GCSU FOU! UP!

by G. E. Gaynor

During the General meeting held in the 3rd week of Octo-
ber. Mr. Russell re

became president of the University.

On Monday January 13, Ar-
thur Roy presented the Coun-
iclub with a new budget. Once
again Council members were surprised. Arthur Roy in-
formed them that Lorne Prince had been too conser-
vatived in his picture. There was according

1971 Income. This was an oversight of approximately $3000.00.

3.) Part-time and special students were not taken into account at all. As a source of revenue this amount is ap-
proximately $1500.00.

So a new figure of $7500.00 appeared.

Marc Duguay was then re-
quired to make the books available for a student inves-
igation. Arthur Roy remained resolute in his budget state-
ment.

4.) He took to Lorne Prince after he had presented the bud-
ght and pointed out the errors-
how the college was in fact being under-

adequate.

During the following dis-

This was the second time

Duguay must expect and accept

to the new estimate $8701.70 available in funds for alloca-

ing this truth. Lorne Prince was

claiming that eight thousand dollars had been found.

One seemed interested as to how or where this fig-
ure was found. As a matter of fact Glendon clubs were so

relieved that individual club budgets were drawn up with

the hope of indicating their need for financial assistance. This

occurred at the Council meeting on January 20th. On the

24th of January Arthur Roy and Marc Duguay were

approached for an explanation. This statement was released

by Arthur Roy in point form.

1.) Lorne Prince under esti-

mate as part of the job

manager recheck those new

figures.

Monday January 27th Council was once again surpr-
ised by their business man-

ager. During this meeting repre-

sentatives from all Glendon clubs were hopefully awating their respec-

tive allocation of the eight thousand dollars. But, book keeping
errors had been discovered by Roy. The eight thousand
dollar figure was inaccurate. Marc Duguay said "As the

budget stands it is still at the figures set by Lorne Prince."

In short the eight thousand was not existent. Roy had

to say this: "This type of error can occur; I never had

the chance to present it to Lorne Prince."

A motion to apologize to the groups (to whom the money was promised) was forwarded

by Paul Dowling

York University's budget problems took a turn for the

worse this week as the pos-

sibility of labour unrest un-
derlined rising costs facing the institution. On February 11, local 1356 of the Canadian

Union of Public Employees have been without a contract since December 31 of 1974. Negotiations have been underway since October in efforts to reach a settlement. Union members have voted to strike. As a result, there are not as many students taking courses. The remaining students are not gaining as much education as they would have been.

In the field of labour re-

lations, the University is faced with a serious problem. Arthur Roy has been reprimanded by his union for not paying union members a fair wage. This is causing a lot of problems for the University. Arthur Roy has been asked to resign his position as business manager.

Marc Duguay has been asked to resign his position as business manager. The University is considering hiring another person to replace Marc Duguay. It is not clear who this person will be.
Talk About Shooting the Bull — But It's Productive
by Doug Graham

Every once in a while I get blocked up. I'll sit at the typewriter, ready to write diligently, and nothing happens. I'll go back into the kitchen, do the dishes, and when I come back to the typewriter, I'll still have no ideas. I've tried to write about the three main topics that a large 3 day symposium at York University will cover. Guest speakers from all over the country will share their experiences in proven alternative work that may be applicable to their own circumstances.

Dairy farming, Farming and Gardening, True Womanhood, Health and Well-Being, Nutrition Education and Communication

Real Pieces, eh? Look at em looking at you, Belvedere. They think you're really something, don't they? Now a little bit, Belvedere. That's the boy, now they sure are pretty for them. Look at that one over there, that good cow flesh, Belvedere. Now, you remember that film I showed you. You know what to do, Belvedere, don't do this for yourself. Don't even do it for me. Do it for Little Belvedere Jr., so when he grows up he can tell his friends that herd of Jersey's over there is my daddy made that. Oh, and he'll be so proud of you. Now get in there and give it the old college try.

Then all, I would have to do is clean up, fan him with a towel in between rounds, and give him a Dr. Pepper when he emerged victorious. And when we would walk down the road, Belvedere drinking his Dr. Pepper, and rolling my wad. I was wrong. I had a talk with a friend who farmed and he explained to me what a breeder was all about. "They freeze it now, you know." I would never buy Belvedere drinking his Dr. Pepper and his subscription to Holstein Horses. "Well, that's the way they do it. I would never buy Belvedere under those circumstances. No man has big money, the symposium with a fountain. No barnyard endorsement contracts. No Ploughboy for Belvedere. I let it go. I walked out of the ring and turned to look at Belvedere. "It could have been great, kid. Technology has beat me here again."

I guess I lied about the toilet part.

Note on my naked field hockey team: A few possible members have expressed interest in participating. Refreshments will be provided by the King View Farm Family in McLaughlin's J-Palms. The Symposium will end.

Queen's University is sponsoring this event. The main sessions of this symposium will be held in the Vanier Dining Hall and the satellite sessions will be in different rooms throughout McLaughlin College. An alternate location is being applied to all who come; its name is yet to be announced. This symposium is the first of it's kind to be held at a Canadian University. For this reason, it represents a milestone in alternative education. Lists of Events will be available through the Pro Tem office and for interested people.

