marxist rhetoric of the type put forward by the Cubans or the Russians, rhetoric that is both frightening and odious to the West.

Elections have been promised for Nicaragua, but a date has not been announced. Though it is true that illiteracy has been tackled with a vigour not seen in the days of Somoza, a recent *Globe* and *Mail* article pointed out that what the people are being taught is often tinged with left-wing philosophies, robbing them of the power or ability to seek other viewpoints. Though as well some of the economy is still in private hands, there remains an undercurrent of fear among the private sector over whether the Sandinistas will not at some point in the near future nationalize the entire economy and

declare "capitalists" unwelcome in Nicaragua.

More serious is the charge that the Sandinistas are exporting revolution throughout Central America. It would seem to me that a country whose capital city, Managua, is still in ruins after the 1972 earthquake, is in no shape financially to go adventuring elsewhere. But the biggest fear I have is that the Sandinistas will be used by other larger powers for their own ends. I speak here of the Cubans and more indirectly, the Russians. It should be no secret to even the most die-hard, anti-American leftist that the Russians are up to no good in the long run, that they want to destabilize the West and then move in to pick up the pieces.

Nicaragua could be just one piece in a global puzzle, and they could end up becoming puppets of the East, the way Somoza was charged with being a puppet of the West (read: the US).

Paul Shepherd

### Blind Dancers

Dear Editor,

I was somewhat disappointed by the review of *Blind Dancers* which appeared in Pro Tem (Oct. 31/83). The author is to be commended for reporting on college activities; it is the form, more than the content of this reporting, that leaves a great deal to be desired.

Why does Mr. Inkpen (is that really his name?) begin his article with his concluding paragraph? In addition, the sentence structure of that ill-placed paragraph is suspect. I quote:

*With the solid effort put into this production, one can tell with more experience the cast could be impressive.*

How is solid effort going to make us more experienced at apprehending? On whose part is this solid effort to be made? This is not, of course, what Mr. Inkpen intends to convey to his readers. Yet, confusion is unavoidable. A proper placement of the conjunction "that" would clarify this ambiguity, even if it fails to correct the run-on sentence.

Mr. Inkpen's phrase "...the reality is a truly outrageously awful production", is an example of unimagination modifying of one's modifiers, with nary a comma in sight.

The use of tenses in this review, though grammatically acceptable, is not precise. Mr. Inkpen uses the present tense to refer to the actions of the performers that he saw some time before the time in which he is writing. The use of the simple past tense would have obviated the implication that the cast "dictates its lines instead of speaking them," each and every night, rather than on the one night that Mr. Inkpen was in attendance.

Vernacular expressions such as to "come off", and "third-

rate" have no place in an article which strives for journalistic excellence. Leave "Gonzo" journalism to the *Rolling Stones*.

Regardless of its drawbacks, Mr. Inkpen's review is a solid effort at criticism. One can tell that, given more writing experience, his reviews have the potential to become quite impressive.

Respectfully,  
Michael McLarney  
(Word Police -  
Grammar Division)

*Editor's Note: Some of the errors attributed here to Mr. Inkpen were in fact the result of poor editing on Pro Tem's part.*

### Editor's Note

*Editor's Note: All letters sent to the editor must be signed. If they are unsigned they will not be printed.*

*If you wish to remain anonymous, this is fine. But Pro Tem must have a name to go along with each letter printed.*

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

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# The Aerobic Way: A Repo

by Paul Shepherd

Last May, followers of daytime TV found a new show in their midst. At 12:00 noon, on what was then Channel 79 (it is now Channel 57), there appeared a new exercise show. One's first reaction was "Oh boy," said with a bored resignation, "the same old bend and stretch routine". But just as one was about to turn to another station, something struck the viewer as different. There was some catchy music, rather than the old supermarket Muzak that one usually associates with exercise shows; as well, there was something else completely new — a stark white background and three attractive aerobics instructors (actually, one instructor and two followers) with an exciting, no-nonsense approach to exercise. This writer predicted then and there that this show, Orion Entertainment's *20 Minute Workout*, would be a hit. Subsequent events proved the prediction

correct. To examine the reasons why the *20 Minute Workout* became so popular, Pro Tem sent this writer to interview some of the people involved in the show, and hear their side of the story.

There were two interviews done, one over the telephone with Chris Dalton, one of the co-producers of the show, and one tête-a-tête with Arlaine Wright, a principle instructor on the air.

Dalton was surprised at how the show has taken off. When his production house, operating out of Huchm Productions, Toronto, first heard about the project, he was initially reluctant to take it on, thinking it would be a waste of time. But he eventually agreed to go ahead with it, and its popularity never ceases to amaze him. He has studied the demographics and told this interviewer that over 7 million people watch and do the exercises every day, all over North America (as the show is

syndicated in a number of markets in both the U.S. and Canada).

Dalton attributes this success to the show's approach and philosophy. The blank background forces the viewer to concentrate more on the instructor, thus minimizing the chance of losing one's momentum. The music is specially composed for the show, with the rhythm being marked on every eighth beat, which has been shown to be the proper one for this type of exercise. The pace of the music is fast and lively, thus retaining interest—(sales of the soundtrack album are said to be good). The instructors are dedicated and professional taking their work very seriously, yet they teach in a friendly manner, including much encouragement throughout the workout, so the viewer feels that he/she is accomplishing something without undue coercion. There are no gimmicks—no recipes, no interviews, no hard sell. You need no special equipment, just dedication and a half-hour free each day. Arlaine echoes Dalton's reasons for the *20 Minute Workout*'s success, adding that people want to strive for a goal;

## A Profile of Arlaine Wright, instructor on the 20 Minute Workout

All throughout the summer, I watched daytime TV, as I was one of the thousands of university students unable to find work. It was through this otherwise unpromising beginning that I discovered the joy of exercise shows.

One thing I found out was that one cannot tell an exercise show by its opening credits, another was that contrary to popular belief, all exercise shows were not alike.

I started off with the King of the Marin county lifestyle, Mr. California himself, Richard Simmons. Two episodes of his show, with his recipes, his silly license plate that spells out YRU FAT (Why are you fat?), and his hyperkinetic approach (not to mention the pink type-script used for the credits at the end), were quite enough to convince me that there had to be another way to TV fitness.

The second show that I encountered was *Body Moves*, filmed in Vancouver, outdoors



Arlaine

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## Fitness is looking good

in this case, to look better and feel better. Being fit, she says, is what one should strive for, and that a pleasant by-product of fitness is looking good. If that is the incentive that will get people up and exercising, then she sees nothing wrong with that.

near the sea, and its host, Marsha Main-Pimlott. It had nice theme music at the beginning, though the images were somewhat in the California style; laid-back Vancouver style. Marsha herself was very friendly and warm, though wholesome. She could have been one of the daughters on the *Waltons*. Her exercises were slow-paced and easy to do, but the music she used tended to be boring and repetitive, and the pace was so relaxed that it threatened to put the viewer to sleep, or at least make him change channels. Which is exactly what I did.

