

PRO TEM

Le Premier Journal Étudiant de l'Université York

The Original Student Newspaper of York University

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le 4 février 1987



Depuis
26 ans

Collège
Glendon
College

In our
26th Year

Read This

The Gilmour Report

Paul Gilmour is the Provost of the University of Guelph. Last year he was commissioned by the Student Relations Committee of the Board of Governors at York to prepare a report concerning the "place and role of central student government". An interim report has now been released. The committee has provided time before making recommendations to Provost Gilmour for the final report to allow the York community (that's us) to respond. A copy of the report can be obtained by contacting Hugh Mansfield or Pierre Allen at the GCSU office, or myself at *Pro Tem*.

The substance of the report is based on the assumption that "central student government should be strengthened and that the continuation of strong College and Faculty government is essential to the well-being of York." On this premise, his major recommendations are as follows:

1. Establishing an Undergraduate Central Student Government.

The CYSF would be recognized as the representative body for all undergraduate students. A portion of all student fees would be assigned to the CYSF.

2. Role Differentiation.

University-wide concerns would be dealt with by the central government, graduate and undergraduate. Activities, organizations and clubs would be a shared responsibility of central student government and other College and Faculty student organizations.

3. Funding.

To give central government a secure financial position, funding arrangements would be independent of both the College or Faculty allocation system.

4. Student Affiliation.

Undergraduate students would choose affiliation either wholly with the student government of their College, their Faculty, or a co-affiliation with both. Each student's fees would be assigned according to his/her chosen affiliation. Gilmour footnotes here that "Glendon College (that's us) should be afforded special status by virtue of its separation geographically from the main campus." This is basically good news for Glendon.

I recently had the opportunity to discuss the report's implications for Glendon with GCSU President Hugh Mansfield and Director of External Affairs Pierre Allen. Both have been aware of the report since day one. Hugh recalled "the first thing discussed when I took office was centralised government."

After receiving Gilmour's first report (this interim report is the second draft), the GCSU Executive felt it was important to respond, as it made no mention of any special status for Glendon. Their response was well-structured and convincing. It describes Glendon as "a special entity... both a college and a faculty", the geographic separation, and "one of our most outstanding attributes," the bilingualism of our college. This, as well as efforts by Glendon's administration seem to have swayed Gilmour to agree with our need for special status, our own voice in the CYSF.

Hugh agreed that the goals of the committee are well directed. "I stress the importance of having unity as a university. It seems there is a necessity for centralised government to accomplish this." Glendon students will be able to vote for the central government's president and vice-president. Also, the president of the GCSU would sit on the Executive Council of the CYSF and have, in Hugh's words, "an opting-out option, similar to the status of Quebec in 1980's Premiers Conference. What he's recognizing is our bilingual status."

This accomplished, he feels that funding is the major issue. "Base funding hasn't been raised in five years. Prices are going up and things can't be funded anymore. There won't be another increase until centralised government is established." The solution for this immediate problem might be "going after funds from Atkinson College. They use our facilities (at night) and we receive nothing from them."

After the central student government is established, Glendon will be able to re-negotiate its funding (i.e. get more money).

Concerning Gilmour's "Student affiliation" for funding proposal, Hugh feels that although it won't affect Glendon (being both a college and a faculty), it may harm the non-faculty colleges at York. Much of their funds would be diverted from the existing college government to the centralized faculty government. Hopefully, the faculty government will keep in tune to the needs of students at these various non-faculty colleges, and represent them accordingly.

The objectives of Provost Gilmour's report and of the Student Relations Committee are more obvious when the reasons for these proposed changes are examined.

One reason is definitely the large number of commuter students.

They are concerned that residence is being really well represented, and that commuter students are not. But according to Hugh, "the problem goes much deeper than student government. There is no real common bond between the colleges. This was very apparent at the hearing of the first report; instead of finding things in common, they looked for differences." He believes that the major motivator for a central student government is "that it would make everything much easier."

"From the administrations point of view, it's much easier to deal with a central voice. It's currently dealing with fourteen government heads and the Graduate Students Association Whereas now the Provost calls meetings for sixteen people, with a central student government he would go directly to one person, the president of central government." With Glendon's special status, they would be making decisions for the

• See Centralized p.3

-FAITES-LE!

Run Out And Vote!!

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Food Problem Grows

by Bill Keays

At this week's meeting of the Student Council of the GCSU (January 27, 1987), Council members decided to take action on an issue that has existed since September of this year: Canteen of Canada, Ltd. Council was motivated to take action on this issue after it was made aware of the plight of Miss Suzanne White, a residence student who is suffering from bacterial infection of the intestines. Miss White has undergone extensive medical tests which indicate that she is indeed suffering from *Campylobacter*. The cafeteria is her main source of food and therefore it is probable that her illness is a result of the consumption of Canteen of Canada's "food".

I am sure most of us have had negative experiences with or in Glendon's cafeteria, whether it be poor tasting or smelling food to finding flies or cockroaches in your meals (ask Greg Elston, Mike Loop, or Lorin Ledger about the joy such a discovery brings). Yet, if someone has become ill, *seriously ill*, because of food consumed in our cafeteria, *enough is enough!*

Students, as individuals and collectives have voiced their opinions, sent letters, and attended meetings since October in an

attempt to improve the situation. As of yet, nothing substantial has been accomplished.

However, things are rapidly changing. Last week, after the matter was discussed at a GCSU Council meeting, a letter was sent to Mr. Norman Crandles proposing that another, independent committee be created to study the problem. Mr. Crandles replied that this would be a useless duplication of existing bodies. This is further proof that existing channels and methods will not solve the problem. Old news.

It was after the discussion of Mr. Crandle's reply that Student Council became aware of Miss White's misfortune.

It is the greatest of understatements to say that Council is furious with this situation. The entire Council is enraged but particularly Debbe Manger, Pierre Allen, Mike Jursic, Tara Donevan and Steve Black. These members demanded immediate action, since all other avenues of appeal have led nowhere.

President Hugh Mansfield was quick to calm Council members and stress that Student Council must act in a diplomatic manner. Mr. Mansfield is planning a meeting sometime before the end of next week to discuss the problem with Patty Séguin, our food

ombudsman, and other concerned parties. According to Mr. Mansfield, if nothing results from this meeting, "the battle will really begin."

Hats off to Student Council. They are ready to do all they can to support the student body on this issue. Council also has the full and total co-operation of *Pro Tem*. Together we will work with the student body to remedy this problem.

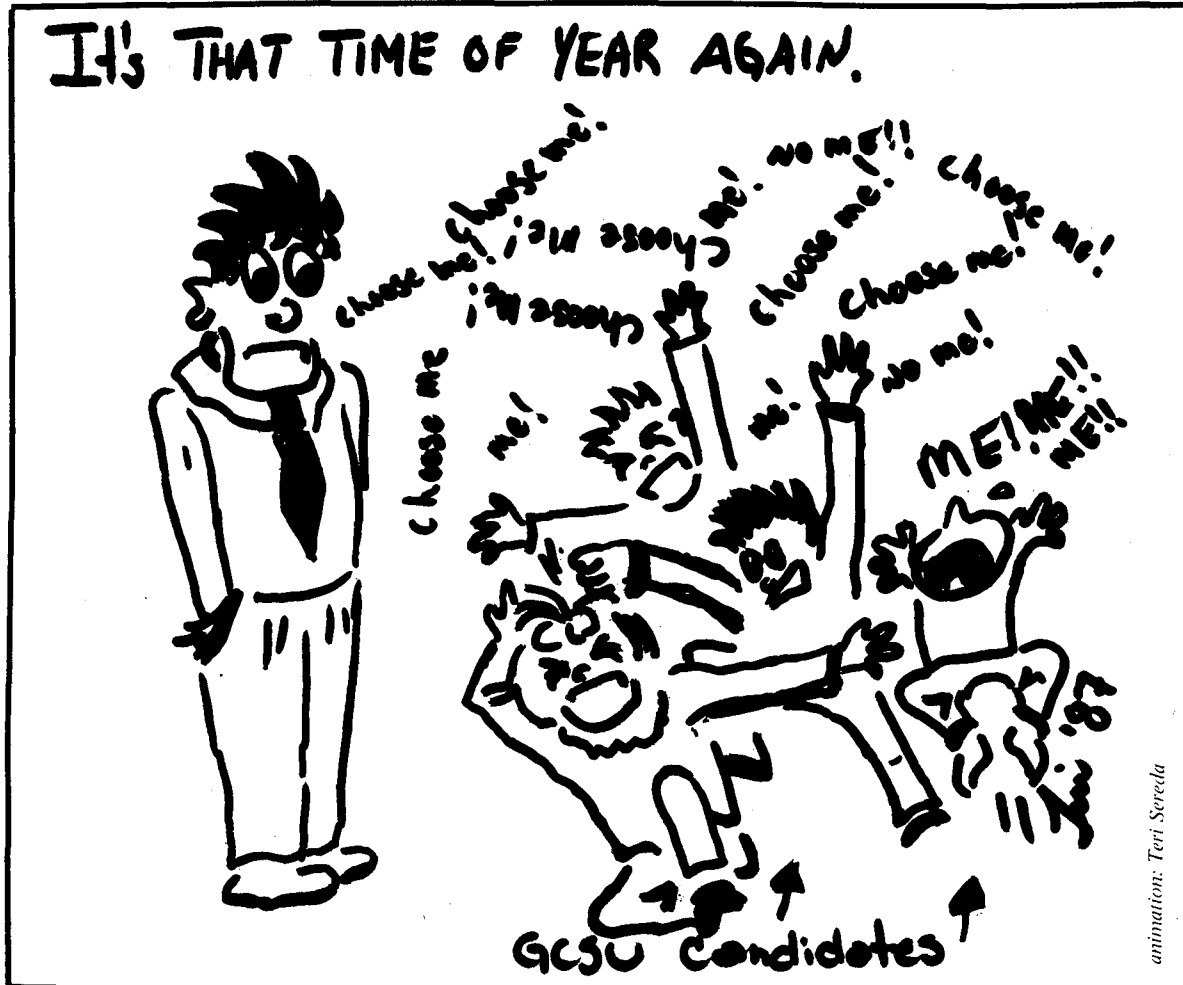
If you have a legitimate complaint regarding the food or service at the cafeteria, write it down with your name and phone number, and drop it off at the *Pro Tem* office.