Alternative Lifestyle: A New and Easier Way?
by Greg Martin

Communal Living. Alternative Education and Communications, are the three main topics that a large 3 day symposium at York University will cover. Guest speakers from all over the country will share their experiences in proven alternative work that may be applicable to their own circumstances.

Dairy farming, Farming and Gardening, True Womanhood, Health and Well-Being, Nutrition Education and Communication

Queens's University at Kingston

Master of Business Administration

Queen's University at Kingston offers a modern, discipline-based approach to the study of management in the complex organizations of today and tomorrow. The Master of Business Administration, School of Business, Queen's University is lively, informal, intimate and flexible. Persons from almost all academic programs will find MBA studies rewarding. Financial assistance is available.

Queens at Kingston

Professor W. E. Miklas, Chairman, MBA Program, School of Business, Queen's University, Kingston, Ontario, K7L 3N6

Please send information concerning Queen's MBA to:
Name:
Graduating Year:
Street:
City:
Province:
University:
Program:

SUNDAYS
6:10 p.m.

"LET'S DISCUSS IT!"
Dial Radio 1010 for CFRB's erudite panel discussion of contemporary Canadian events... with the newsmakers.

2 PRO TEM FEBRUARY 5, 1975
Violently Punctuated: A Game Society Plays

People keep telling us that we are ogre, teaching kids to pole each other, that it's a rather dirty business. This is hardly the case. The fact is, this is only the second time we have had civil law in this country. If the trial had ultimate jurisdiction, and I'm not sure of this, the police picture, the same way the judges did.

The above comment comes from Clarence Campbell, president of the National Hockey League. It is a response to the recently high profiled incident in which David Forbes of the Boston Bruins viciously but ended Henry Boucha of the Minnesota North Stars, badly cutting him near the eye and causing Boucha to suffer from double vision.

For his action Forbes was hauled up before civil authorities in Minnesota and charged with assault. For the first time in U.S. history, civil law ruled the actions of someone performing in the confines of a pro game. Five years previously such an incident occurred in Ottawa (as mentioned in Campbell’s quote) in which George Green had his skull fractured by Wayne Matk and both were charged for their stick swinging antics as a sanctioned and official contest. Later, both were acquitted.

The court found out the jurisdiction to rule on the incidents of games. The judge stated “hockey can only be played without what normally are called assaults.”

This recent case now shows a new test of game conditions, and the high emotions they evoke in their participants versus the laws of the land. This is a direct out of doing things based on the fact that he was angry at the way the forward stack control of the game called for him to take physical abuse from his opponent in an attempt to get him out of the game, to entertain the paying public. There were no laws beyond his control and so the force of his action is wholly sanctioned by his situation, the predicament, the game he finds himself involved in.

Some would argue that the same conditions hold true for a barroom brawl. That a pattern mixed up in the middle of it, cannot control the actions around him so that any violent act he may perform is provoked by the outward conditions. His chances of acquittal in comparison to the player’s chances should not be considered. The player’s chances are good, the streetfighter’s are nonexistent.

Why should this be? What factor is missing in the barroom scene is the existence of rules. In this case, is present and will allow the player his freedom from civil authorities while in competition. It is quite possible that the spectators who condone the actions of savagery who, in fact, call for action and involvement by the participant in incidents just short of the violent Forbes-Boucha drama. Then when th plot climbs to that small step in the unfortunate climax of unacceptable violence, there are cries of outrage and shame. It’s utter hypocrisy.

In Search of a Principal

The Search Committee announces that the four candidates on the “short-list” for the position of Principal have agreed to be present at Glendon to meet with the community. Arrangements have been made for the faculty, students, and support staff to meet with the candidates as detailed below. The Committee regrets that it has not found it possible to make other arrangements suitable for all the parties concerned.

Feb. 7 Prof. Jack Warwick P.D.R. Faculty 9:30 - 11 a.m. P.D.R. Staff 11:00 - 12:30 J.C.R. Students 2:00 - 3:30 J.C.R. Faculty 9:30 - 11 a.m.

Feb. 10 Prof. P. Garigue P.D.R. Faculty 9:30 - 11 a.m. P.D.R. Staff 11:00 - 12:30 J.C.R. Students 2:00 - 3:30 J.C.R. Faculty 9:30 - 11 a.m.

Feb. 11 Mr. Gerard Duclos P.D.R. Faculty 9:30 - 11 a.m. P.D.R. Staff 11:00 - 12:30 J.C.R. Students 2:00 - 3:30 J.C.R. Faculty 9:30 - 11 a.m.

Feb. 14 Prof. D. McQueen P.D.R. Faculty 9:30 - 11 a.m. P.D.R. Staff 11:00 - 12:30 J.C.R. Students 2:00 - 3:30 J.C.R. Faculty 9:30 - 11 a.m.

The Committee invites community reactions in the form of signed statements addressed to any member of the Committee, or to the Chairman, Professor E.R. Apparall, Room 306, York Hall, Glendon College, before February 28, 1975.

reporters are distinguished by their bylines.