After the Richard Simmons' hyperkinetic-approach and the Marsha Main-Pimlott method, I finally stumbled on the *20 Minute Workout*. It was like a breath of fresh air. It took itself seriously, and was basic, pure exercise (sentiments that Arlaine expressed to me later on, which I happened to agree with wholeheartedly).

Each of the five instructors had a different and distinctive personality. Bess was very energetic and sexy; Nicole was very patient, good with the beginners; Holly came across as the girl-next-door, very cheerful; Annie was very pragmatic, down to earth, but lacked Bess' pizzazz.

Finally, on Friday, came Arlaine, the only Canadian-born instructor, as the aforementioned four came from Los Angeles. At first, I wasn't sure who was from where, but I was certain that Bess and Nicole were from the U.S., and that Arlaine was as Canadian as saying "eh" at the end of a sentence.

Arlaine's style was disciplined and smooth; it had the coordinated flow of dancer's techniques. Her voice was clear and precise, her manner encouraging to the exercising viewer. I resolved to learn more about the show and the popularity it has generated. With that in mind, I secured an interview with Arlaine Wright.

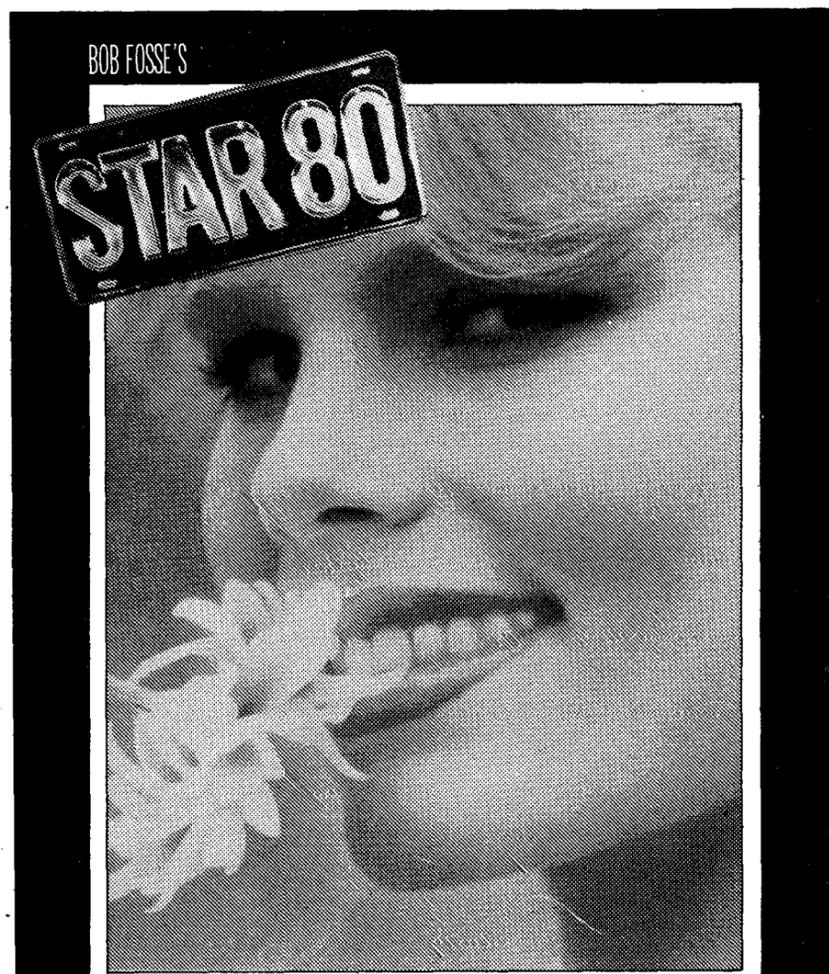
The questions fell into three broad areas: Arlaine's life story and personality; the hows and whats that went into the making of the *20 Minute Workout*; and finally, her opinions of peoples' reactions to the show, both pro and con.

I went to see her at her place of work, June Wilkinson's Aerobics, Yoga and Health Centre Inc., on Yonge St. The first thing that one notices upon approaching the suite is the sound of rock music wafting down the otherwise silent hall. Once inside, one can see students in their exercise suits standing outside the aerobics room, waiting for the present lesson to end, and theirs to begin. The lesson in progress soon ends, and the instructor, Arlaine herself, comes over to the reception desk, and after greeting me, takes me over to an office to begin the interview.

Arlaine, still dressed in her red and black exercise suit, was somewhat shorter and thinner

## over 7m do

than I had expected. "TV puts on ten pounds", she said. At 5'5", she seemed taller on TV. "The lack of background makes us all look taller", she explained. Arlaine, 24, was born in Hamilton, and began taking ballet lessons at age 3, following the Cecchetti method, the same used in the National Ballet school. She quit ballet at 15 and went to an ordinary high school. Arlaine always pursued physical activities, such as cycling, hiking and had a paper



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# Report on the 20 Minute Workout

Arlaine could be termed a workaholic. Aside from her job at June Wilkinson's, she teaches aerobics at another location, Gold's Gym out in Scarborough, and is a consultant on fitness at the office of Dr. Pettyan, an Oshawa chiropractor. She works with doctor and patient on a one-to-one basis towards the developing of the patient's total wellbeing.

When she can get a chance to relax, Arlaine likes to see movies, especially ones dealing with the supernatural, such as *The Exorcist*, *The Omen* and *Poltergeist*. When it comes to music, Arlaine disdains the disco music that unfortunately is so good to exercise to. She prefers progressive rock, such as Alan Parsons, Pink Floyd, Supertramp, etc. She likes sports, but doesn't pursue any one sport in particular. She's tried squash, so popular at Glendon, but is not good at it. She envies those who are.

I asked her if she has any recommendations for those of us in college or university who face the yearly "battle of the bulge". "Yes", she said, "Eat wisely, take food from all four nutrition groups as indicated on

while exercising. Arlaine filled this last requirement very well.

The entire crew was flown to Los Angeles for the planning and training. There were several weeks of hard, grueling work, with 5-6 hours/day of intensive aerobics and choreography. Bess Motta, one of the *20 Minute Workout's* best known instructors, was greatly instrumental in formulating the choreography. After that the crew returned to Toronto, where filming commenced at Huchm Studios. Sixty-five episodes were filmed in thirteen days—five shows per day. Arlaine maintains that the shooting schedule for the show was not as tough as the numbers might make people think. Since there were nine cast members, never more than three on any one segment, each girl only did an average of two shows per day. The episodes were filmed live-to-tape, that is, twenty minutes of workout were filmed in 20 consecutive minutes. Arlaine assured me that the instructors indeed do not stop jogging during the commercial break. The sweat that the viewer sees on the women at the end of each workout is all genuine.

female, concentrated on their work with an intensity that most Glendon students save for their final exams. At no time was the workout anything like an "erotic" or "sexy" experience. It was a solid hour of very serious work.