We will take your complaints and work with Student Council to ensure that Canteen of Canada and the university administration are aware of your concerns. Unappealing food is one matter, but if food at our cafeteria has caused a student to suffer serious illness and miss a week of classes and work, something must be done!

If action cannot be obtained through proper channels and in a "diplomatic" manner, other measures will be taken. The students of Glendon have waited patiently and passively long enough. Their anger is mounting, and with good reason.

editorial

Grow With Glendon: Go Vote



It's that time of year again, nominations are now open for next years GCSU Council. It would be nice this year if there were no acclaimed position. No, we're not going to harp on you about student apathy again. Well, maybe.

The nominations and elections are a very important part of student life affecting not only those running but the entire student body.

The Executive positions open are President, Vice-president, Director of Academic Affairs, Director of Clubs and Services, Director of Communications, Director of Cultural Affairs, Director of External Affairs, and Senator.

Why should you run? Last year, three important positions were acclaimed. We do not wish to criticize these councillors but these positions, as well as the others, should be contested so that the choice is yours, not merely a *fait accompli*.

These people directly affect our funding and the manner in which it is dispensed. This body handles our money and should represent and have the confidence of the Glendon community.

As to the matter of community support, why vote? How can your views and opinions be expressed if you do not vote? Student Council is there to represent you, the student, and your interests. A low voter turnout ensures that the opinions of just a few Glendon students form the political organ which represents the entire student body.

There have been numerous complaints about this years council, some justifiable, some groundless. If you ignore this opportunity to take part in the political system at Glendon you have no legitimate right to complain.

So, run if you wish, but above all Vote and make this year's election an interesting and memorable battle.

Neal Stephenson / Bill Keays

Who Will Stop the Buck?

We've all heard the familiar: "You can't get real food at Rill". However, this convenient one-liner hides the real identity of those responsible for the latest, and quite serious, cafeteria problem.

Rill Foods, past operator of food services at Glendon, was purchased by Canteen of Canada some time ago. It is they who should be named when raising the health and hygiene issue at the cafeteria.

The management regularly refuses responsibility for their cockroaches and other bugs on the premises, saying that pest control is the jurisdiction of the university.

Common sense indicates that any supplier in the city could carry in the occasional cockroach and it is therefore probably unreasonable to expect a completely bug free cafeteria all the time.

However, a regular pest control cycle of two or even three weeks should be capable of handling this sort of problem.

But what or who has allowed the problem to develop to the proportions it has now reached?

It may very well be a "university problem" on paper, but poor hygiene standards for extended periods of time (recently improved, granted) are the culprits in this mess and are responsible for the development of a common restaurant ailment into a mass invasion.

When students' health is jeopardized, the problem is too far advanced to worry about where responsibility lies.

Passing the buck is not going to solve the problem.

If Canteen of Canada can't maintain adequate cleaning standards, nor quality food, fair pricing, supply utensils, etc, they should not be given this sort of (profitable) position.

If the Food Ombudsman cannot keep abreast of current problems and appreciate the seriousness of these, she should not hold her (profitable) office. She should be able to field student opinions without them being delivered to her door.

If the University administration is unable to rely on either of these two, it should hire parties who can properly fill these duties - now before more of us are seriously ill.

PRO TEM

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nouvelles

Making It in the Real World

by Cathy da Costa

I didn't see all of the "Conversations with the Workplace" that took place last Thursday in the Glendon Gallery, but from what I saw, they were well organized. I saw two sections, "Media and Advertising" and "Public Service". Each of the five sections involved three speakers from the "real world", a lot of them York graduates, all of them successful.

The event was well organized. I say this because of the amount of advertising, the smoothness of the transition between sections, the quality of the speakers, and the location. The location enabled students to talk individually with the presenters in the front, while the presentations took place in the back.

Marika Kemeny gave a brief introductory speech before each presentation. Following this, each speaker discussed his or her career, based on questions that the Counselling and Career Centre had given them beforehand. After all three had presented, students could take the floor and ask questions. Few did. I think that this is because presenters answered almost all questions during their individual talks. The speakers, however, seemed disappointed about the lack of general questions. Following this, everyone could gather in the foyer of the Glendon Gallery for coffee and individual questions. A high percentage of the people present did so.

Back to the speeches. I heard much that was informative. Karen Fraser, of "Women Like Me" talked about how, after graduation, she did a number of things,

starting with being a model and ending with owning her own business. Her advice was to students who want to do things that are daring and different. She said, "Go for it." Helen Flaherty stated that her courses in sociology and French were a big factor in getting her job as an advertising executive. She reminded students that they must always start at the bottom and work their way up. John King, from the *Globe and Mail's* "Report on Business" section, referred to his days at *Pro Tem* as very useful. He urged students to try freelancing and to build up a portfolio. Anne Meggs, Special Assistant of Francophone Affairs, Ontario Government, cited her experience with Faculty Council as useful. She claimed that Faculty Council enables students to learn a lot of skills that are used in government positions. Faculty Council also provided her with important contacts. Cathy Dickson, Co-ordinator of International Affairs, Ontario Government, also said that involvement on Faculty Council was beneficial. She furthered that a lot of Glendon Alumni work for the Ontario Government. Herself, she got a job at the International Korean Trade Center without any knowledge of Korean languages or customs. Denis Paquet, Translator, Federal Government, was the only one to speak in French. He claimed that there are more jobs in translation for francophones than for anglophones, but opportunities improve if you are multilingual. All of the speakers were articulate and concise. It was an event worth participating in.

Verbal Victory for Glendon

by Cathy da Costa

On Wednesday, January 28, four sages made a journey south to Glendon College. They were debaters and they had come to match their wits in York Main vs Glendon College Part 1.

The topic was "Be it resolved that without art, mankind would produce nothing but sit-coms." Defending the resolution were Kenn Ross, as prime minister and Stefan Molyneux, as minister of the crown. Opposing the resolution were Rick Blacow as leader of the opposition and Melinda Pica as member of the opposition.

At 5:45, the house was called to order. The prime minister was called to speak before the house and define the resolution. He took the floor and announced that Canada was in a 'crisis' situation. Using good body language, including his beard, he explained to the speaker that art is beautiful. Art is meant to transcend the soul, whereas sit-coms do not plug into the soul. In fact, "Sit-coms are the Beckers of this age!" They are there for our convenience and instant gratification. True art, like Michaelangelo's David, cannot be bought. He filled his time with much energy and metaphors, and then sat down.

Next up was the member of the opposition who countered the government's attack with a smile and a lot of eye contact. She explained that what elevates Michaelangelo to the status of art is his use of sex. Since sit-coms also rely heavily on sex, they should also be considered to be art. Also, Michaelangelo represents Renaissance art, whereas the sit-com represents modern art.

Most of television consists of sit-coms and it is undeniable that sit-coms are what the public wants. It is all that they need.

The minister of the crown was aghast at the opposition's reasoning. Instead of approaching the floor, he delivered his first remarks pressed against the wall. The opposition's barbed arguments put him there. He countered that Picasso is a true example of modern art. Yet, Picasso's art did not include a single phallic image. Despite the opposition's précis on sex in sit-coms, in "Three's Company" the main characters did not even touch! Therefore, it did not involve sex and it was not art. The member then furthered the government's position that there is a crisis in Canadian society. He said that sit-coms give evidence to some anti-being's existence, who also created Transformers, Gobots and Pac-Man cereal. After a great deal of humour and drama, he concluded.