Editor and Layout: John Frankle
Entertainment Editor: Peter Russell
Layout: Paul Dowling
Sports: Hayward Hall, Bruce McMillan, Tony Caldwell, Cartons: Ron Munro
Production: Barbara Munro, Mary Lou Brinker, Charlie Northcote, Liz Britain, Robin Peterson, Patricia Phillips, Anne Meggs, Ian Penhorwood, Sharon Kelly, Catherine Cooper, Larry Mohring, Roberta Powers, Cathy Scott, Milana Todroff, Marney Gattnering, Gillian King.

GRAB BAG

I had to go downtown last week for the purposes of presenting a paper to Soozie’s Sociological Solutions for Urban Society, and since as I was without a car, I had, performed—much against my nature—to take the bus. Now I have nothing against the public transit except that I’d rather walk five miles out of my way than have to use it during rush hour. However, it came to my attention (as always does), that the Seminars Sociological Society was meeting at rush hour. Meetings of this clique are always convened at this time to allow for the full experience of people in groups. Without taking up any more of your time, I will without further ado, present to you the text of my paper; a paper I may add that has set new horizons with respect to the concept of self, articulation in individual within the confines of void, valley, volcano, voluminous, vast, vernacular...

"Ladies, Gentlemen, Boys, Girls, Creepies, Crossers, and Greatness, lend me your ears...neigh, give me them alas. I want to bite them and breathe into them...your ears are so much to me you cannot know, I am wild for you (you didn’t wash them now did you)?"

"Ladies and Gentlemen, it gives me great pleasure to appear before you this afternoon. What other organization is there that is prepared to talk about the importance of the new ground that we must break together if we are to survive in this brave new world...if we are to make it as a nation."

"In the end the thing is not take time out to flatten you...all think you’re wonderful already...in fact I don’t even know what the hell I’m wasting MY good time..."

"Ladies and Gentlemen, you honour me with your presence, and it is with great personal satisfaction that I now relate to you my most recent sociological findings. They can all be found in my new book, BILLY TAKES THE BUS, but for those of you that missed their chance at the first edition, it’s too bad. Sorry...here’s the gist of the thing..."

"We are the most repressed people on earth. When I came down here tonight, I was so blessed, to be talking amongst full time four, before anyone would tolerate any outsider body contact...the body, the body contact, what about the fear of eye contact? Now the fact remains that all these world’s most incredibly repressed people all listen to the world’s most bilious and blantly frisky music. They sit around at parties getting blown out just on anything that will stimulate their calcifying hypothalamus...bumping up against another only when they’re blistered, reading agony-of-sex repression ads on the subway, not looking at one another on the subway. My distinguished colleagues...the future of our nation can be found in a subway car. We are the people of the tunnels, not the caves. We live in a permanent and static zone we will call...the body contact...and no one’s sure in what direction the car itself is travelling. My distinguished colleagues...the situation is clear. Tonight...this very night...on your way home on the subway...do your thing...but don’t get caught. Just when he or she has to look away, do as Flash Soocto, our benefactress, and founder would do...tear open your trench coat and expose your self. Let’s get out there and act like honest members of our esteemed profession. Let’s get some real information by conducting real experiments...thank you."
**Winter Weekend — A Blast Even Without Snow**

by Larry Guilmond

Winter Weekend this year turned out to be a good time even though there was little snow. This caused a cancellation of events such as traying but these events will be held at a later date. If there are any prizewinners who have yet to claim their prizes this can be done through the management of the Cafeteria.

The weekend started off, somewhat prematurely in the Pub on Wednesday. Armed with trays and trays of draft a group of about forty participants announced to the Pub that the weekend had started. From there the scene shifted to Thursday night and the boat races. The favoured team, Larry’s Light Lunches, were a disappointment. Without their fearless leader who was recovering from falling after chasing a hooker down Yonge Street, the team did not hold up. Even though they received overwhelming audience help, Larry’s Light Lunches just could not make the grade. A contribution by our own quacks almost knocked Glendon out of the running but the College was saved by numero uno. This makeshift team took the audience by surprise and went on to victory in the finals.

Being in the right frame of mind, the entire audience shifted to the other dining hall for a slave sale. This type of event was popular in the late sixties but once again proved its success. The money which was raised goes to Glendon for Students Fund, so the sale served a worthwhile purpose. From there the students switched back to good old rock ‘n’ roll as Radio Glendon presented a sock hop. Dances have always been popular here at the College but the rock hop should prove to any doubters that this College can dance. One of the many contests sponsored that night was an Elvis Presley look-and-dance-alike match. Some of Glendon’s more natural performers made their debut to the packed hall and gave us all a good time. Thursday night’s events continued long into the night but any reporting of these events would lead to embarrassment so we will skip by these.

Friday slipped into the weekend as a quiet day. Although a lot was happening, the things that we well-organized and planned never came off with any success. In the early evening,

**In this less than perfect world,**

there is a less than perfect magazine — the National Lampoon

And you can have this less than perfect magazine simply by wondering around looking over newsstand displays, bewildering yourself with all of the bright colors and sometimes difficult-to-pronounce titles, until you find it or have it thrust upon you by some abrupt, criminal-looking dealer.

