

Pro Tem

Volume IX, Number 14, Toronto, Canada, January 14, 1970

Woman's world
Cooking and babies;
Little girls wink knowing eyes,
Woman's world
Drawn in a circle,
Smaller than Truth
And larger than life.

- Sylvia

Women on the march

(Toronto) In 1970, it is reported that women are still demanding equal pay for equal work, an end to job discrimination, free day care centres, accessible birth control information, free, legalized abortion, and inclusion in the human rights code.

Sex rampant in the high schools

By MOLLY FARQUHARSON

A hell of a lot of people really have to be educated about sex - including anatomy, psychology, and contraception. A graphic illustration is the case of my health class in high school.

In grade 11 we learned basically, how to attract guys - in grade 12 we found ourselves learning how to look after babies. The teacher said, "If you have any questions make out a list and I'll try to answer them."

Fine - except that most of the girls hadn't the vaguest ideas of what questions to ask. So I found myself writing down most of them during the lunch periods, accompanied by puzzled "but what is orgasm? what is ejaculation? what's a safe?"

These questions were duly handed in to the teacher who then passed the buck to a doctor who taped a clinical monologue which virtually ignored contraception. This tape, boring as it was, was a revelation to a lot of the girls in the class.

Lack of knowledge about the male's body is very common to most girls, in fact, they rarely, if ever, see a

man's body nude until they get screwed - and not even then, sometimes, because it's too dark or they avert their eyes.

The whole point of this is that parents leave it largely to intuition, the school and dirty jokes to teach their children about sex, while the school tries to ignore the whole thing. A lot of girls are reluctant to be openly curious about sex, and so rattle along, trying to ignore it, too, even when they are confronted by it, like in the drop-in birth control centre here. "If I go in, then people will think I'm doing 'it', and I'm prepared to do 'it', which is 'bad'." So eventually they do go to bed unprepared, rationalize it away, and find themselves becoming mothers, unprepared.

The psychological aspects of the act are extremely important, for many people of both sexes don't bother to try to find out where their bed-mate's head is at about anything, and don't understand the basic differences in the other sex - physical and psychological. This has to be learned, mostly, by honest, open conversations between guys and girls. It can't be taught abstractly.

The thing is to push the girls who reject the fact that they have bodies and the guys who have to prove their 'virility' by trying to be animals (brute masculinity or something) into accepting each other not as objects but as human beings with different ideas about the thing that is a common drive to everyone - sex.

Needless to say, nothing can be as valuable to a woman as a good body. Charm, intellect, and other personality traits may be useful, but they are all worthless compared with shapely hips and good-sized breasts (a good pair of teats is worth a thousand heads - female heads that is). There are compensations, however. Lacking a good body, you can squeak by with the girdle and/or padded bra of your choice.

Because women don't enjoy sex, they can use it as a weapon. Men can't retaliate, so you, by wheedling, cajoling, complaining, and in other indirect ways suggesting either the promise of sex or the withdrawal of it, can get both stranger, lovers, and or your husband to take you places, buy you things, and get you jobs.

The maternity myth

Woman - society's baby machine. This biological fact has been the *raison d'être* for the majority of the female species since the beginning of time.

With very few exceptions woman has been expected to be the mother and housekeeper and not the career woman. The genetic accident that produced a woman has produced along with her a second-class citizen. In almost every society women take the subservient roles. The care and feeding of husband and children is supposed to be fulfillment for a human endowed with the same intellect as her male partner.

It is essential to the power structure that women be kept in this subservient role. The more women out of the home and into the work force, the fewer women in the home and suggestible to the wiles of mass media advertising. With fewer women open to this advertising the purchase of consumer goods will decrease and with this decrease, according to big business, nations will be on a sliding board to economic doom.

IT'S a good idea to go to university. A cultured woman can be very attractive; but only if her "culture" is kept in the context of remaining, at all times, a well-rounded woman. Once you understand this, then go ahead - study English Literature, or French-Canadian History.