Finally, a new style of speaking appeared on the horizon. The leader of the opposition exhibited a laid-back, California style with a philosophical pose. He explained that television sit-coms are a forum for art because they enable the audience to see commercials. Commercials, especially beer advertisements, are art. They are visually beautiful and they inspire the viewer. Also, history has revealed that sit-coms could not have existed without art. "The Honeymooners" was a great show because it had art. Art Carney was an indispensable factor. "M.A.S.H." was referred to as art because it brought the experiences of war into our homes. He concluded by postulating that sit-

coms are the one thing that can save society from mediocrity and we need more commercials.

The prime minister delivered an angry rebuttal. He quoted that "The future ain't what it used to be." He alleged that the opposition was defending a future of cheap, pale images. The government would fight this because it stands for art.

Overall, the judges were impressed with the organized argument that they had witnessed. They gave the victory unanimously to the government. The team of Ross and Molyneux, who are going to the national tournament in Newfoundland in March, were in their usual fine form. The team from York Main were also good, which is surprising for two reasons — firstly, they are all novices; secondly, the debating society itself had not existed up there for many years. But this encounter proved that the tradition of parliamentary style debate deserves to continue.

Centralized Government

From p.1 student body, not necessarily for Glendon.

Summarizing our situation, Hugh said, "we've definitely established a strong case which has been recognized in the second draft."

Is centralised government the best way to express the student voice? I certainly hope so, because it seems to be inevitable. It is for this reason that this issue should receive greater importance in our elections. It's a critical issue. Don't vote for anyone who isn't knowledgeable on this report. Gilmour's final report won't be released until May, so it will be this year's newly elected council who will be responsible for protecting Glendon's interests. Considering the effort put into this issue by this and the previous year's council, it's imperative that next year's council continue the good work. As Pierre Allen says, "this report is a victory, but the war's not over."

Dear Guendolynn

Dear Guendolynn,

My best friend has a real problem. She is seeing this guy outside Glendon, but she's in love with this other guy at Glendon. But to make things more complicated, this guy is seeing the most beautiful girl at Glendon. But at the same time, my friend is convinced that there is something between them. What should she do? Should she confess that she wants to suck his toes? Or should she let things hang?

Help Her!

Sincerely Yours,
Friend of Toe Hungry

Dear Friend of Toe Hungry
Who? What? Eh?

Have any problems?
If so, address them to:
Dear Guendolynn
c/o Pro Tem

Avez-vous des problèmes
Si oui, adressez-les à:
Chère Guendolynn
c/o Pro Tem

Rill Remains

by George Browne

It seems that Glendon will still have Canteen of Canada running the cafeteria for at least another year.

According to Patricia Séguin, Food Ombudsman, Canteen of Canada's subsidiary at Glendon, Rill Foods, has a contract with York University until the end of 1988. There is a standard 30-day clause in the contract that would allow either side to bow out of the

arrangement following 30 days written notice.

But it is unlikely the university will dismiss Canteen of Canada and seek another company to operate the cafeteria at Glendon in the near future. At the moment there are two contracts being tendered at York Other and it would be too much to do a third, according to Ms Séguin. So for the time being at least, improvements will have to be made with the com-

pany presently in place.

Ms Séguin complained that while there have been several dramatic incidents involving the quality of cafeteria food, nothing has been reported to her personally. In her words, "I'm willing to talk to anybody but no one has talked to me."

Classifieds

Give me one good argument as to why you shouldn't be there! The G.C.D.S. is hosting a Mardi Gras dance on February 27th, starting at 9:00 p.m.

Donnez-moi une seule raison pour ne pas être là! Le S.D.C.G. présente un danse de Mardi Gras le 27 février, commençant à 21 h 00.

Hola! Le Club D'Espagnol tient ses réunions le lundi dans la salle B206 à 16h00 et le jeudi, même heure, salle B209. Vidéos, films, jeux et discussions sont à l'affiche.

Campus Travel Representatives Needed:
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Véronica,

HB to you,
BF à toi,

Toutoune

There will be a general meeting of the Food and Beverage Committee on Tues. Feb. 10 at 7:00 p.m. in the ODH. Everyone is invited to attend.

Le comité des services de la restauration tiendra une assemblée générale le mardi 10 février à 19 h, à la cafétéria. Tout le monde est invité.

Nominations for the GCSU elections. Ouvertes: Le 4 février à 9 h 00. Fermées: Le 12 février à 18 h 00.

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Water For The World



Canadian Neglect of Education Discouraging

University Seen as a Job: Frum

by Mark McCarvill
Canadian University Press

Students at the University of Ottawa are not as happy as their counterparts at other Canadian universities.

That is, if a survey by writer Linda Frum is accurate. Frum, 24, is touring Canadian English-language (and bilingual) degree-granting institutions to research her first book, a guide to Canadian universities.

(If her name sounds somewhat familiar, it is because it also belongs to her only slightly more famous mother, Barbara Frum.)

"The idea behind the book is to help high school students choose where to go to university," explains Frum, a McGill graduate. "We also hope students who are thinking about transferring, or who want to be reassured they made the right choice will also be interested in book like this."

The "we" refers to herself and Anna Porter, head of Key-Porter Books, a Toronto publishing firm, who commissioned Frum last summer to write the book.

Frum says she "would like to believe" Porter asked her to author a book on Canadian universities because of the quality of her research proposal and her ability to talk (and listen). More important, however, to a publisher looking to sell books is a "name" to author one.

Her mother aside, Frum is a name on Canadian university campuses. While a student at McGill in 1983, Frum, an avowed conservative, tried to start up a conservative newspaper to counterbalance the leftist McGill *Daily*. After many efforts to thwart her opposition — not from within the student body, but the university administration — the McGill *Magazine* was born.

The *Magazine* would later die (for financial reasons), but in the emotional process of creating it, Frum earned a reputation as an establishment rocker, out to stir up debate on her tired university campus.

Who better than Frum, then, to write a book about the social and intellectual mood on campuses across the country?

The book does not get into comparing the quality of academic programmes; "the idea is to give a guide to what the atmosphere at universities are like," she says.

A university's mood may be serious and career-oriented or easy going and experimental. Or a mixture of the two. The idea behind the book, though, is that students will be able to pick the university that best suits their personality. Frum believes a better match will mean happier students.

Of course, not all students at one university are in a state of bliss while all at another are unhappy. And during her travels (she's been to universities in the Maritimes, Quebec, the Prairies and parts of Ontario) she has met both kinds.

"At certain schools it's shocking to see what a great time everybody's having and those schools

really stand out in stark contrast to other schools," says Frum.

"I went to a big school and that is where my personal preference would lie, but there's no doubt that at smaller, community-oriented colleges like Queen, like Mount Allison, like Bishops, like Acadia — you just notice that people are having a better time than, I'm sorry to say, at the University of Ottawa, University of Toronto, and University of Calgary."

What about her own alma mater? "Yes, I suppose at McGill University, too."

Frum believes the reason some students aren't enjoying themselves at university could be their failure to jump in with both feet. Many students see university as just a three or four or six-year job training programme, says Frum.

"(I see) people who are very glum; putting themselves through and arriving at school each day, but not having a lot of fun doing that. People treat coming to university like coming to a job. You show up at nine, you leave at five."

What many students also fail to do is be daring in their choice of a university; most attend the one closest to home. Frum believes one should consider going to a university beyond one's "backyard". She says she found invaluable "the experience I got by leaving home, living on my own for the first time, when I was 18, going to a new city..." Doing so at a young age forces a student to turn to her university to satisfy her needs.

Frum says she let her university take her and shape her. "The fact that I relied on McGill for my total existence, from the time I got up to the time I went to sleep; the university really did represent for me a complete and total experience; it wasn't just what I was going to be learning in my classes."

Accordingly, Frum believes proximity "is not a very good reason to choose a university. (Rather, because) it's the right size, it has the right kind of programmes, it just suits their personality."

Of course, it is somewhat expensive for a student with very limited resources to attend a university clear across the country because it might better suit her personality. And Frum recognizes this. But she maintains: "if it makes a difference between a happy university experience for four years of your life, that's money well spent."

"I appreciate that it's a difficult thing to do," she goes on. "But I think it's worth the extra summer working hard to go to a 'complete' university than to not."

Frum's definition of a complete university was formed during her years at McGill, two semesters spent on exchange at Dartmouth College in New Hampshire and also time spent at Cambridge University. It is the one she uses to measure Canadian universities with.

"When I arrive at a campus I am bringing to it my own personal ideas about what a university

should be like. And if I don't see that, then I will be less kind to the university than if I do."