**Les Séguins — Bien Agréables**

par Daniel Richard pour Vendredi soir dernier, dans le Québecchaud (OK j’étais cadre du Winter Weekend, Québec pas la, mais j’aiderai chaud prêtsantais les Séguins dans la à la gang c’ qui avaient salle G.D.H. Après avoir porté une oreille attentive aux commentaires émanant de sources généralement bien informées, il nous fut très a-gréable de constater que tout le monde avait apprécié à sa juste valeur le talent de ces jumeaux qui sont originaires de Montréal-est.

Avec une musique qui se situe entre le folklore et le rock & roll (mais qui ne peut être classée dans aucune de ces catégories, et avec des paroles de chansons la plupart du temps très simples, mais sans jamais être simplistes), ils savent par leur présence sur scène faire comprendre à ceux qui sont la que ce qu’ils veulent, c’est leur parler d’une ou deux petites choses en passant. (Justement, en passant), c’est maintenant officiel, le groupe Harmonium sera à Glendon jeudi, le 20 mars.) Encore une fois ça se tiendra dans la salle G.D.H. et il n’en coûtera probablement pas plus que $2.00 — mais pas moins que $1.50 (ça c’est sur et certain) — pour voir ce groupe qui fait de plus en plus parler de lui au Québec et un peu partout ici à Glendon.

Ceci dit, deux gros bacs à toutes les personnes du sexe opposé à ce-lui auquel elles n’appartiennent pas, et pour tous ceux qui ont du travail par-dessus la tête, dites — vous bien que, (et ici se situe le caractère biculturel de cet article) : although your life seems hopeless, a week from now you will look back and realize that today was a picnic.

**Glendons Hidden Talent**

Elvis Presley never had it so good!!
Hasek's Back
by Larry Guimond

Thursday night Michal Hasek and his band return to Glendon. When Michal was here last fall I reviewed him as a newcomer who had made it to the top of the blues field. The only thing that has changed at all is Michal's success. He just keeps getting better. His first album is doing well and his latest single is on its way up Billboard. He is one of a rare breed of bluesmen and one of the few to emerge from the Toronto scene.

Hasek spent the last two years on a tough road circuit. Michal originally came from London and his first reception in Toronto goes back a long way. The road circuit Michal went on was one that a lot of performers undertake, but few come back or make a success of it. Being on the road is tough on a performer but anyone will tell you that musical dues have to be paid by hard work. The circuits usually consist of the mid-western states, the west coast, Texas and the southern states, up the east coast and from one coast of Canada to the other. Hasek used his road experiences in his singing and writing, but the stories and the "fills" between songs all add to the impression that when Hasek sings the blues about Chicago or anywhere else he has really been there.

Since blues is a specialized field in music, Michal's break into the field was not easy. His story reads like any singer who made it big until you reach the point where he returned his last encore here in the fall it was to a standing ovation from a full house. The impression that when Hasek sings, he has attained. When Michal finished his tour, after he did not get a distribution contract he also did not get a distributing company. To Michal it seemed simple enough; he did it himself. He did his own bookings and his own promotion. After his album received enough recognition it was picked up and promoted by a record company. Michal showed a great amount of talent in being self-made, but his prime talent lies in being a performer and song-writer.

As a performer Michal is overpowering. It is difficult to pinpoint exactly how he captures an audience, but he never seems to let go. Whether Michal is driving his guitar through some of the old familiar licks and riffs, or shows us his creativity he holds an audience.

Hasek's style is comparable to an extent to almost any blues performer, but when he says on stage that he plays the blues, his own style comes across. Working with his band Mitchell Levins on lead guitar, and Rodney St. Amand, base, Hasek has a tight musical background. For this particular concert, Michal has said that he is going to bring along some more members to add to the band. If the band that the new musicians sounds like the last one, we are in for quite a musical night.

With one album our already, and according to Michal that is an exciting indication that he has attained the success he has achieved. When Michal finished his last encore here in the fall it was to a standing ovation from a full house. I suspect that this concert will start off where Michal finished his last one.

Bluegrass Beauties, Buffalo Gals Appear This Weekend
by Larry Guimond

The Buffalo Gals is a unique band. The band is comprised of so many different elements that they are hard to describe. The obvious place to start is that the band is composed of five talented ladies who play bluegrass. On the other hand the band is just a likely to play newgrass, rock 'n' roll, folk, country, or rock. The way the band combines all of these musical styles is a surprise I would rather the audience heard and saw for itself.

The band is composed of Carol Siegel on mandolin and vocals, Martha Frechtenberg on guitar and vocals, Susie Monick on banjo and pedal steel guitar, Nancy Josephson on bass and vocals, and Sue Raines on fiddle. When these five ladies walk on stage you will be completely fooled. When I saw the band at the Carlisle festival last summer they really fooled me. When you see the five of them walk on the stage you will wonder what five pretty girls, all around college age are doing on the stage. Your wonderment will cease after the first few bars of music as the Buffalo Gals are one of the finest bluegrass bands to be found. From one end of the east coast to the other, this band is regarded as the hottest new group on the bluegrass scene today.