A woman who knows about many different things is attractive to men; but remember, a woman who is a serious, active participant in something is not.

Even in your intellectual pursuits at the university, you will find that your appearance necessarily determines your actions. You can probably best understand this by taking a look at yourself: do you find yourself dressing your best during exams? It gives you the confidence you need, because your appearance controls every other aspect of your life.

Do you wear you glasses on a date, even if you're being taken to a movie you really want to see? Of course not. Your intellectual development comes second to your appearance. Besides, you can always see the movie next week, with a girlfriend.

CHIVALRY isn't dead, no matter what people might say. This has several implications which you should

remember:

- the man lights your cigarette, even if you're the one with the matches.
- he opens the car-door for you, even if it takes him five minutes to get around the car to your side. (Needless to say, you NEVER drive the car for him - it's unladylike.)
- You don't open a door for yourself, even if you get to it first.
- you never pay for yourself, even if he's broke and you're loaded.

But Women's Liberation is not the whole question. The problem is really People's Liberation. Men are also screwed by the socialization that gives women the characteristics of a pretty cow.

There is an old line about oppressors being more oppressed than the oppressors. Men are unable to relate to women as people because of the conditioning which makes them stupid child-bearing animals. Women are unable to relate to men as people because they are conditioned to feel inferior.

Which conjures up a situation in which everybody runs around feeling repressed and hung-up. In which divorces and suicides happen daily. In which people really don't like themselves enough to live with themselves. That would be a pretty bad situation. Enough to make someone sick, almost.

But that doesn't happen here, thank God.

Colonials speak out on French

By DELORES BROTEN

PRO TEM carries a lot of material concerned with affairs outside the college, simply because that's where important things are happening. Such things as pollution, municipal affairs and the Indian situation are matters on which Glendon students should be well-informed, but they are not adequately dealt with in Glendon's course structure. So, education is attempted through other media, such as the newspaper and the Glendon Forum.

One specifically Canadian problem that Glendon tries to deal with is the creation of a bilingual entity in a primarily English district.

But Glendon has had no great success in its attempt to become bilingual. It is important to understand why, if any realistic approach towards its future is to be developed.

Firstly, there is the old problem of attracting professors and students, especially Quebecois, but also Franco-Ontarians.

It is financially difficult for students from any other province of Canada to attend Glendon, and even within Ontario, the cost of university, much less living away from home, is often prohibitive.

For the Quebecois, there is the further difficulty in the discrepancy between the Ontario and Quebec educational systems; to come to Glendon means that the French student must lose a year, or be admitted at a younger age than the majority of the Ontarian students.

Further mitigating against recruitment of professors and students from Quebec is the location of Glendon in Toronto, with a reputation for coldness and unfriendliness, stuck in the economic and cultural heart of English Canada. There is also an unwillingness at this time to leave Quebec which is a society engaged in change and development.

Problems in French program

Few of the students compulsorily enrolled in the French program are actually learning to be bilingual, even in its broadest definition. This is perhaps partly because some students are attracted to Glendon because it is billed as a small liberal arts college, and not because of its bilingual aspirations.

Also, even among some of those who are very sincerely interested in learning French, there is the contradiction between French courses and the nature of other first and second year courses. The general education courses allow for wide and undisciplined interests inside and outside the course structure. Yet to learn a second language

requires hard and consistent discipline. This is a contradiction in requirements from students studying both French and general education.

Furthermore, what French students we do have this year (at most a total of 80, with 40 from Quebec), seem to remain largely within their own community. There is less attempt this year to extend the concept of bilingualism to the entire life of the college - less Francais tables in the dining hall, and Cercle Francais no longer functions as a meeting ground for French and English. What does this indicate about the concept of biculturalism, even within the golden gates of Glendon?

There seems, given the special nature of the college, to be a contradiction in the orientation of French content and the French language program. Presumably, people at Glendon are interested in the Canadian French, of Quebec and the rest of the country. Yet the majority of the French professors are from France, and much of the French department program is France-oriented, both in the labs and classes. And, there is a crying lack of Quebec-oriented content throughout other departments.