After the lesson, the interview continued. Arlaine was not even winded afterwards. She was fresh as a daisy, whereas I would have collapsed after about 15 minutes or so. I asked her if there was anything she could say to anyone who doubted the sincerity and bona fides of the purpose of the *20 Minute Workout*. Thinking for a moment, she said, "If anyone has doubts about me, then let them come down here and watch me work. Better yet, join one of my classes and see for yourself that it's no joke. I and my students

are here for a reason. As for the *20 Minute Workout*, its purpose is to promote fitness. It's not just for women. These are the 1980's, and fitness is for both sexes. Aerobics are just as healthful for men as for women. The show is to promote exercise nothing more. Anyone who thinks otherwise is crazy".

Chris Dalton backed up those assertions, saying that he pays little attention to hecklers. He says that the mail he receives regarding the *20 Minute Workout* proves that the show is well received. "There is some negative reaction", he said, "but the majority of my mail is supportive". He also said that plans are under way to film more episodes. I asked Arlaine if she would like to do more instructing on the show. "I'd love to", she said.



Arlaine Wright

photo: Christian Martel

## "Angels in exercise suits"

the Canada Food Guide. Also correct intake of vitamins is very important. But don't depend on vitamins alone, that's unhealthy. Some indulgence in junk food is OK, but remember, the watch-word is Moderation. And when it comes to exercise, take that in moderation too, if you're not used to it. Don't over-exert yourself".

### The Making of the 20 Minute Workout, and Public Reaction to It.

The *20 Minute Workout* was created by Ron Harris. He envisioned a slick, serious though attractive exercise show that would be popular with the viewers and get them up and working. The show succeeded beyond his expectations, being shown in markets all over North America and getting talked about almost everywhere fitness is mentioned. Not all the reaction has been positive, but even negative reactions are an indication that the show has made some kind of an impression on a lot of people.

Arlaine was working for June Wilkinson when the aerobics centre got a phone call from a production house asking if anyone there wanted to audition for a TV programme. Applicants had to be single, between 18-25 years old, fit and attractive. She went out for the audition, not expecting to get anywhere. She had not been on TV before. The casting director had her screen tested three times, and looked over 200 other applicants in Toronto alone (similar casting sessions were done in Vancouver and Los Angeles) before she decided to hire Arlaine.

She is not sure why she was chosen, but she believes it was for a combination of qualities; poise, style and a distinctive personality. Voice was an important factor. Chris Dalton told me that the hardest requirement that the applicants had to fulfill was to have a good voice—and an ability to talk

The music, now available in record stores, was specially composed for the show, by the band Shiva. Each instructor had her own "theme" song, to make it uniquely hers. It helped to promote each instructor's individuality, which they were encouraged to develop. The exercises were based on a book put out by Dr. Kenneth Cooper; *The Aerobics Programme for Total Well-Being*, Published by M. Evans Co. New York, 1982. The little aphorisms and bits of advice put out at the end of each segment are taken from this book, and read out by Jami Allen, associate producer—a woman that Arlaine agreed had one of the best announcer's voices she has ever heard (I second the motion).

Gingerly, I broached the subject of the show's acceptability to Arlaine. I told her of the salvos fired at the show by certain individuals and women's groups—charges that the *20 Minute Workout* is not a serious show, that it merely a vehicle by which female flesh is peddled to male viewers, in short, it is, to quote one disgruntled viewer, "Charlie's Angels in exercise suits".

Arlaine merely rolled her eyes at the charges. She firmly believes that the show is a fully legitimate fitness programme, jazzed up with lively music, bright colours and a modern, clean approach, with a dash of glamour thrown in. "I am a professional fitness instructor", she said, "What I do is to be taken seriously".

Midway through our interview, Arlaine had to teach a class at June Wilkinson's, and I was invited to watch. The lesson was for advanced students, consisting of 60 minutes of hard aerobics, punctuated by short cool-down periods. What I saw was a professional at work. Her teaching was disciplined and controlled. The atmosphere in the gray-carpeted, mirrored aerobics room was one of dedication and almost military precision. The twenty or so students, all but one of them

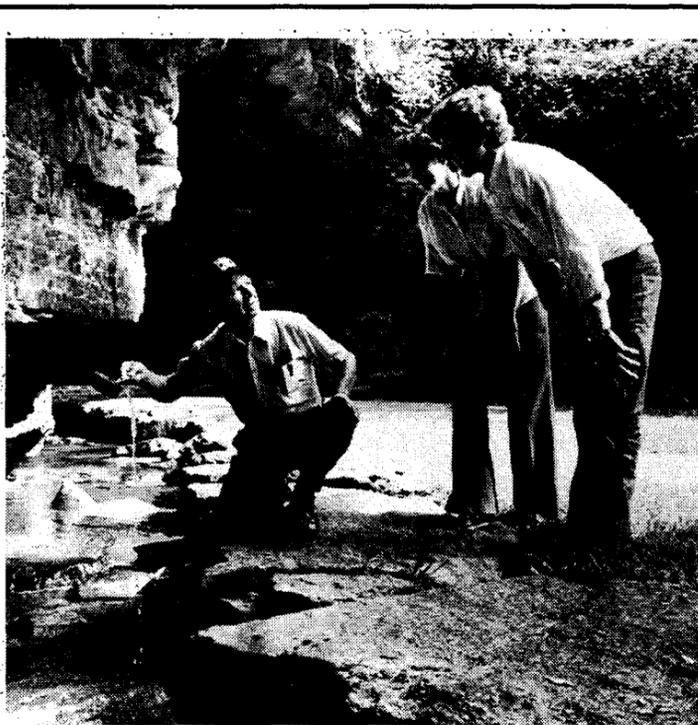
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The stint at the Delawana Inn was just a summer fill-in. Her big break came when, while demonstrating rebounders at the CNE, someone from Vic Tanny's asked her if she would like to teach aerobics. She was allowed to try out at June Wilkinson's and got the job. Arlaine has been there ever since, about two years now.

Arlaine is a very busy woman. When I asked her about her free time activities, she said she hardly had any free time.

## Star 80: The story of Dorothy Stratten

by Alain Bourdages

Bob Fosse's latest film, *Star 80*, is the story of Dorothy Stratten, the Playboy model whose rise to fame ended in a murder/suicide committed by her psychotic husband, Paul Snider. Unlike Fosse's usual elaborately choreographed, dance-oriented movies (most notably *All That Jazz*), *Star 80* uses a documentary style in which flashbacks and interviews predominate. The effectiveness of this style lies in its portrayal of a progression of events leading to climactic conclusion.