Last summer the Buffalo Gals took the Bluegrass Festival circuit by storm. They went from being the hot new band on the circuit to one that was guaranteed a standing ovation wherever they played. The band plays what I would term highpower bluegrass. If you had any intention of sitting still I should warn you now to forget it, as the band will not let you.

When I was discussing the concert with several people it becomes apparent that there are two camps of thought about the Buffalo Gals. The first is that the band is composed of five talented ladies who play bluegrass. On the other hand the band is just a likely to play newgrass, rock 'n' roll, folk, country or rock. The way the band combines all of these musical styles is a surprise I would rather the audience heard and saw for itself.

The Buffalo Gals' first album will be released sometime this week or next, but when you hear the advance tape that Radio Glendon managed to get you will know why the Buffalo Gals can steal the show. The band's speciality seems to be its uniqueness combined with their own style. It will be a treat to hear them here.

THE CONCERT ITSELF

Due to the extreme length of the double bill concert the doors will open at 8:00pm with the first act starting about 8:30pm. Due to our limited capacity I would advise that you plan your own trouble free night around college age are doing on the stage. Your wonderment will cease after the first few bars of music as the Buffalo Gals are one of the finest bluegrass bands to be found. From one end of the east coast to the other, this band is regarded as the hottest new group on the bluegrass scene today.

Last summer the Buffalo Gals took the Bluegrass Festival circuit by storm. They went from being the hot new band on the circuit to one that was guaranteed a standing ovation wherever they played. The band plays what I would term highpower bluegrass. If you had any intention of sitting still I should warn you now to forget it, as the band will not let you.

When I was discussing the concert with several people it becomes apparent that there are two camps of thought about the Buffalo Gals. The first is that the band is composed of five talented ladies who play bluegrass. On the other hand the band is just a likely to play newgrass, rock 'n' roll, folk, country or rock. The way the band combines all of these musical styles is a surprise I would rather the audience heard and saw for itself.

The Buffalo Gals' first album will be released sometime this week or next, but when you hear the advance tape that Radio Glendon managed to get you will know why the Buffalo Gals can steal the show. The band's speciality seems to be its uniqueness combined with their own style. It will be a treat to hear them here.

THE CONCERT ITSELF

Due to the extreme length of the double bill concert the doors will open at 8:00pm with the first act starting about 8:30pm. Due to our limited capacity I would advise that you plan your own trouble free night around college age are doing on the stage. Your wonderment will cease after the first few bars of music as the Buffalo Gals are one of the finest bluegrass bands to be found. From one end of the east coast to the other, this band is regarded as the hottest new group on the bluegrass scene today.

Last summer the Buffalo Gals took the Bluegrass Festival circuit by storm. They went from being the hot new band on the circuit to one that was guaranteed a standing ovation wherever they played. The band plays what I would term highpower bluegrass. If you had any intention of sitting still I should warn you now to forget it, as the band will not let you.

When I was discussing the concert with several people it becomes apparent that there are two camps of thought about the Buffalo Gals. The first is that the band is composed of five talente
Lenny Bruce: Stifled Existence Honoured With Tears