Objectivity, then, in the strict journalistic sense, is not her top priority. "I think this is a book that needs value judgement."

"I feel my job is to recommend schools to students or not to recommend them. And so I have to — just like anybody who does a movie review or a restaurant review — go in and sample what I'm judging and tell people what I think."

Frum bases her judgement of a university on the two dozen or so interviews she does at each one she visits. Here, however, she consciously tries to be objective.

"There's always two sides to every issue and I really do try to seek as many opinions as I possibly can. And that involves speaking to the president of the student council, who always thinks it's the greatest institution in the world, and talking to kids in the bar who may not be as happy."

"I never leave until I've got a lot of good stuff and a lot of bad stuff." She has encountered a wide range of student attitudes.

"At, let's say, Queens University, I had an impossible time finding anybody there who had anything bad to say about the place."

"And then (at) other places, I'm pulling my hair out because it's six o'clock, my plane's leaving soon and I can't find anybody who will give me a rosy picture of the university."

Frum says her tour is shorter than she would like. "Ideally, one would write this book over a series of several years so you could spend a month at each place and really feel like you are a student yourself. But that's an unrealistic way to write a book like this."

Short as it is, the first part of her 42-university tour has been an eye-opener for Frum, who grew up in Toronto. "You think that this is not a glamorous country or that it's not especially beautiful or it's not especially exciting. And, in terms of my own personal enrichment, it's been a wonderful experience seeing the country and discovering that it's really quite nice."

Frum finds the Canadian attitude toward education less encouraging. "We don't do enough to appreciate and celebrate the people who are making some kind of intellectual contribution. We also don't provide for them so they can stay here."

Frum refers, of course, to the brain drain going on now in Canada. Heavily funded American universities draw many of the best minds in Canada away from more poorly funded Canadian institutions.

"This is the frustrating thing about Canada. We all rail against — why do all the best kids go to Harvard? Why does everyone go away? And then you say 'Okay, here's your chequebook; why don't you make a donation to your local university to help make it better?' Well, no. That's the government's

job — I pay high enough taxes."

This Canadian neglect of education contrasts with the priority placed on it by the United States and Great Britain, Frum says. And the results are apparent; they can be read in the attitude of the students themselves.

"(In Britain) students are a little more vigorous than we are. There's a kind of diligence and studiousness and this curiosity. People there seem more eager to be stimulated than they are here and that's what makes those schools better."

"It's not to blame Canadian students; it's everybody's fault; the

(university) administration, the government and the students."

In fact, she is encouraged by the wide distribution of students who are eager to learn. "At any university you meet some really exciting and bright people. Everywhere you go there's always a vibrant core."

She also says "there's a great core of conservatism that you find all across the country. I have found it everywhere I go."

"I can't think of any place I've been where I've seen any great radicalism. But I haven't been to B.C. yet."

Computer Centre Open

by Bill Keays

The Computer Centre, located in Room A113, is open. Its facilities are available for use everyday from 9 a.m. to 11 p.m., with two exceptions. The centre closes at 5 p.m. on Saturday and is also closed on Monday 1 p.m. to 7:30 p.m.

The Computer Centre has four IBM and eight Apple computers plus seven printers. Two more printers are expected to arrive soon.

The centre employs monitors to aid students although they are not always present. If you do require aid, monitors are on duty from 6 p.m. to 11 p.m. weekdays and all day on weekends.

The Computer Centre has much to offer besides allowing you to

type out your essays. For instance, you can learn how to write computer programmes in five computer languages. Computer graphics can be learned as well as computer programmes for the business field. Of course, the centre has one computer reserved for the playing of computer games. To play video games it is necessary to bring your own games disk, as the centre does not supply them. You could also ask Tim Inkpen to borrow his disk. Nicely.

Now that everyone is aware of the Computer Centre, why not take advantage of it? It is a great learning experience as well as allowing you to type essays faster and with far less aggravation.

WINTER CARNIVAL FINAL STANDINGS

| | |
|--|-----|
| 69ers | 1st |
| Nuclear Fallout and the Mutated Coconuts | 2 |
| Voyageurs | 3 |
| Black Slave Bunnies From Hell | 4 |
| Sleazoids II La Débauche Continue | 5 |
| Flocons de Neige | 6 |
| Captain Fluke and the News | 7 |
| Les Francophoques | 8 |
| The Merry Miscontented Mutants | 9 |
| Ken Bujold Touring Theatre Repertoire | 10 |
| Les Espaces Vides | 11 |
| The Pubes Hares | 12 |
| The Swim Champs of '86 | 13 |

INTRAMURAL SPORTS UPDATE

CURLING (FINAL)

- 1st MAC
- 2nd BETHUNE
- 3rd FOUNDERS
- 4th WINTERS

MEN'S VOLLEYBALL (FINAL)

- 1st FOUNDERS
- 2nd STONG

TORCH HOCKEY RESULTS (FINAL)

| | | |
|---------|-----------|-------------------|
| GAME #1 | BETHUNE 2 | FOUNDERS 0 |
| GAME #2 | BETHUNE 2 | FOUNDERS 3 (O.T.) |
| GAME #3 | BETHUNE 5 | FOUNDERS 3 |

FINAL FOUR

- 1st BETHUNE
- 2nd FOUNDERS
- 3rd CALUMET
- 4th GLENDON

TORCH BASKETBALL FINALISTS

MEN: BETHUNE VS OSGOOD
WOMEN: BETHUNE VS FOUNDERS
— to be decided this week

Tournoi d'improvisation

par François Leblanc

Dans le cadre de ses activités pour l'année 1986-1987, Trait d'Union, organisme francophone d'animation culturelle, y va de son projet le plus ambitieux jusqu'à maintenant. En effet, les vendredi et samedi 6 et 7 février prochain au Théâtre Glendon aura lieu un tournoi d'improvisation réunissant les porte-couleurs du collège Glendon ainsi que les représentants de l'université d'Ottawa et de l'université de Trois-Rivières (Québec).

Trait d'Union vise ainsi à créer des liens durables entre les universités et collèges francophones de l'Ontario et du Québec et aussi à faire connaître le collège en tant qu'institution d'enseignement bilingue.

Le projet est issu de rencontres entre les membres de Trait d'Union et Pierre Allen, membre de l'association étudiante et capitaine de nos représentants. Ensemble, ils ont conçu et établi les grandes lignes du tournoi et lancé des invitations à des universités ontariennes et québécoises. Depuis, plusieurs étudiants du collège se sont bénévolement joints à eux.

Veuillez consulter et conserver avec vous l'horaire des matchs qui apparaît avec cet article.

COMME LE HOCKEY... OU PRESQUE

Un match d'improvisation consiste dans l'affrontement de deux équipes composées de six joueurs-improvisateurs. Un arbitre (en la personne de René Lemieux, professeur au collège Glendon) et ses deux assistants voient à ce que le jeu se déroule selon les règlements.

Chaque partie a une durée de trois périodes de 20 minutes (sauf pour les rencontres de vendredi qui ne dureront que 30 minutes chacune), et un arrêt de 10 minutes est prévu entre chaque période. À l'intérieur de la période il n'y a aucun arrêt de temps, bien qu'il y ait arrêt de jeu.

Les improvisations sont de deux ordres :

A. Improvisation comparée : chaque équipe, à tour de rôle, doit improviser sur le même thème.

B. Improvisation mixte : un ou des joueurs des deux équipes doivent improviser ensemble sur le même thème.

Une improvisation peut être chantée, mimée ou parlée (la plus fréquente) et ne dépassera jamais cinq minutes.

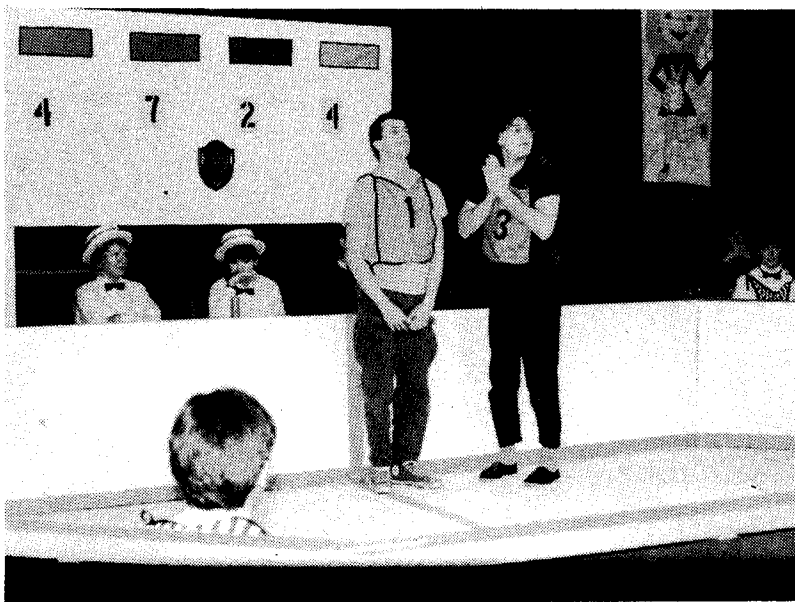
Déroulement de chaque improvisation :

A. L'arbitre tire au hasard une carte qu'il lit à haute voix :

la nature de l'improvisation (comparée ou mixte), le titre de l'improvisation (thème), le nombre de joueurs et la durée de l'improvisation

B. Les joueurs et l'entraîneur ont alors 30 secondes pour se concerter et prendre place sur la patinoire. L'arbitre signale le début de l'improvisation par un coup de sifflet.