Marjorie Hemingway was a

natural pick for the role of Dorothy Stratten, her girl-next-door charm and bubble-headed naiveté making her a perfect Playmate. Sex scandal roles are nothing new to Hemingway; her last role was that of an Olympic runner in *Personal Best* who has a lesbian affair with her teammate. In *Star 80*, her main purpose is to pose nude in front of the camera, which, incidentally, she does very well.

It seems that acting is not particularly important to the film, at least judging by Cliff Robertson's portrayal of Playboy magnate Hugh Hefner. Robertson is not seen on cam-

era for more than ten minutes, and his constant changing of pyjamas constitutes the most important part of his role.

The most noteworthy performance is that of Eric Roberts as Paul Snider, a street-smart loner whose many unsuccessful quests for fame and fortune have left him a loser. Snider finds solace in the discovery of Dorothy Stratten, whom he introduces to Playboy Enterprises. They both fall prey to the workings of the Playboy Empire, from which Snider is quickly discarded.

The experience leaves Snider bitter, morose and fearfully

unpredictable. Only a truly fine actor could make us understand the thoughts and actions of such an unbalanced character; Eric Roberts is such an actor.

The story is centred around

Snider's relationships with Stratten, with other characters playing relatively small roles. Ultimately, *Star 80* is a tragedy of sorts, one in which only the good die young.

## Nurse Jane Goes to Hawaii

by Paul Shepherd and Marlene Wagman

For a lighthearted look at the trials and tribulations of old relationships coming back years later to haunt the unsuspecting, *Nurse Jane Goes to Hawaii* is highly recommended. Toronto playwright Allan Stratton has concocted a grab-bag of coincidences which all tie together in a neat but sordid package of amusing, though improbable revelations one fine day at a wealthy Toronto home.

The intricacies of the plot are too many to go into here, but suffice it to say that this many plot twists are usually only found in a deeply involved detective story. Except the question here is not whodunit but what the ramifications will be now that the long-buried truth about old liaisons (some can hardly be termed romances) has finally been revealed. The ending is unimportant, for in stories such as these, the lives of the characters go on. What we are interested in are the moments; the revelations and the reactions to them.

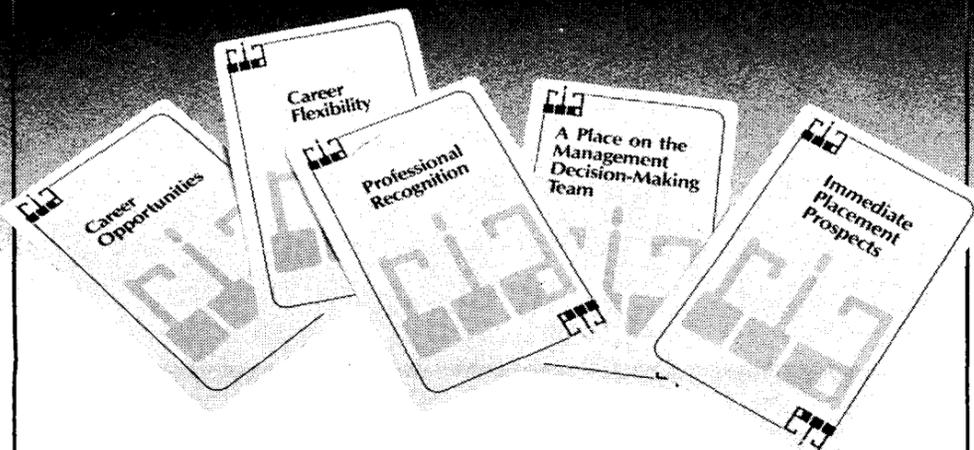
Stratton has written some very funny material with much local colour thrown in (the address where the action takes

place is given as 16 The Bridle Path, right behind Glendon). The acting by the seven players was well-done, the set was excellent and the direction by Patty Meredith (who also performed in the play) was tight and well-timed. Singled out for special mention would be Debbie Haynes in the role of aspiring novelist "Vivien Bliss". She gave the character a *joie de vivre* and a kind of sweet ingenuousness that made her quite convincing. This writer predicts a future in comedy for Miss Haynes.

On top of the funny lines which poke fun at society's attitudes towards such things as infidelity and unexpected situations involving children, there is also an element of action and excitement, with some well-performed slapstick thrown in for good measure.

All in all, *Nurse Jane Goes to Hawaii* (the title refers to a novel "Vivien Bliss" has in production — a cheap romance) provided the large audience with some good laughs and a chance to see a well-crafted farce to take their minds off their daily trials and tribulations.

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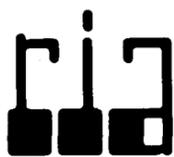
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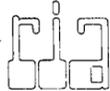


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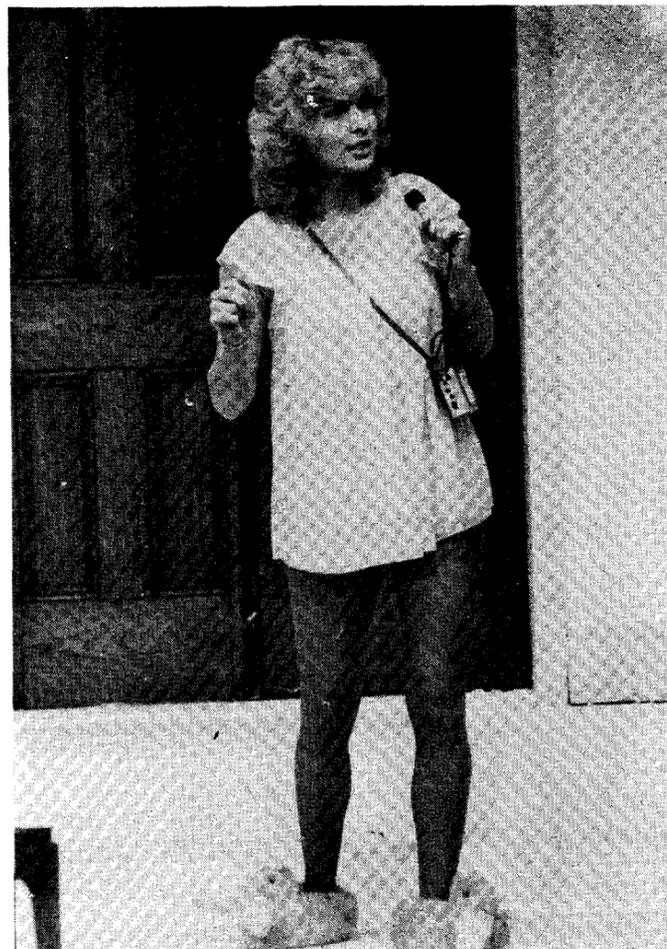


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Vivien adds another chapter to 'Jane'

photo: Alain Després

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## Music Notes – The Radio Glendon Column