by Stephen Godfrey

Only eight years after his death of a heroin overdose at the age of 40, the folk hero figure of Lenny Bruce is enjoying a cult revival. A symbol of the beat generation of the late 50's and early 60's in the U.S., he became notorious and finally persecuted for his scatological humour and his angry attacks on traditionally taboo subjects of the time. Today, at least five biographies and three documentaries (such as the current "Lenny Bruce Without Tears") have been released in the past two years, culminating in Bob Fosse's much-heralded new film of "Lenny". But it would be dishonest to say that Lenny Bruce is finally being appreciated for what he stood for; most radio stations in the U.S. and Canada have refused to play ads for the new movie because they contain segments of some of his more controversial monologues. And many people who go to the film seem attracted by the parallels between Bruce's nightclub routines and his real life (in the same way that the sprightly Kit Kat Club numbers were juxtaposed so well with the rise of Nazi Germany in "Cabaret"), but by using the faces and reactions of Bruce's nightclub audiences to show the real effectiveness of his humour. One scene in particular is given a real tension by this relationship. So high on a dose of heroin that he can hardly stand, he stumbles on stage and tries in vain to remember his act for the expectant house. The whole scene consists of one take, shot from the spectators' viewpoint but about fifteen feet above. We are embarrassed as a movie audience watching this stage of his dissolution, but our embarrassment is even greater because we see, as if we were with them, the coldness and disappointment of the nightclub audience. The constant comparison throughout the film between our reaction and theirs (their laughter usually more shocked) helped us remember the period we are dealing with, something which the timelessness of much of Bruce's perception is apt to make us forget. "Lenny" is a well-made film in almost every way. There is no need for colour in a film like this, particularly when the final results on film seem so flat, dingy, and monochromatic anyway, that colour would merely be an unnecessary distraction. Thus, the grimy black and white photography is particularly stark and effective. The editing, so important with the constant switching of present to past, is expert, and the script touches on most of the important points of Bruce's life. The acting, too, especially that of Valerie Perrine as Honey Bruce, is also fairly good. Dustin Hoffman, reminiscent of the rock & roll cliche of "Lenny" (and this is, after all, "Cabaret"), is almost totally unconvincing. But it would be dishonest to avoid even in his best performance. "Lenny Bruce Without Tears" is, first and foremost, an atrocious film, thought, a joy of this is due to the fact that the material is not the fault of its producer, Fred Baker. Much of Bruce's best material was done in nightclubs, and so there are few good film clips of it. Instead what we get are segments of his relatively tame appearances on "The Steve Allen Show", and it is disheartening to see how completely futile he is in this kind of setting. In "Lenny", all we are given is his political, controversial monologues that were the filmmaker's purpose in choosing him to be a personification of a moralist with an obsession for truth, so important that even the slightest deformity of it is funny. But in "Lenny Bruce Without Tears", interesting like "Sahel and the Gates", there is nothing to distract us from the real Bruce, his material, and we see that he is quite willing to compromise his anger in order to win a large audience. Instead of being "irreverent", he is almost totally irrelevant and like any one of a hundred comedics, then and today. Also, and (this is something Hoffman clearly chose to avoid in his impersonation) his delivery seems incredibly aristocratic, by not adopting these now-ludicrous mannerisms he makes Bruce appear somewhat more timelessly and modern than he actually was. "Lenny Bruce Without Tears" performs a valuable service in drawing a little of the dishonesty of "Lenny". Not only does it appear to underwrite honey Bruce's (Valerie Perrine) epiphany for her husband, that "he was just too damned funny", this is, after all, that Bruce's motives were far from noble or consistent. If words like "fuck" and "cocksucker" are not obscene, why does Lenny Bruce, in the documentary, define "obscene" as: "ladies that tell stag jokes"? Yet even this softening of the image does not evoke much sympathy for Lenny Bruce as we expect to feel. The audience leaves the film with very mixed feelings about him, even though his attacks on hypocrisy, "dirty words" and what constitutes real obscenity, so revolutionary and so unique in his own time, still often come across as true and important. A documentary like "Lenny Bruce Without Tears" (aptly named) gives a more rounded version of Bruce, and explains why "Lenny" seems so unconvincing. "Lenny Bruce Without Tears" is, first and foremost, an atrocious film, thought, a joy of this is due to the fact that the material is not the fault of its producer, Fred Baker. Much of Bruce's best material was done in nightclubs, and so there are few good film clips of it. Instead what we get are segments of his relatively tame appearances on "The Steve Allen Show", and it is disheartening to see how completely futile he is in this kind of setting. In "Lenny", all we are given is his political, controversial monologues that were the filmmaker's purpose in choosing him to be a personification of a moralist with an obsession for truth, so important that even the slightest deformity of it is funny. But in "Lenny Bruce Without Tears", interesting like "Sahel and the Gates", there is nothing to distract us from the real Bruce, his material, and we see that he is quite willing to compromise his anger in order to win a large audience. Instead of being "irreverent", he is almost totally irrelevant and like any one of a hundred comedics, then and today. Also, and (this is something Hoffman clearly chose to avoid in his impersonation) his delivery seems incredibly aristocratic, by not adopting these now-ludicrous mannerisms he makes Bruce appear somewhat more timelessly and modern than he actually was. "Lenny Bruce Without Tears" performs a valuable service in drawing a little of the dishonesty of "Lenny". Not only does it appear to underwrite honey Bruce's (Valerie Perrine) epiphany for her husband, that "he was just too damned funny", this is, after all, that Bruce's motives were far from noble or consistent. If words like "fuck" and "cocksucker" are not obscene, why does Lenny Bruce, in the documentary, define "obscene" as: "ladies that tell stag jokes"? If words have that effect on him, and if his heartfelt plea of "Please don't take away my words" is sincere one key does he try to prove there are powerless in themselves? The shift in Lenny Bruce from his early to his later years is also a problem. He may have really seen life as he is a common man attributed to him, but for a moralist, his self-confessed motivation was purely egocentric. He performed "to have fun... like finally talking to your father and mother and not being told to leave the room". He capitalized on his "offensiveness", and his protest monologues were not at all heightened by any desire to act, as he does. Although the fact that high school teachers in Las Vegas earned a hundred ten each week of prize Zsa Zsa Gabor earned there in a week was obscene to him, he realized that attempting to alleviate such inequities with his own money might jeopardize the material of life that was the source of his livelihood. I think that anyone who tries to find nobility and strength in the philosophy and actions of Lenny Bruce throughout most of his life is not taking into account the whole man. Rather, what is admirable, heart-breaking, and even tragic about him is the sincere struggle of a man who has to make a living, and who insists on being able to acquire in his obscenity charges right to the end, when most of society's shock at him has passed. Nor is it the same way that the sprightly Kit Kat Club numbers were juxtaposed so well with the rise of Nazi Germany in "Cabaret", but by using the faces and reactions of Bruce's nightclub audiences to show the real effectiveness of his humour. One scene in particular is given a real tension by this relationship. So high on a dose of heroin that he can hardly stand, he stumbles on stage and tries in vain to remember his act for the expectant house. The whole scene consists of one take, shot from the spectators' viewpoint but about fifteen feet above. We are embarrassingly as a movie audience watching this stage of his dissolution, but our embarrassment is even greater because we see, as if we were with them, the coldness and disappointment of the nightclub audience. The constant comparison throughout the film between our reaction and theirs (their laughter usually more shocked) helped us remember the period we are dealing with, something which the timelessness of much of Bruce's perception is apt to make us forget. "Lenny" is a well-made film in almost every way. There is no need for colour in a film like this, particularly when the final results on film seem so flat, dingy, and monochromatic anyway, that colour would merely be an unnecessary distraction. Thus, the grimy black and white photography is particularly stark and effective. The editing, so important with the constant switching of present to past, is expert, and the script touches on most of the important points of Bruce's life. The acting, too, especially that of Valerie Perrine as Honey Bruce, is also fairly good. Dustin Hoffman has a very difficult task, and is only partially successful. He never really comes across as the boyish, and mischievous than his words actually suggest.
Wednesday: English 253 presents "Under Milkwood" in Pipe Room at 8:00 p.m. Admission 50 cents.
Thursday: Michal Hasek and Buffalo Gals in concert in OOH at 8:30 p.m.; $3.00
Saturday: Andy Donaldson play classical guitar in the SCR at 8:30; admission $1.
Tuesday: Le Medicin Malgre Lui in the SCR at 8:30 p.m. Admission 50 cents.