C. L'improvisation terminée, chaque spectateur est appelé à choisir l'équipe gagnante de l'improvisation en montrant la cou-



L'improvisation en action

leur de son panneau de vote correspondant à l'équipe de son choix.

À la fin de la partie, l'équipe avec le plus de points est déclarée gagnante.

Vous avez bien sûr droit à l'ambiance qui va de pair avec toute partie d'improvisation : la «patinoire» (conçue par Steve Devine, directeur technique du Théâtre Glendon), l'arbitre, les placières, le maître de cérémonie et même le joueur d'orgue (tous des étudiants de Glendon)! Sans oublier la présentation des joueurs et l'interprétation des hymnes nationaux adoptés par chacune des équipes. Vous pouvez même acheter un sac de popcorn et un verre de votre boisson gazeuse préférée entre les périodes! Bref, rien n'a été négligé pour rendre cet événement mémorable.

Comme l'indique l'horaire, les rencontres du weekend sont divisées en trois blocs : vendredi soir, où les trois équipes s'affronteront à tour de rôle au cours de joutes de trente minutes; une première occasion d'évaluer les forces en présence. Samedi matin débute la ronde éliminatoire et samedi soir aura lieu la grande finale avec remise de médailles à l'équipe championne.

Les chances de Glendon? Disons aussi grandes que celles des Maple Leafs de gagner la coupe Stanley cette année... Notre équipe consiste des meilleurs joueurs ou joueuses de la série de matchs d'improvisations présentée par le cours de théâtre plus tôt cette année. L'équipe à battre serait celle d'Ottawa qui délègue une équipe toute étoile, riche en talent, en profondeur et en expérience. Mais on nous a aussi dit de ne pas sous-estimer les représentants de la Belle Province, l'université de Trois-Rivières : ils pourraient en surprendre plus d'un.

Mais plus sérieusement, les organisateurs s'empressent de nous dire que l'élément compétitif ne viendra pas prendre le dessus sur le caractère amical de ces rencontres.

Avec cet événement, les organisateurs souhaitent surtout voir naître une ligue permanente d'improvisation au collège. Nos meilleurs représentants participeraient à un tournoi tel que celui que nous vivrons ce weekend, dans la villè

hôtesse (Ottawa, Trois-Rivières ou toute autre université qui se joindrait au tournoi).

Notons d'ailleurs l'invitation lancée par Trait d'Union à une délégation de l'école Étienne Brûlé à titre d'observateurs au cours de la fin de semaine.

Enfin, vous vous doutez bien qu'une telle organisation implique des dépenses considérables pour un organisme comme Trait d'Union. Si l'espoir de s'auto-financer est grand, la possibilité de voir le tournoi se solder avec un déficit existe. Sauf si les étudiants de Glendon démontrent leur générosité. En effet, chaque dollar en scrip donné aux organisateurs servira à nourrir nos équipes invitées pendant les deux jours d'activités.

Venez donc en grand nombre (avec vos scrips!) assister à cette grande première à Glendon. Venez encourager nos représentants. L'impro est une expérience théâtrale unique et très divertissante où la participation des spectateurs est déterminante. Cette année, c'est ici que ça se passe, les 6 et 7 février. Et rappelez-vous : plus on est de fous, plus c'est drôle!

Quote of the Week: "Interesting Council this year, I must say!"

| HORAIRE DES RENCONTRES D'IMPROVISATION | | |
|--|---|---|
| Date | Heure | Équipes |
| Vendredi soir 6 février | 19 h 30 à 21 h 30 | A contre B B contre C A contre C |
| Il s'agit de trois mini-rencontres préliminaires de 30-minutes chacune. | | 2.50 \$ York 3.00 \$ non-York |
| Samedi 7 février | 10 h 00 à 11 h 30 13 h 30 à 15 h 00 16 h 00 à 17 h 30 | A contre B B contre C A contre C |
| Il s'agit de la ronde éliminatoire. Chaque rencontre sera divisée en trois périodes de 20 minutes. | | 2.50 \$ York 3.00 \$ non-York (pour 1 ^{re} partie) |
| Samedi 7 février | 20 h 00 à 22 h 00 | finale |
| Il s'agit d'une seule partie divisée en trois périodes de 30 minutes. | | 4.00 \$ (adm. générale) |
| Passe de fin de semaine : 10,00 \$ — admission générale | | |

Mature Mutterings

by Fowler, Graham & Jaboni

Ponderings

• Now that you've survived first term, here you still sit in a course that was your last choice because:

a) you didn't register early enough,

b) the course you wanted is no longer offered, or

c) the professor is on sabbatical.

• Your advisor wasn't sure how to direct you toward your career goals — but maybe you didn't ask the right questions!

• You can always change your major, so just take what you can get. The course you want "may" be available next year.

• How does one juggle coursework and home, family job, lover, and remain sane? Keep friends when all around are books, library cards, overdue notices, deadlines and course outlines?

Finances

• This is a dirty word in a student's vocabulary.

• How do you move past "go" to get a student loan?

• When does the rent get paid?

Study

• O.K., so here you sit soaking up the wisdom of the lecturer like a sponge. How will you expunge it?

• Someone advised you to type all the assignments — on that old-clunker in the basement? Or do you line up for the few typewriters available? But who said you could type?

• The fall course outline looked forbidding — all the assignments were due within four days of each other and at least half the readings were on reserve. That means you never get them!

• One professor ordered a book from Arizona and it might just arrive in two months.

• What does this assignment mean? Don't be afraid to ask even if labelled the class dummy.

• So now the deadline changes. Who will that help? You, that young guy in the corner, or the professor?

• The marking scheme is written in black and white, but what about that good old "bell curve"?

• Those late night sessions struggling with words, paper, pencil, eraser, coffee cups, the ticking clock, broken typewriter. Is the final product really what you want?...

Politics

• Who said there wasn't any? Political rules apply here, too.

• The human factor did you ever consider that the mood of the marker, the weather outside, etc. will effect your final mark?

• And so you did grade your courses and professors at the end of last year? You hear things are still the same? Isn't tenure wonderful?

A Mother's Lament

• An alarm shatters the early morning quiet. Breakfast, children, husband, school bus — all before classes!

• Can't miss a class.

• The library is closing, paper's due, ran out of dimes, the photocopier is broken. How will you ever finish?

• Dinner is late. Kids need homework help. Phone is ringing. Eleven o'clock and I haven't started.

• Bleary eyes, aching head. Boil the kettle one more time. Sick kids. Give up, go to bed and hug a sleeping husband. R-r-r-ring — Oh my God, it's seven a.m.!

• So here you sit. What wisdom will you acquire? What career will you end up with? What the hell are we doing here?

What's On Video

WITNESS (1985), directed by Peter Weir.

In this world of constant rushing and bustling, is it possible to find peace? This is what the film *Witness* explores. Using a thriller format, Australian director Peter

Weir has fashioned a handsome motion picture that explores the contrast between two different societies co-existing in modern North America.

Superficially the film is about an Amish boy played by Lukas Haas and Harrison Ford is the cop assigned to protect him. Forced to hide out in the Amish village due to high level police corruption, Harrison Ford's character is forced to adapt to a radically different society. One of the biggest changes is the absolute pacifism of the Amish. As a big-city cop Ford considers violence a part of everyday life. Another aspect that Ford is unable to get used to is the Amish moral objection to music. All this movingly portrayed.

Contrary to what some critics have said, the Amish are not given a complete white-wash, but are shown to be narrow-minded and backward. You'll notice there are no members of any ethnic minorities in Amish communities. So while the Amish lifestyle is peaceful, Weir suggests that they pay a high price. In the end the two cultures are irreconcilable. In a powerful conclusion the two cultures go their separate ways each having learned something of value from the other.