Part of this problem arises from the previously discussed difficulties of recruiting in Quebec. It should be stressed that these questions do not arise from prejudice against France, but these are serious problems in the context of Glendon College.

The colonized college

The relation between France and Quebec within the college is a special facet of the problem of Americanization and colonization as explored in Excalibur. It is clear from the included chart that although the ratio of Canadian professors by degree or nationality, is much higher than at most campuses, indicating some effort in this area (?), Glendon faculty is still under fifty per cent Canadian.

However, it is most important to realize that litmus nationality tests are not in themselves any valid way of determining and developing a

Canadian consciousness. Many Canadians accept all or most of the American ideology and the American way of life, - from 'value-free' sociology to two-cars-in-every-garage, although not necessarily a gun in every bedroom, (at any rate, not yet!).

But environment is a major factor in the shaping of perspectives and values, in the developing of a simple historical knowledge. Surely Canadian political science, Canadian literature, etc., should be taught by a Canadian professor, using Canadian research material and books, and preferably doing Canadian-content research himself (ed, note - or herself). Likewise, material on Quebec should be taught by Quebecois.

Real situations in Canadian courses

Not only is there the problem of basic Canadian content in existing courses, but, especially at Glendon, the need for more Canadian orientation. This applies, not only in the suspected need for more Canadian content, but also for more courses at a non-specialist level, on real situations in Canada, - poverty in Toronto, Indians, Canadian art and the culture of the people, the historical development of the prairies to its present wheat crisis.... This would be Canadian general education.

Much of this content could be effected through the admission of lower-class people to Glendon, though this is improbable until money can be found for scholarships. But, implementation of some of the Tucker Report proposals would help in such things as research-action courses, particularly in the social sciences.

These questions and problems must be examined in order to understand what is happening at Glendon College. Factors mentioned here must be researched, and many more will be found.

To be effective, this analysis must be an on-going process involving the perceptions, facts, and research from all sectors of the college. It requires realistic analysis, realistic expectations; but also essential is a willingness to act.

	Total	Canadian	Fr. Can.	American	French	British	Other
Nationalities of faculty by Principal's survey, fall, 1969	86	40	Not Applicable	22	14	7	3
Undergraduate country of study from calendar list	93	35	4	24	15	11	4
Graduate study	73	31	1	24	8	8	1

Professors pulverized

By NICK MARTIN

The Mutorcs Meteor, Barry Smith drove a slap shot behind goalie Rick Schultz early in the first overtime period Friday night to give the valiant PRO TEM Penpushers a 5-4 victory over the Fightin' Faculty. It was Smith's third goal of the game; not only that, it gave him a hat trick.

The Penpushers' other tallies came from Dickie Muir and right winger Dave Starbuck, well-known among campus activists as leader of the neo-facist cult SMIC (Students for the Military Industrial Complex).

However, the dominant figure on the ice was crunching Claire Ellard who set up numerous scoring opportunities with her dazzling stick-handling, while striking terror into the hearts of the faculty forwards with her devastating body checks.

The profs got outstanding performance from Orest Kruhlak and Irving Abella, who each fired two goals behind PRO TEM's goalie, albeit they were at least 20 yards offside on each scoring play, according to conservative estimates of usually reliable sources who have since been rusticated.

Schultz expressed concern that PRO TEM would not present an objective review of the game. "Those effete snobs won't tell it like it is," Schultz stated in an address to the National Convention of Shepherds in Duffy's Pool Hall in Des Moines. The honest truth of the situation is that PRO TEM completely outclassed the overwhelmed profs throughout the game.

The Penpushers were without the services of the

Masked Beaver, who is currently on the disabled list with a strained nuga, and contented himself with guarding the participants from surprise attack by guerilla squirrels. "Mung ungor pig-cityidaho msagro ayayayiii" commented the Champion of Justice at the post-game press conference.