TIME	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
11	Soothing sounds with Richard	Swingin' Jazz Time with Paul	Milos' Mellow Roast	Ludwig van Beethoven	Stan plays the Classic Hits
12	Neil - "Daddy-O" plays the hits		Neil's lock up your daughters hour	Mike London's Innuendoes	Heartwarming Sounds with Marie
1	Kevin Law - Hard core	Raggedy Andy & Shady Lady	The Fabulous Mr. Toronto Show		Community notes & New music
2	stand in the Middle of the Road with Milos	Sing-a-long with Kevin Mc.Music	Phil Inn	The Incredible Edible Lizzie de Love	Gary's Plastic Jazz Hour
3	Jump & Shout with Annabelle	Swing & Sway with Cdm O'Shea	Kevin's Anarchy Hour		Hang Loose with Dr. Bruce
4	Sing & Mumble with Peter Humble	Highly Unusual Music with Jim S.	Mark Battle's Fighting Music	Industrial Strength Rock with Collin	
5	Phil Inn	Chris Sexton's Sexy Tones	Come Alive at Five with Stephen & Louis		Phil Inn - one more time
6	Our Pol Al	Send in the Clones with Curtis Jones		Moneous Martin Does it Again	Two Fun-Filled Hours with Alain
7	Boppin' Jim	Yvonne "Rocket" Richard	Phil Inn		
8	Margie & Anne's Double Trouble Show	Sit up & beg for Andy Craig	Stephen Simor - an RG. Star	Nabeel Welcomes you to Hell Night	Cheyenne's Love Bomb
9		Francois Le Blanc:	Phil Inn		
10	Late Night Fun with David	The White Knight	Music to Live by with Greg Grant	Party Time with Chuckles & More	Ken does the Spencer Tracy Hour (?)
11					

### Radio Glendon Highlights

Mon: 8 p.m.-10 p.m.: Margie & Anne's **Dedication Night**  
 10 p.m.-11:30 p.m.: **The Many Moods of Phil Collins** with DJ Al Smith  
 Wed: noon-1 p.m.: Tribute to **Genesis** with Neil Orford  
 1:00 p.m.-2:00 p.m.: Mr. Mike features **The Bonzo Dog**

**Band, The Plastic People of the Universe** (Rare Czech. Underground R & R) and offers tips on Dental Hygiene.  
 Thurs: 2 p.m.-4 p.m. **News & Reviews** with Liz  
 Friday: 8 p.m.-10 p.m.: Cheyenne's **Fabulous Movie Hits**

Here it is—the first of what we hope will be a regular feature in the beloved Pro Tem, to let you know what's going on at Radio Glendon.

First, an announcement: we still have a few (very few, but some) available time slots, and if you're interested in helping to fill them, please drop by RG and leave your name and phone number. (Phil Inn is willing to part with some time).

On to more entertaining stuff (ok, Melanie?)—a list of our newest albums: The C.S. Angels—**Land**; Phil Judd—**The Swinger**; Billy Idol—**Billy Idol**; Paul Cram—**Blue Tales in Time**; Big Country—**The Crossing**; San Paku—**Darkroom**; Pat Benatar—**Live from Earth**; Boys Brigade; Motels—**Little Robbers**; industry (EP); Huey Lewis & the News—**Sports**; Bunny & the Laters—**Numbers**; **Genesis' latest**; and, Minutes from Downtown (a new T.O. band).

The list won't always be this extensive but it will be regular, so you'll know what to keep an ear open for & what is available for requests (yes, we do take them). Also, remember that some of RG's music is courtesy of Record World, on Yonge south of Eglinton.

And now, what you've all been waiting for—the very first Radio Glendon DJ profile. We're going to start with members of the Executive (all of whom are DJs as well) so here we go - our first close-up is of the much beloved, ever-popular—

#### Liz Armstrong

Aliases:  
 Lizzie de Love  
 Exec Position: Publicity & Entertainment Director  
 Time Slot: Thursdays 2-4

Vital Statistics: 5'5½", black hair (with a stunning silver lightning bolt), blue eyes (hubba-hubba)

Distinctions: longest standing RG member; RG member most resembling Liz Taylor and Jaclyn Smith

Academic: 3½ years of English & Economics

Birth Facts: Born in Toronto, July 12, 1961 (a Cancer)

Favourite colour: Plaid

Favourite Music: Talking Heads, Magazine, Kate Bush, Japan

Outside Interests: Singing in the bathroom—LOUDLY

General: Liz is the lady to see about doing reviews (being Entertainment Director) on plays, books, even albums or concerts. Her show is one of the most eclectic on air this year and is enhanced by her public service announcements and excerpts from Pro Tem. Miss de Love's vivacious personality and wicked wit add an immeasurable amount to the RG environment, and she is one of our greatest creative forces. Remember to listen for Lizzie Thursdays at 2 p.m., only on Radio Glendon

That's it for this week. Stay tuned for more Music Notes, as well as another DJ Profile next week. And don't forget to clip 'n save your handy Radio Glendon Schedule, now appearing in Pro Tem.

Keep those ears open, Cheyenne



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## Les vaisseaux de la route de soie de Chine

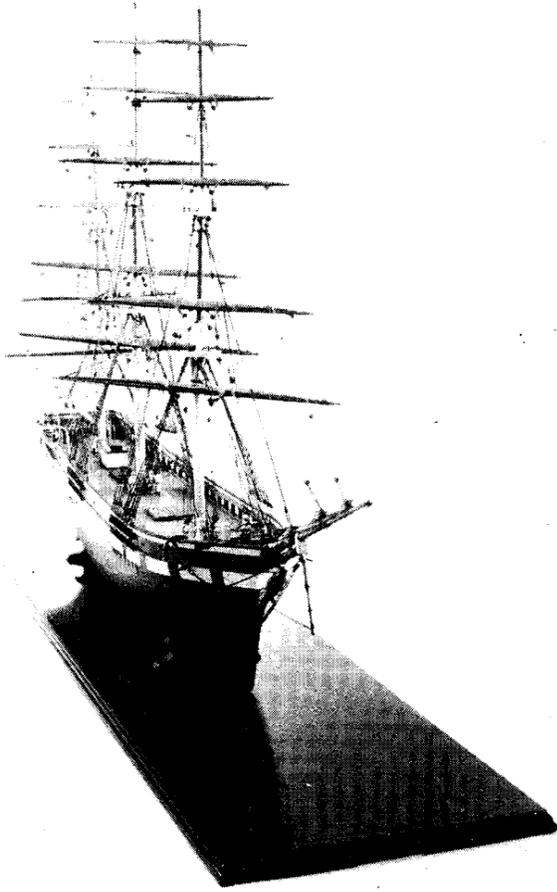
par Joe Lobo

"Les vaisseaux de la route de la soie de Chine" est le titre de l'exposition présentement au Musée royal de l'Ontario (le ROM). Cette exposition nous mène à travers 2,000 ans de commerce entre l'Est et l'Ouest. On y examine les méthodes et les conséquences du commerce international, à partir du 2e siècle avant Jésus-Christ, jusqu'au début du 20e siècle.