PT

Poésie franco-ontarienne

par Michelle Blanchette

Récemment, j'ai eu occasion de lire deux nouveaux recueils de poésie qui viennent d'apparaître sous les éditions Prise de Parole. L'un des deux a comme titre *La veuve rouge* et son auteur est Gaston Tremblay. L'autre recueil est écrit par Robert Dickson et il l'a intitulé *Abris Nocturnes*. Tous les deux écrivains sont des franco-phones de l'Ontario et leur environnement se retrouve souvent dans leur poésie. Dickson et Tremblay tirent plusieurs de leurs images du même paysage mais il y a seulement un d'entre eux qui

réussit à faire ressortir un univers d'émotion et de facettes différentes de la nature. Le poète qui, à mon opinion, a réussi à explorer le monde qui l'entoure nouvellement est Robert Dickson. Tremblay, en comparaison, se concentre seulement à un aspect — un aspect de détresse et, pour la plupart du temps, une atmosphère déprimée d'espoir.

Dickson intègre des anglicismes dans sa poésie, ce qui rend le langage très naturel et sans prétentions. C'est un style très honnête qu'il emploie et alors, sa Poésie est franche et directe. Il

soutient son thème dans le recueil car il sait approcher son sujet de plusieurs directions différentes — ce que Gaston Tremblay a faillit faire. Il y a quelques poèmes notables dans *La veuve rouge* mais, en somme le recueil est aperçu comme étant une monotonie par le lecteur. Ceci est créé par la rareté de changements de tons dans la poésie de Tremblay. C'est un poète qui écrit avec force et intensité mais qui est affaibli par le manque de diversité — ce qui, si amélioré, pourrait aider à introduire son travail à un plus grand public.

The Authentic Seen

by J. Coniam

There is a very disturbing suggestion in Timberlake Wertenbaker's *The Grace of Mary Traverse* (1985):

There's no need to see a play to talk about it. I'll bring you the playbill.

To this I can only plead "mercy!" While the playbill for the Canadian premiere of *The Grace of Mary Traverse* at Toronto Free Theatre yields some matters of interest (Mr. Hardlong, a male prostitute, is listed among the cast of characters), it is the production itself that is the more pleasurable experience. This is important because experience is the order of the day.

Mary Traverse (Kate Trotter) seeks experience. She wants to know the outside world that is forbidden to her. In this 18th century society, a young lady is expected to be satisfied with the ornate beauty provided for her pleasure in her own father's home. But Mary has pondered the problem, "Do we dare look at (nature) directly, or do we trust an artist's imitation of (it), the paintings of Gainsborough?" Mary decides she wants the real thing. She expects it will improve the feminine grace of her conversation.

Under Mistress Temptwell (Diana de Blanc)'s guidance, Mary seeks pleasures in the 'masculine' pursuits of gambling and sex. Quickly she realizes that experience's rewards go beyond pleasure. The accompanying poverty, cruelty, disease and pregnancy prove distracting to Mary's pleasure. Finally she attempts to throw off her increasing dissatisfaction. She takes on political aspirations and experiences hedonistic delight in her own power. The quest for the rights of the common people escalates into a frenzied riot against Popery. There is little grace to be gleaned from the resulting violence.

Neither is this script the primary source of pleasure in an evening at Toronto Free Theatre. While it is for the most part a rich piece of work, Wertenbaker's text occasionally lapses into awkward prose (although perhaps we should not ask of Wertenbaker what 18th century playwright William Congreve gave us). Also, there is a problem with the second act where the action gains obvious political connotations. Rather than fortified by the injection of politics, the

play seems to become drained of its life's blood. Not seriously so, it suffers not a coma but a mild concussion.

The real pleasures of this *Grace of Mary Traverse* lies in the stunning production under the direction of Martha Henry.

The costumes and set are designed to suggest a connection between the 18th century and our own. The costumes are initially authentic — except for the use of obviously 20th century fabrics (it looks as if designer Astrid Janson had hit the post-X-mas glitter sales). As Mary gains experience in the ways of the world, her dress becomes surreal. Underneath a layer of shirred tulle is an obscene-looking foetus. When experience weighs heavily on her, Mary removes her ringletted, puffed wig to reveal a jarring 20th century haircut.

Janson also designed the set of 'grid iron' with suspended ramps and connecting stairways. The action is carefully orchestrated by Henry. There are often great distances between discoursing characters, but the dramatic energy is

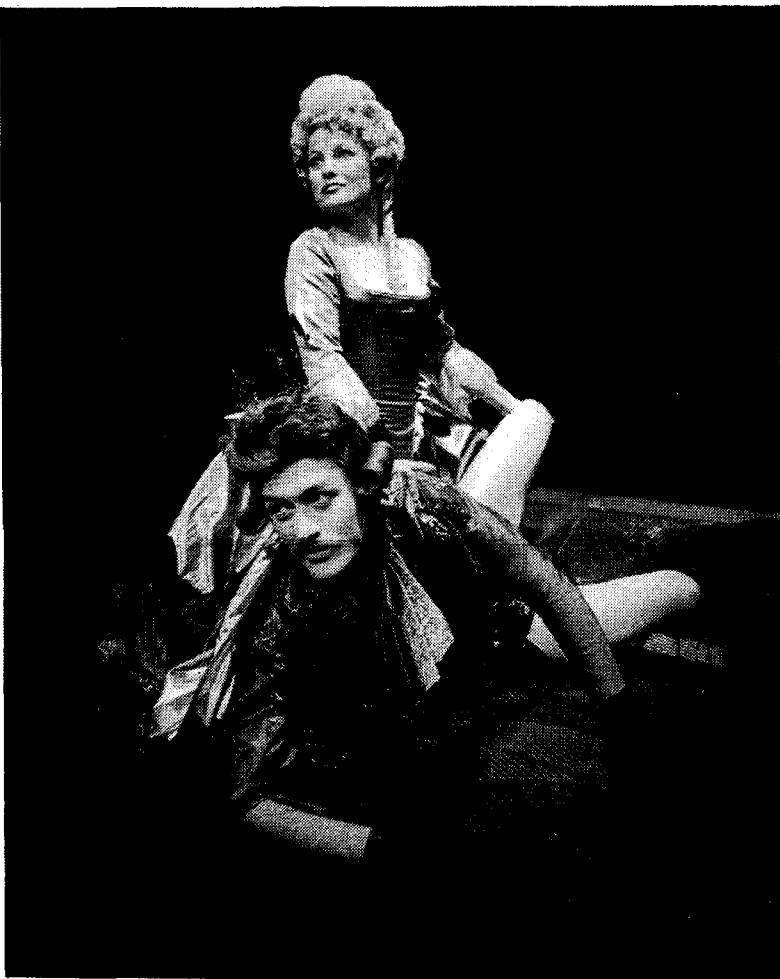
never allowed to disintegrate into that space. Even the great heights that must frequently be descended and ascended do not mar the pace.

Behind and above the playing space is a haunting tapestry embedded with three-dimensional death masks. These serve as a constant reminder of the suffering incurred by men's power.

Henry's development work with the actors has helped produce mostly detailed characters. De Blanc as Mistress Temptwell and Trotter as Mary are good but Kristina Nicol as Sophie, the country girl who attends Mary through her quest, stands out giving a most engaging performance.

So... you can steal a playbill or read the script, but if you are searching for the most fulfilling experience, masculine or feminine, see the production of *The Grace of Mary Traverse* now at Toronto Free Theatre.

The Grace of Mary Traverse written by Timberlake Wertenbaker directed by Martha Henry at Toronto Free Theatre 368-2856 until February 22



Midnight Mass At Lee's Palace

by Ernie Vlasic

Local freaks A Neon Rome and Groovy Religion brought their contrived mix of performance and Neo-Cameo entourage to Lee's Palace Saturday night to worship the chemically induced gods of a stagnant anti-music 1987 in Toronto. Arriving around 11:00, I found Lee's in its predictable state of controlled disarray. I was struck immediately by the varied social and artistic classes. Rockers, thrashers, freaks, trendies, the Great Unwashed, musicians and reggies had all sent representatives to re-affirm their existence and be rude to each other. Lee's was the U.N. of Toronto's underground Saturday night, in proportions unseen since The Cult violated Massey last year. I decided at this point that it would be a good idea to ask the band a few unprepared questions to give my article an illusion of validity, and to impress my friends.

A Neon Rome was preparing to enter the arena by the time I had cut through several tonnes of unmoving rudeness to finally reach their dressing room. Although no one was dressing, it was a room, and lo and behold, sitting on plywood chairs were the gurus of abuse and post-alcoholic hell. After a clumsy introduction, I began to scan the room to see what fine liquors I might pilfer, and what not. Observing a less than promising supply, I thought I might appease the huge pupils (which were, I must admit, rather intimidating) by asking a few questions, and writing down the answers. I began, "Do you recognize any of the influences in your music from,

say Bauhaus, or Joy Division?" An amused keyboardist headed a symphony of negative replies. "Well, would you consider yourselves?" I added jokingly, "to owe more to Black Sabbath or Led Zeppelin?"