With their victory the Penpushers successfully held onto their world title. Originally a four team tournament was to be held, but the other teams pulled out when they learned they would have to face Crunching Claire and her cohorts. "We refuse to contaminate ourselves by playing those decadent bourgeois professionals," stated the Russian nationals.

"If you say so," echoed the Czechs.

"They're too sexy for our tastes," commented the Swedes.

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Art lacking in Toronto film scene

By BRIAN PEARL

Toronto is one of the best cities for films on the continent.

The audience, or market, depending on whether you make or spend money is large and usually sophisticated, rivalled in their tastes for quality only by New York, which has an immense audience to depend on for innovative or risky films. 'Midnight Cowboy', 'Easy Rider', 'Goodbye Columbus' and 'The Sterile Cuckoo' were all excellent but low-budget films which Toronto's filmgoers accepted as if they were Hollywood blockbusters with millions spent on advertising.

One of the first cities outside of New York to be shown Andy Warhol's extravagant non-spectaculars was Toronto. Cinema 2000, which opened last month at Yonge and Dundas, is showing Midnight Cowboy on video tapes and T.V. monitors 24 hours a day. The tapes are legally untouchable for censorship, but it seems now that censorship has relaxed considerably, any-ways.

'I Am Curious Yellow', opens untouched by the censor's hand, this week at the Leow's. Once 'Curious' is passed there are very few films in the North American market that the Board of Censors of Ontario can refuse without being accused of inconsistency by the dreaded Press.

Many people see films at Christmas time (Don't you people?) The major film chains save their 'best' (i.e. the biggest moneymaker) films for that season and about ten of the latest features descend simultaneously. We're going to review a few here and give a bit of summation afterwards on the state of the art at the turn of the decade.

Cactus Flower

'Cactus Flower' is at a new theatre, the York Cinema at Yonge and Eglinton. It is a film adaptation of a successful Broadway play of 1968 which starred Lauren Bacall in the title role, metaphorically speaking. On film, the star is Ingrid Bergman, who was in the late Thirties and early Forties, the most gorgeous woman and the best cinema actress in the world. She retains every bit of talent but her beauty has faded.

She is delightful as the well starched nurse of the playboy dentist (Walter Mathau) who wants to marry this beautiful but dumb blonde (Goldie Hawn, of 'Laugh-In', in her triumphant screen debut) whom he has told he is married (a lie) and now has to convince his wife will divorce him. The dentists prevails upon his good nurse to play his wife, and they both get carried away. Imagination triumphs over reality once more in Hollywood, kiddies.

Bob & Carol & Ted & Alice

'Bob & Carol & Ted & Alice' is playing downstairs in the same York cinema. It's a very difficult film to describe because it's 'cool'. Set in a suburb of Southern California, all four of the above are living high off the hog. The theme of the film seems to be that man does not live by bread alone, but amusement is no substitute for involvement. The first point is clear enough in the film, but since the film is basically amusing situation comedy that's desperately trying to be relevant itself, the second point is devastating to the experience of the film as a type of funny journalism.

As a comedy, though Elliot Gould saves the film as Ted, who is trying to cope with a new social consciousness, gravitating towards sexual promiscuity, with the ethics of a middle class, good, Jewish boy.

Robert Culp plays Bob, who is a documentary film director with the ethics of a 'normal' stud male. Natalie Wood, as Carol, Bob's wife, is beautiful but nothing else at all. Alice, Ted's wife, played by Dyan Cannon, is a good actress, really.

On Her Majesty's Secret Service

James Bond is a phenomenon of the Sixties. In the decade of the Seventies, he is dated, over-romantic hero in the year of the anti-hero (Will Dustin Hoffman ever get to play 007? maybe). The techniques for producing a Bond epic are now bad habits in filmmaking. Speeded up 'action' sequences, large, large explosions which destroy malevolent factories and kewpie-doll women in mini-skirts are a drag. They're overblown and dull at the same time.