Dès l'entrée, le visiteur est accueilli par un bazar couvert, typique de l'Orient, avec ses étalages de petits tapis, de soieries, de bijoux, de meubles et d'épices. L'exposition débute ensuite par une perspective sur la géographie, les moyens de transport et les peuples du commerce Est-Ouest.

On a réservé une place de choix au bateau symbolisant 'les vaisseaux' du titre. L'*Houqua*, modèle d'un bateau de type "clipper" du 19e siècle, occupe à lui seul une grande vitrine. Un autre objet digne de mention est un paravent japonais, fait d'une grande feuille d'or décorée de couleurs vives, et représentant des marchands portugais au Japon. Ceux-ci pratiquaient le commerce dans un empire immense comprenant l'Inde, la Chine et le Japon.

La deuxième partie de l'exposition offre un étalage des marchandises échangées dans le commerce Est-Ouest. On y retrouve des soieries, du tabac,



Modèle réduit du clipper américain 'Houqua' du poivre et du thé. Ce dernier était très en demande dans plusieurs pays. Il fut découvert en Chine, et les Chinois ont une légende en racontant la découverte: un jour, la femme d'un

érudit appauvri s'aperçut qu'elle n'avait pas de quoi préparer le repas. Elle coupa les petites branches d'un buisson du jardin, et en fit de la soupe. Plus tard, son mari fit fortune en vendant les feuilles de ces branches. Le buisson était, bien sûr, un arbre à thé.

### Bandit de la soie

La prochaine partie a pour thème, l'exploration archéologique de la route de la soie. Récemment, le ROM a fait des fouilles à Qalch-i Yazdigird, un site isolé des régions montagneuses de l'Iran, près de la route de la soie. On avait d'abord cru que c'était un refuge militaire construit par un roi du 7e siècle après Jésus-Christ, mais l'exploration archéologique a révélé un palais opulent du 2e siècle après Jésus-Christ, peut-être la propriété d'un "bandit de la soie". Un étalage montre des maquettes et des cartes du site, des reproductions, des décorations archéologiques ainsi que des photos de l'excavation.

En troisième partie de l'exposition, on explore les résultats du commerce entre l'Est et l'Ouest: l'échange des modes vestimentaires, des croyances religieuses et des découvertes de la technologie. Par exemple, les artisans d'un pays imitaient les marchandises d'un autre pays. La porcelaine chinoise, en

particulier, était populaire. Ignorant de l'argile Maoline, ingrédient de base de la porcelaine, les potiers du Moyen-Orient et de l'Europe trouvaient des méthodes ingénieuses pour imiter les assiettes de porcelaine chinoise. Les artisans de l'Ouest copiaient les décorations des assiettes chinoises sur des plats de faïence. Il en résultait une imitation de la marchandise orientale que l'on distribuait aux différents marchands de l'Ouest.

La partie finale de l'exposition démontre l'impact du commerce sur l'exploration, la navigation et la cartographie, avec des objets comme un dictionnaire chinois illustré (1801), des cartes géographiques et des reproductions à l'échelle d'instruments de navigation.

On montrait aussi un film intitulé "Silk Bandit", dont le thème est l'excavation de Qalch-i Yazdigird en Iran, par les archéologues du ROM.

"Les vaisseaux de la route de la soie de Chine" sera au ROM jusqu'au 8 janvier '84. L'exposition sera ensuite présentée à New York, au Musée américain d'histoire naturelle (American Museum of Natural History).

Le prix d'entrée pour les étudiants est de \$4.00. Pour renseignements supplémentaires, téléphonez au numéro 978-4746.

# SOUTHERN COMFORT

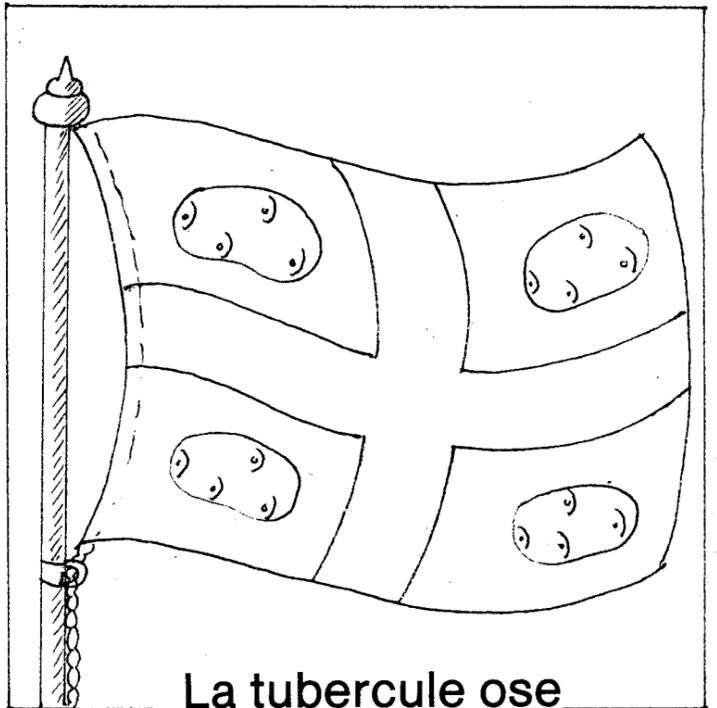
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### La tubercule ose

par Sherline Jacques et Claude Filteau

La patate est au coeur du Québec. Elle s'est méritée une place de choix dans la diète quotidienne de nos aïeux et leur a permis de faire face aux rigueurs des hivers québécois. L'importance de ce légume fut telle qu'il s'en est fallu de peu que le fleur-de-patate ne flotte en haut du mât.

A chaque heure du jour correspond sa patate. La pomme de terre matinale est celle de la veille, brunie dans la poêle. Au son de l'angélus du midi, le pauvre écrase sa patate, le mieux nanti pile sa patate, et la grosse légume réduit sa pomme de terre en purée. Sur le coup de six heures, certains s'attablent devant une patate platement bouillie, alors que chez d'autres, la pomme de terre est mise au four en robe de chambre et servie coiffée d'un bérêt de beure.

Peu importe son appellation,

la patate affirme sa pomme-de-territé en accompagnant une infinie variété de mets, du plus exotique au plus banal. C'est ainsi qu'elle séjournera au creux d'un estomac bourgeois aux côtés d'un coq au vin exquis, mais qu'elle côtoiera aussi quelques malheureux segments de saucisson dans l'assiette populaire.

Chaque pomme de terre connaît sa place. Au petit restaurant du coin, la patate frite règne gracieusement, cependant que sa cousine parvenue ne sort du four que sur rendez-vous.