movies
The Roxy Theatre (Danforth at Greenwood Subway; 461-2400)
Wednesday: Midnight Cowboy at 7:00 and 10:50 p.m. Streetcar Named Desire at 8:50 p.m.
Thursday: Klute at 7 and 10:45 p.m.
Friday: Yellow Submarine at 7 and 9:30 Magical Mystery Tour at 8:30 and 10:50 p.m.
Saturday: The Court Jester, Batman and Robin at 7:30 and 10:00 p.m.
Sunday: Young Frankenstein at 7 and 9:00 p.m.

Thursday: St. Lawrence Centre (57 Front St.); Article 58.
Friday: Tarragon (30 Bridgman); What's a Bonjour i)
Saturday: The Court (585 Yonge St.); Woman. King Henry VIII Body and Robin and 10:50 p.m.
Sunday: The Phoenix at 7 p.m.

Friday: Midnight Cowboy at 7 and 10:45 p.m.
Saturday: The Court (57 Front St.); Article 58.
Sunday: The Phoenix at 7 p.m.

ON TAP — Worth Seeing and Hearing

FROGS: POWERFUL POTENTIAL IN THE HANDS OF INCOMPETENTS
by Peter Russell
Hart House has done it again. This time it was Martin Hunter and Jeffrey Cohen with their production of Aristophanes’ "The Frogs." The treatment of the play is a stylized "contemporary" rendering of the old script, and the transition was traumatic. Aristophanes was a ribald satirist who was not lacking wit, cleverness and sophistication. Aristophanes never sacrificed the excellence of his satire and black humor to the worst consequences of slapstick and excess. Whoever adapted the script for this production was not using the actor’s brush. The language (which cannot be "good" or "bad", but which can be used badly or well) is laid on with a floor mop. We notice the "bad" language simply because there’s nothing going for this show except a dogged determination to be sensational. Characters who use filthy language are immensely entertaining when they are clever, and are boring, pathetic and adolescent when they aren’t. In fact the show is about as funny as waiting for a bus at four in the morning.

The Frogs gets off to an almost murderously bad beginning when Michael Macina (who does a really fine job whenever he is asked to do) comes out dressed in a Roman toga. He is carrying a sword and the audience, left to their own devices, are the last to laugh. The skit that followed was something to that effect. You see the thing was that it was too much direct address to the audience. Audiences don’t like) to be "dragged" with a "lot" of "what’s going on?", and the more reason to keep the stage, the more reason to keep the audience. Audiences don’t like to be dragged into the action when the action is falling and flagging. I see nothing funny in Madame Chairman’s reply to the suggestion that the audience be given an intermission; ". . . are you kidding, we left them out of here now we’ll never see them again" (or something to that effect). You see the thing was that it was too true. To be fair, Rip was very funny when he addressed the audience for the first time. With a lot more work at the script stage, the show could have really been something. Satire is perhaps the hardest form to be good at, but it must be remembered that the audience only marks the result. All the more reason to keep the work from playing with such strong material. I’m afraid the material came home to roost in this case and turned the Phoenix and her mentors into a well earned grave.

TALENTED MURRAY MCLAUCHLAN

The Roxy Theatre presents "The Court of Darkness." Doing in the trend of English you can do. Murray McLauchlan has steadily progressed since those days over three years ago when the first album, "Songs from the Street," was released. "Tracks like 'Child's Song' and 'Homey Red' firmly established a style that was both rocky and harsh, but which also communicated feelings that were honest and sincere. The new album, "Swiping the Spotlight Away," again brings smooth themes but in a more mellow kind of way, as McLauchlan makes fine use of piano and harmonica.

Lost in the crowd today No one with nothin’ to say You’ve got to make your pay with a sense of humour Fades away.