"I'd rather sound like Black Sabbath than Bauhaus or R.E.M." to which there was much amused rejoicing.

Deciding to try to exercise a little tact, I tried a different approach. I asked, "Last year you played at R.P.M. with Handsome Ned. What did you think of playing Indy Wednesday?"

They all agreed that they couldn't remember. "R.P.M. is pretty cool though."

"Are any of you going to see Peter Murphy and Breeding Ground next month?"

Neal (vocalist) replied, "I'd like to, but I'm poor."

"You were voted as putting on the worst show of 1986 by our paper."

Neal again, "The truth hurts." "Considering your disinterest in many of your contemporaries, what do you consider yourselves to be doing?"

"We're the heavy in heavy metal."

My friends were rather shocked when I suggested we leave after the band had played for only 15 minutes. After all, they said, I was supposed to review the show. I had little trouble justifying my decision: "Beer is much cheaper next door (Albert's) and we can play shuffleboard with old, smelly drunks." Thus ended my stint as the pseudo-freak reporter type guy at Lee's Palace midnight mass.

Melting Cash

by Daria Essop

L'Étranger was a prolific innovative Toronto Band. In fact, after seven years, they could have been included in amongst the granddaddies of the local circuit.

Unfortunately, keyboardist Bruce P.M. and bassist Tim Vesley both departed to go on to better things after the release of the E.P. *Sticks and Stones*. But Andrew Cash, founding member, singer and songwriter is not willing to kill it off entirely. While he may be dropping the name *L'Étranger*, he's not calling it quits: "With the original members gone, it's not the same thing, so I can't use the name *L'Étranger*. It's going to be a drag trying to find new people who will agree with my ideals."

Cash is evidently pleased with his latest recording, *Sticks and Stones*. "It's the best thing we've put out. I've never been happy with our other stuff once it's been recorded, but I wouldn't change a thing on this one except to add more songs."

The music and lyrics on this record are typical of what Cash is all about: a stringent and vocal enemy of apartheid. Cash was singing about its evils years before

major media coverage, *Sun City* and the rest. *One People* was a song that years ago incited unknowing trendoids in bars to scratch their heads and say "What's apartheid?"

Cash realizes that his lyrics might be perhaps a little idealistic, but sees it as a means for better things. "People think I'm being idealistic but what I'm saying is reality, and they don't seem to want to hear about it. Pop is too complacent — I want to stir some emotion..."

"I'm not saying that I have all the answers, or that I'm right, but I'm not going to tone down my beliefs just because they might be causing a little discomfort."

L'Étranger may be history, yet *Andrew Cash's Acoustic Meltdown* rocks on. Cash's easygoing attitude and casual joking onstage lends a new intimacy to the Cabana on Tuesday nights. Along with Jim Zdigar ("the best fiddle player in T.O.") and Andy Maize (*ex Directive 17*) *Andrew Cash's Acoustic Meltdown* is a success.

In their 7 years together, *L'Étranger* was always popular on the benefit scene — but Cash is a little disillusioned with the whole thing

• See Cash p.7

divertissements

Cale and Spedding Groove On

by Afsun Qureshi

Four colourful figures with painted faces glided around the stage at the Diamond last week. *Rare Air* as their name suggests, created airy, ethereal sounds with flutes, bagpipes, bongos, and a great bassist to boot. This Toronto band has been together for 8 years, yet are most popular south of the border. Their atmospheric Eastern-inspired music rivaled the King of Ethereal, Kitaro, yet it had a bit more variety. Bagpipes added an international flavour to the overwhelmingly Eastern feel.

Rare Air was interesting and enjoyable for about 15 minutes, but after an hour, they overextended their welcome. This kind of music is best taken in small doses. Of course, the impatience was also compounded with the knowledge that the sooner *Rare Air* got off stage, the sooner John Cale and Chris Spedding would get on.

In the heart of a Canadian winter, it usually takes a very desperate artist, or one that has an affinity to cold, to come and play in Canada. It is by no coincidence that the months from January to March have a minimal amount of concerts. I can't see Cale or Spedding as snow-bunnies, nor can I see them as being desperate. I guess that Cale and Spedding are among of those rare few who are willing to brave the Canadian storm to show off their stuff — lucky us.

The most common question posed to me Thursday night at the Diamond was "I guess you like the *Velvet Underground*, don't you?"

Well, of course, I love the *Underground*, but that's not why I went to see John Cale. It is unfortunate that Cale is foremostly known as an ex-*Velvet Underground* member, as opposed to an artist in his own right.

Classically trained in Europe by Avant-Garde artist LaMont Younge, Cale arrived in N.Y. in the early 60's where he met Lou and crew. Of course, the *V.U.* raged for years (ironically enjoying most of its success post-mortem in the 80's as part of the psychedelic revival).

Cale left in 1968 after *White Light*, *White Heat* and went on to a very illustrious solo career. Cale, a songwriting genius, recorded 8 mindbending albums — *Vintage Violence*, *Church of the Anthrax*, *Academy of Peril*, *Paris 1919*, *Fear*, *Slow Dazzle*, *Helen of Troy*, and *Guts*.

His demented brilliance and musical knowledge has made him a respected man amongst his peers, leading to many collaborations. Nico, Eno, Iggy Pop, Lou Reed, Patti Smith, *The Modern Lovers*, Jonathon Richman, and of course Chris Spedding are some artists that Cale has collaborated with.

Spedding and Cale, both looking like acid/heroin casualties, were peaking together on stage. I don't know how these two guys decided on collaborating. Spedding's obviously rockabilly background on its own would appear to be totally incompatible to Cale's Avant-Garde style. Yet combine the two and they complement each other beautifully. Cale, dressed in black head to toe, looked

like a cross between Leonard Cohen and Bryan Ferry. His music revealed a darkness in his life ("Fear is man's best friend"). He's obviously gone through a lot of weirdness in his life. If his appearance wasn't a dead giveaway of him being the quintessential Tormented Romantic, then his facial expressions were. His face contorted and winced, emphasizing every characteristic line. It was as if he had a stretched out elastic band in his head — ready to snap.

Listening to him reminded me of Syd Barrett's solo material — and we all know what happened to Syd.

Cale's preoccupation with ghosts added to the intrigue. In fact, this interest in ghosts goes back a decade to the *Vintage Violence* album, a record that Cale said was about "losers, lovers and ghosts". Who knows what lurks in the depths of Cale's brain. I can only remark on what I hear and see, and certainly his periodic bone-chilling screeches were ghostly and ghastly at the same time.

What was so good about the show was not only the "Heart-break Hotel" cover, but the fact that if one took away Cale and left Spedding alone, or vice versa, the music would have grooved on. Spedding, with his magic fingers, squeezed out riff after riff of bluesy good old rock'n'roll. That, combined with Cale's tormented singing and melodic strumming culminated into a — dare I say it? — Yes! A mindfucking experience. Tiens, voilà.

Yes, *Afsun for once* Ed.

Eats: Groovy Grumppps

by Catarina Cadeau and Robert Stevens

Mr. Grumppps
595 Bay Street and 2200 Yonge Street
Style: Roadhouse Restaurant and dancing

Rating: ★★★★★

Price Range: \$20-\$30 for dinner for two (not including tip)

RATING SYSTEM

- ★ RILL FOOD
- ★★ MEDIOCRE
- ★★★ GOOD
- ★★★★ GREAT

Over the past ten years, there has been a massive increase in frequenting of Toronto area restaurants. Although there is a plethora in variety and an improvement in quality, the opposite has been true for Rill Foods this year. In other words, the caf sucks. Therefore two students have defected the Glendon valley in order to find a better life for them and their stomachs. The following is the first in a series of reviews of Toronto restaurants. We will try to concentrate on local eateries, but once in a while we'll broaden your horizons by reviewing one further afield.

Escaping the yuppies and the mallrats in the Eaton Centre, we

sought refuge in the Atrium on Bay's concourse level. There we spied Mr. Grumppps Restaurant. Since we had already dined at their Yonge and Eglinton location (exact address above), we assumed that it was assumed that it was safe to eat here. We were right.

Immediately upon sitting down, a young man asked us if we wanted anything. However, we needed more time to peruse through the voluminous menu. Cathy ordered rotini with a seafood sauce (\$6.95) and a Chocolate Almond Bushwacker cocktail (\$4.00). Robert ordered a Chicken Renaissance (\$8.95) and a gin and tonic (\$3.50) for washing the meal down.

The rotini was a tri-coloured pasta dish of red, white and green noodles that comes with your choice of sauces. The seafood sauce was the same price as the others and contained lobster, shrimp, crab, oysters and other shellfish. It was topped off with three oysters in their shells. "Each forkful reminded me of 'bits and bites', each one a different combination of pasta and seafoods. It had a very good texture," said the pleased Miss Cadeau. The drink was a blend of alcohol and chocolate and almond flavoured ice cream. "Definitely worth four dollars!"

said Cathy.