Si les petits québécois ne commencent plus la journée par un pieux 'donnez-nous aujourd'hui notre pomme de terre quotidienne', c'est que monsieur Kellogg a détrôné cette patate d'achoppement de la culture québécoise. Le déclin de cette solanacée apparaît maintenant irréversible. La patate, si patriote soit-elle, perd pathétiquement pelure devant la vague du prêt-à-manger.

## The Right Stuff

by Greg Curtis

"The Right Stuff" is an excellent film of grand proportions, which traces the true story of the United States' space program, from its humble beginnings up until May 1963. It is every bit an epic, and resembles a television docu-drama, but is much too good for the small screen. Its only fault lies in a few useless scenes that do nothing to further the plot, and

therefore causes the movie to run over three hours long.

Interspersed with actual footage from the era, the movie begins in 1947, before the sound barrier has even been broken. A roughneck pilot by the name of Chuck Yeager (played by Sam Shepard) soon accomplishes this feat, and the U.S. enters the space age.

After the Russians launched

the first rocket, Sputnik, on October 4, 1957, and subsequently sent Yuri Gagarin into space, it became a contest between the Soviets and the Americans for "the conquest of the stars". The first step for the U.S. was to decide who would be good astronauts, and many ideas were suggested, including a high-diver, because "he has agility in the splash-down phase".

Many test pilots competed for the seven available positions, and the training they went through was strange, strenuous and very humiliating. The successful candidates, those who had "the right stuff", were announced on April 9, 1959 with all the fanfare of national heroes (although they had yet to do anything), and it is four of these "greatest pilots in America" on which the movie concentrates. They are Gordon Cooper (played by Dennis Quaid), Alan Shepard (Scott Glenn), Gus Grisson (Fred Ward), and John Glenn (Ed Harris).

A considerable portion of the movie is devoted to the astronauts' wives, who had to live with fear (for they never knew if they would see their husbands again), living in "rat-shacks", and the persistent press. The acting by everyone in the cast is superb, and all of the characters are likeable.

Philip Kaufman masterfully directed (and wrote) the movie, which is based on Tom Wolfe's book. Although the movie is



Mercury Astronauts

quite serious, there are many hilarious scenes, and the members of the audience have a constant smile on their faces. It is very exciting, and at times so tense, that not a sound was to be heard in the theatre. One cheers for the astronauts all the way, and shares in their disappointments and triumphs.

The special effects are beautiful, and the dolby stereo really enriches the sound of the rockets' roar, the jets' whoosh,

and the many explosions. The musical score is also top-notch.

Since the movie is very complex, many subtitles are used to inform the audience of the date and location of events. The film has a slow start, but it eventually picks up enough speed to "break the sound barrier", and it carries the audience to a victorious end, where one is left with a wonderful feeling indeed.

## Richard Pryor Here and Now

by Cheryl Massey & Marion McCormack

"Richard Pryor Here and Now", written and directed by the performer himself, is really a film of a live performance staged in the Saenger Theatre in New Orleans. Not only is it a comedy monologue, but it also reveals the character of a man in transition.

The film begins with various comments offered by Pryor's fans while anxiously awaiting his arrival onstage. It is obvious that they are all devoted followers by the comments they make: "He's the most from coast to coast, Richard is!" The minute he appeared on stage, Pryor received a standing ovation.

As in most of Pryor's performances, his excessive use of profanity is immediately noticed. However, he does not rely solely on shock effect for getting laughs. Once you realize that profanity is just a characteristic of his normal speech, you are able to see humour in what he says, not how he says it.

During the monologue Pryor creates a personal relationship with the audience. He responds to their off-mike comments and takes this opportunity to ad lib. He often delights them with a good-natured insult.

Pryor's humour is based on experiences common to just about everyone. For example, he jokes about racism, sex, drugs, alcohol, washroom scenes, as well as his experiences in Africa. Some of his views concerning women and racism are bound to be offensive to some. One of his major topics deals with his breaking free of alcohol and drug addiction. For this reason, his portrayals of the alcoholic and the drug addict come across with stark realism. These particular sketches seem more moving than funny. The audience's reaction to the announcement that he had been off of drugs for seven months was mixed. Some applauded, some were unimpressed by the change, and others refused to be convinced.

Pryor's new attitudes towards life mark some subtle changes in his personality. Sensitivity and intelligence show through the profanity and blunt humour. Without the influence of drugs, Pryor feels that he is more aware of his audience and no longer apathetic in his performance.

"Richard Pryor Here and Now" is more than a simple comedy routine. It is a character sketch. It is an entertaining film; however, a monologue is not necessarily the best format for a movie. But if you're a die-hard Pryor fan who is interested in Pryor himself, this is a revealing self-portrait of a man who has re-evaluated his life.



Richard Pryor

# How to talk about drinking & driving

### to your teenagers

We all know going out is fun, and no parent wants to take away those good times. But these days, with teenagers in and out of cars so much, it's crucial that they understand the dangers of drinking and driving, and that they can avert potential trouble by making the right decisions.

First, set your son or daughter straight on this often-misunderstood fact: beer, wine and spirits—in excess, all three are just as dangerous on the road.

A good way of avoiding trouble is to plan ahead. Suggest that your teenagers review their evening before going out. If they see drinking involved, far better to leave the car at home than to take chances later behind the wheel.

Far better also to say no to a drink, to refuse to drive, or to turn down a lift with an impaired friend than to go along with the crowd and maybe regret it.

You can support your teenagers and give them confidence by letting them know that if they ever need help you'll go for them, pay their cab or do whatever is necessary to get them home safely.

Most important, be a good example. Never drive if you've had even one drink

over.) too many. Better still, don't let it come to that. Know your limit and stay within it.

### to your parents

If you're not of legal drinking age, don't touch a drop. But if you are, and you drive, then you're old enough to do your part in reaching an agreement with your parents on the subject.

Sure they worry. Because even if you don't drink, others in your group may. The friend driving you home one night may have had too much.

Show that you're equally concerned. Get serious. For instance, what have you read lately about the dangers of drinking and driving? Do you know how much beer, wine or spirits your body can safely handle before your judgment becomes impaired? Do you know the law in your province? And what happens if you break it?

Get the facts and discuss them calmly. Then take the initiative and propose a few family ground rules.

No driving if you've been drinking beyond your limit. (We'll send you a valuable free chart on responsible limits if you write us.) No riding with a friend who's been drinking. And convince your parents if a situation ever turns dicey, you won't hesitate to phone for help.

Finally, remind your parents you're concerned for their safety, too, and that the family rules on drinking and driving apply to them, as well.

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## Hockey Watch

### Too Little, Too Late

by Dick Bedclothes & Gary Grasshopper

It was a balmy autumn's eve up at the Northlands Coliseum last Tuesday. Unfortunately, the MapleLys allowed the weather to affect their game as they sat back and watched Osgoode Hall dominate the first two periods of the game. Coach Peter (the Gibber) Gibson awakened his team with a stern pep talk in the 2nd intermission after the boys had already fallen behind 3-0, the address from the coach obviously produced results as the out-laws outshot the lawmen 16-4 in the final frame, notching two goals and nearly scoring the equalizer. Final score: Osgoode 3, Glendon 2.