Murray sings about those who 'dream of being somebody', and of the loneliness that can exist in our lives. But there is also the joy of being alive, in tracks like 'Ragged Hobo Burns', and 'Honey Let's Get Up and Dance'.

There are also strong traces of the early McLauchlan, as on "Last year's flowers" which was inspired by 'Down by the Henry Moore' which is a fine bouncy song. Finally the album contains a cut which is classic 'Shoesine Workin' Song' (originally released last summer) narrating a story about a young kid who might see on Yonge Street on any day.

Having listened to the album many times, I can only say that it is a tremendous disc. It is well-recorded and contains many fine tracks, and certainly deserves the play it has been receiving. Highly recommended. Murray is in concert on Sunday, February 15, at Massey Hall for one show only at 9:00 p.m.

A student researcher named Sue, While studying on-campus brew, Says the trend is now clear To a beer without peer, Labatt's Blue is now in With 'Who's who'!
Good afternoon, sports fans and welcome to the sometimes chaotic but always entertaining and even moronic world of Eye Witness Sports '75, where quality goes in before the name goes on, brought to you by Scotty, the host of this evening and collected Hall Bruin for Haywood (as my H.Y.P. O.C. oath is autographed with last year's runnerup in the Miss Granite Club contest content. Miss Stiff, with a combined weight of 53 rocks, 2 stones and a boulder, minus of course the K-Tel record Selecter, who incidentally finished first) and now back on his feet again and with his first clean shirt and shave in three months, our man on the road, Henry Longhurst. For those of you who have experienced interest in his return, Henry was found deep within the confines of Glendon Hall, practicing bilingual fluency. We are now pleased to inform you of Eye Witness Sports nominee for Dean of Students and Master of Residence, Henri de Long-hurst, Henri, as he is affectionately known, can now order cinquanta—not to mention, 'le gin

Prince Polls High With A Little Help From His Friends

Dateline: 7-1975

"My address reading and viewing pub- lic, since my arrival here at college Grover, student trust, student graduatum, who last much, but it's better than a kickin the and continue: un- by his ever-present brewey. sin headed northwest net" regular the folly Me: Oh! Do excuse me.

With a combined weight of recently, in the not-too-distant for your sake, all the characters are perfectly fictitious and therefore the living or dead is purely coincidental. It has thus been a rare treat to have witnessed the endeavours of two individuals in particular. The exploits of Toots Sweat are already indelibly etched in the memory bank of the K-Tel Record Selecter. The second individual is a man who has exhibited exceptional sportsmanship and athletic ability throughout his career, a career which has been shadowed in length only by Allan 'Gump' Grover. Student must, student graduate, who last week was honoured with the presenta- tion of a golden York ID card, em- blematic of service above and beyond the call of duty. Allan has single- handedly kept the York budget in the black, it is feared that his departure would be more serious cutbacks. But back to our man of the hour, Lorne 'Student' Frisco. There are undoubt- edly among you, some, who are unfamiliar with Lorne, indeed, a few who have never even heard of him. This is not surprising for Lorne has always wished to be an unusual bird, a man who tolls in the shadows of the more flamboyant, 'temporary' stars. But time is the only judge of truly ex- ceptional talent, and Lorne has with- stood the test! He is, as has Dill Walker's proverbial Tinley.

In the beginning, Lorne had a tough time of it. Born of humble en- tente, his father a travelling sal- man, his mother a window washer. With his father always on the move horizontally and his mother vertically, Lorne never knew which way was up. Against all odds he over- came, this difficulty—at the age of five, Lorne decided that someday he would set the world on its self and be- come a bank alligator. He left the ghetto and as his age increased so did his crime activity. At seven he dealt dope. At eight he stole purses. At eleven he did me: Lorne: To be perfectly truthful, I'm home, Ma! I'm home!

Unfortunately Ms. Stiff accidentally erased the last eighteen seconds of this tape. But, as is Eye Witness Sport's policy, part of an interview is better than none. In substitution, I will, to the best of my recollection, reconstruct the interview with Glen- don's Athlete of the Year, Lorne Prine. Recall how in the dying seconds of the 1970 GFL championship, Lorne scooped an easy fumble, ran down to Queen Street and hawked it, thereby proving that his former ways were not yet mended. For this incident, Dean Gentless gave him four detentions, and two d.l.i. pages to write out and not to be forgotten 'la Bromo- selevier' with 'Hanger' if it is. After more than eleven but what seems an eternity of weeks behind my Underwood Manual, I am fast approaching my record sojourn with any one metropolitan daily, that being a three-month stunt with the North Bay Nugget where I was fill-in Ob- savy Editor while the regular man was on location as guest lecturer at Cadaver U. In closing, let my only comment be that of my mother, "Hay- wood, isn't it time you settled down?"

Two (to be continued) Watch your local news- stand for next week's URL.

Something to "cheers"about:

Now the glorious beer of Copenhagen is brewed right here in Canada. It comes to you fresh from the brewery. So it tastes even better than ever. And Carlsberg is sold at regular prices. So let's hear it, Carlsberg lovers. "One, two, three... Cheers!"