The chicken was a melange of textures and tastes. The main event was a puff pastry surrounding a breast of chicken, stuffed with mushrooms and cheese with a hint of garlic and basil. The generous portion of the entree was a pleasant surprise. The accompanying stir fry vegetables of assorted types were properly cooked to exacting crispness and flavour. The last third of the platter was a rice combination that refrained from being the typical bland mush served in most restaurants. "Usually I don't like rice but they put some spices in it I couldn't identify and it gave it a real kick. Not sticky or like dried 'rice krispies', set under a heat lamp for two hours," stated Stevens. The cocktail was unusually strong for a restaurant of this type. "The standard serving of gin to mix seems in most places to be one part gin, ten parts mix. This drink had 70% gin at least. That's one good belt when you don't expect it."

The restaurant's atmosphere was not the greatest for intimate encounters because of the noisy, open aired concept that made it hard to understand one another at times when talking at a normal volume. The Yonge and Eg version is a little better with a more

Puzzles



1. gsegsegg



2. If there are 800 women in a village and 3% wear one earring, and of the remaining 97%, 50% wear two and 50% wear none, how many earrings in the village?

3. A man has a wolf, a goose and a bag of grain. He arrives at a river and discovers that he can only take one over at a time. However, he can't leave the wolf alone with the goose, nor the goose alone with the grain or the goose and the grain will be eaten. How does he do it?

4. What's the definition of a "quickie"?

5. C'est une soirée chez les Leblanc. Toute la famille et tous les invités chantent autour de piano. Au moment où ils chantent une chanson anglaise, l'hôte remarque qu'un des invités, un Anglais, est seul sur le sofa. Il pleure.

— Oh monsieur Ramsbottom. Est-ce que vous pleurez parce que cette chanson vous fait penser à votre pays?

— Non, madame. Je pleure parce que je suis musicien!

ANSWERS

1. Two corpses who lived in vein.
2. Scrambled eggs.
3. A porcupine's diaper.
4. 800
5. He takes the goose across, then the wolf. He returns the goose to the other side and picks up the grain, finally returning for the goose.
6. This won't take long? Did it?

Cash Continues On

From p.6

lately. "It's gone as far as it can go — it doesn't seem to be getting any lasting results, so we have to

be looking toward a new approach." Still, philanthropist that he is, Cash played at the Rivoli earlier this month for the Emily Stowe benefit (The Emily Stowe Shelter is for abused and homeless women.) Appearing with him were T.O.'s latest greatest band, *The Lawn* (who, incidentally, have the distinction of having Michael Gregory, Glendon's favorite linguistics prof, as a daddy.)

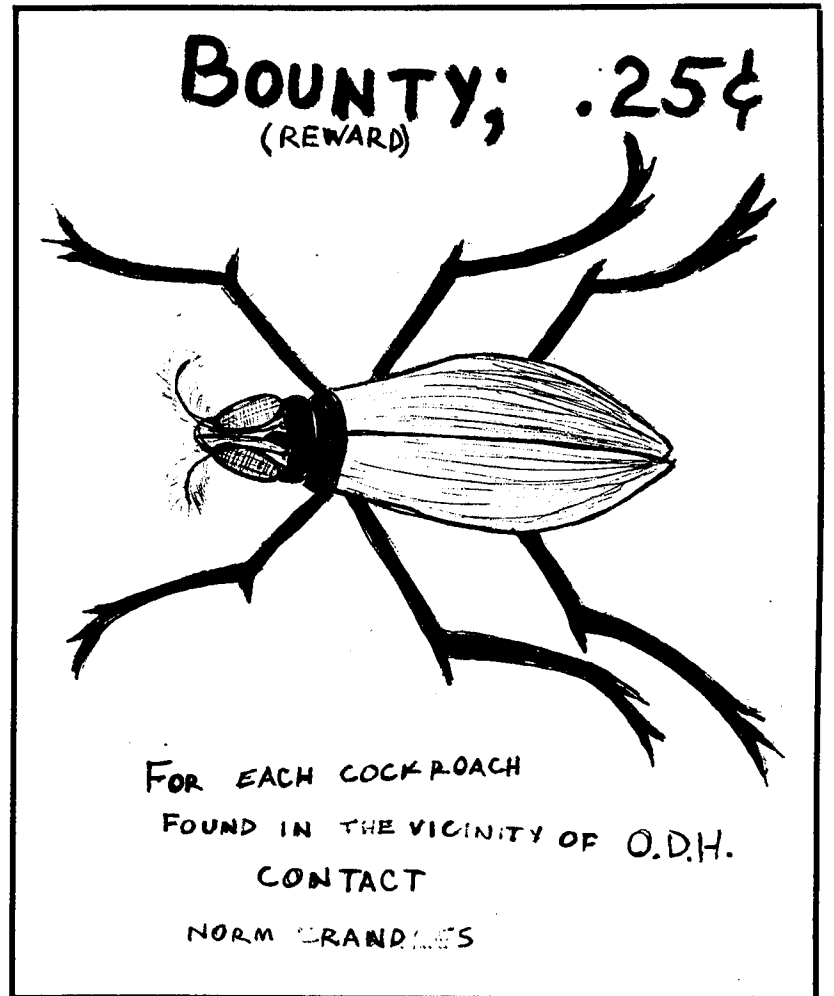
Cash definitely has perseverance. *L'Étranger* were the offspring of a small but thriving local scene, and after the breakup Cash will continue to move in new directions. "I don't want to be a cult band. I want new listeners to tune in."

Looks like Cash is getting his wish. Cash's latest video *Trail of Tears* has been getting constant airplay on the likes of *MuchMusic* and *Toronto Rocks*. The interest that these two video shows have generated in the "indie" scene has not hurt Cash at all. An entirely new clump of people are watching Cash's home films. Moreover, watching a sheepish and uncomfortable Cash being interviewed by the king of fumbles and dorks, Brad Giffen. Still, the overdue praise that local artists are receiving by Toronto media diminish the goggly and airheaded likes of Erica Uhm and Brad Goofin.

Sticks and Stones is an LP that anyone interested in T.O.'s music scene should not do without. For those who have some of *L'Étranger's* previous recordings, it would be good to have simply to chart their growth. In the meantime, the *Acoustic Meltdown* is waiting for you at the Cabana. PT

Captain Fluke sayeth:
"Hither thee to the races"

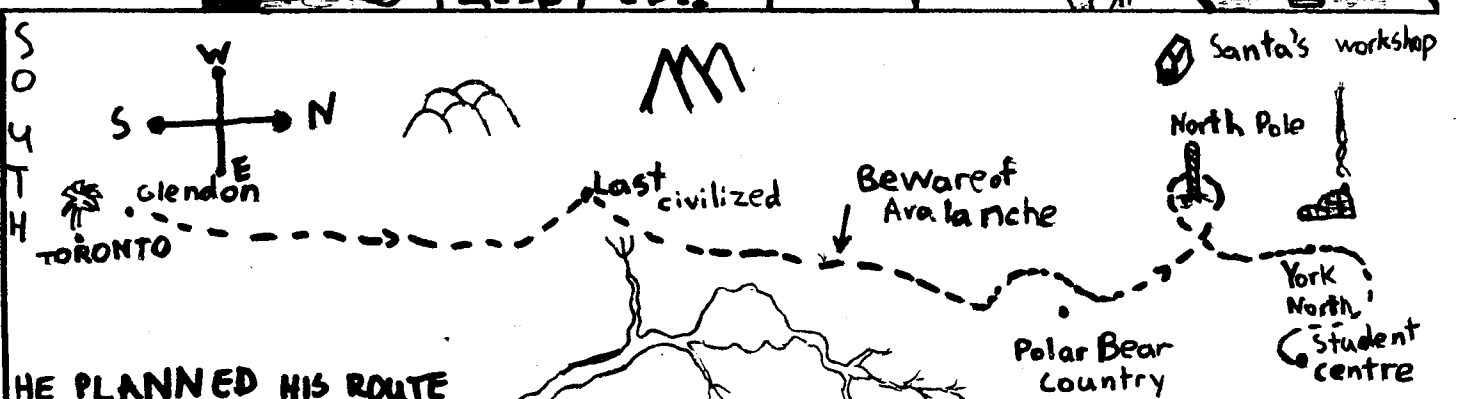
Comics



THE FURTHER ADVENTURES OF FRED
in
WHERE DOES OUR MONEY GO TO ?



So he left, but he was well prepared



THE LAST CIVILIZED CITY.



Then he is attacked by the York North Wildman.



Will Fred be killed? Or will he kill the wild man? These questions and more are answered in the next ish.