Although the Glendon Maple Lys didn't get things going until late in the game, they did manage to throw some clean and some not-so-clean body-checks in the first forty minutes. Players Colvin, Fox and Phillips deserve recognition for some good solid body contact, along with the penalty killing unit who worked aggressively and persistently in their checking.

It appeared as if the Glendon MapleLys had just come off a day's rest as their play improved



Maple-Lys in action

photo: Scott Rogers

steadily after a somewhat lackadaisical effort in the first two periods. Glendon quickly took the momentum away from the Osgoodonians in the final period with fast, smooth skating, and crisp, direct passing. With all but three minutes remaining our men were still down by three. At this point, when the going got tough, you got it folks, the tough got going. Colvin pulled out the puck from a mad

scramble in the opposing end and tucked it away to dash any Osgoode hopes of a shutout. With the clock ticking away precious seconds, John Lumsden broke down the right wing after receiving a pass from Pat McDonough and blasted a shot home from just inside the blueline to pull the MapleLys within one with 48 seconds remaining. Coach 'Gibber' Gibson decided to pull all the stops

by removing rookie goaltending sensation Roger Little in lieu of the extra attacker. Another exciting finish was in the making. The MapleLys swarmed Osgoode's goal but were foiled in their valiant attempt to tie the score. The 3-2 loss is a grim reminder that more than twenty minutes of skating will be re-

quired when the visiting MapleLys faceoff against the Bethune "Bulldozers" (or whatever) next Wednesday night. It also should be noted that, unlike Maple Leaf Gardens, the York University Arena is not always filled to capacity and there is no reason not to see more Glendonites in attendance on Wednesday.

## Basketball

by Vincent Ball

The Glendon men's basketball team, fondly known as the Glendon Pumpkins will open their season this Wednesday at Proctor Field House.

Last year was the first time Glendon College entered a team in the intercollegiate league and the squad just missed making the playoffs. This year, however, the results will be different. The team is better organized, and returning players Steve Zani, John Marcacini, Tim Patterson, Andrew Fox, Chuck O'Rourke and Vincent Ball should provide the leadership for the team well into the playoffs.

The addition of John Besborough and Chris Rook will help out Zani and give the team excellent playmaking abilities from the guard position.

O'Rourke, Ball, Patterson, and Fox will be helped out with the addition of newcomer Peter O'Hare who will give the team additional rebounding power.

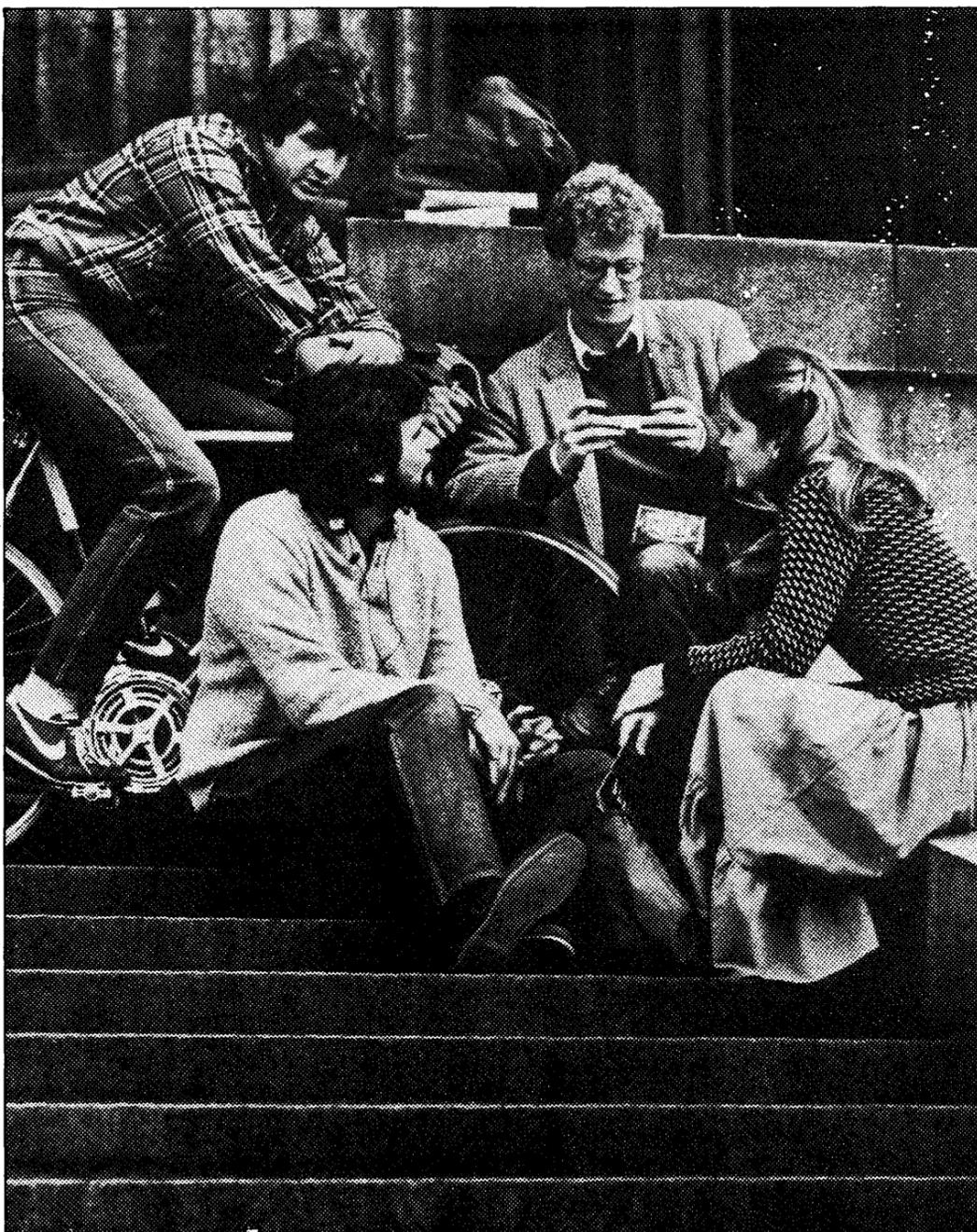
Tipoff time for the game Wednesday is 7:00 at the Proctor Field House. The Glendon squad will play Founders College.

### Women's Basketball

Yes, there will be a Glendon Women's basketball team this year.

Although it was doubtful that Glendon could recruit enough women to play in the intercollegiate league, a team has been organized. The women will play their first game the Wednesday night at Proctor Field House. They will play Stong College and game time is scheduled for 8:00.

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