George Lazenby replaces Sean Connery, but, as we all have been told over and over again in the years since Bond first swashed his buckle on screen "Sean Connery IS James Bond." Lazenby plays Sean Connery playing James Bond, -- Bond is now a drag, Connery is always a bad actor and Lazenby should never have stopped advertising chocolates on British T.V. As for all you Diana Rigg fans (Remember Mrs. Peel in 'The Avengers'?) I won't describe her role to spare our respect for a capable actress who bombs out for the first time. If you are going to see 'On Her Majesty's Secret Service' out of a sense of habit, it's playing at the Odeon Carleton. But bring along your memories of an outmoded brand of heroism and forget most of the best films of the last three years.



McQUEEN, CROSSE & VOGEL IN "REIVERS"

The Reivers

'The Reivers' is based on a great book by William Faulkner. The plot is faithfully followed by the screenplay and whole images are often borrowed from the book, to the definite advantage of the film. Steve McQueen leant both his talent and his money to the effort, but, for once, he couldn't steal the film from the plot's hero, a boy in his early teens who handled the part perfectly.

The film does have a slick-clean feel about it that works against the literary merits of the book and the artistic integrity so clearly attempted. One critic called the sentiment that sneaked out of the plot's innocence a "groovy Walt Disney" film experience.

The trouble is that the film is set in a time without generation gaps and pollution when to accept black men as a natural event and 'live and let live' was righteousness and the growing-up experience was not necessarily absurd. I, for one, felt alienated to begin with at the veneer on the top of the images was like a thick glass window, separating me from a type of living I couldn't even dream of properly.

parating me from a type of living I couldn't even dream of properly.

Lonesome Cowboys

'Lonesome Cowboys' by Andy Warhol, the New York pop painter, is funky film. The whole effect of the film is satirical because the production methods, plot handling, acting and screen personalities are all deliberately antithetical to the professional ethos of all films. Warhol's 'superstars' are smaller than life, especially on Cinema 2000's T.V. screens. The plot is an excuse for absolutely nothing to happen and dialogue is not written and recited but simply filmed conversations between people.

The real satire of Lonesome Cowboys is the fact that a blatantly sexual film with nudity, suggestive rape and homosexual liaisons all over could actually be a cerebral epic, concerned primarily with the concepts of film-making as practised in the U.S. by the large studios.

Warhol made the film in a blatant, television style -- too many close-ups, fast cuts and plot skips for any film to bear, but perfectly normal amounts for T.V. Paul Morrissy, the executive director, said when he was in Toronto that the Cinema 2000 cinema format was ideal for Warhol's purposes because his film was mostly drawn from that medium. According to Morrissy, the dialogue, or rather, conversations were meant to resemble the Tonight Show with Jonny Carson.

My only question is: When will Cinema 2000 stop showing this interesting stuff and start with the pornography they are free to show because of the censorship loophole they have discovered?

Explosion

'Explosion' is a film made with money supplied by the Canadian Film Development Corporation, a ten million dollar fund set up by the federal government in 1967 to help finance the fledgling Canadian film industry. It is playing at the Downtown theatre and has been held over, so it will probably be considered a 'success' by the CFDC because it made money.

Explosion won't do much for the artistic reputation of Canadian filmmakers but it could conceivably result in enough self-confidence on the part of a number of new Canadian directors which might end up in some sort of Canadian feature film talent, if not industry.

The film itself is an interesting story about a young American refugee who goes about killing innocent Canadians in picturesque B.C. because they remind him of his father or his dead brother's girlfriend. As a minor psychodrama it does quite well. But as a suspenseful film, it fizzles in the end with the dullest spectacular chase scene ever filmed.

The Circus

'The Circus' is a Charlie Chaplin silent feature playing at the International Cinema, just south of Eglinton on Yonge. The film is simple in plot and technique, but it is amply supported by the talent and genius of Mr. Chaplin.

The legendary 'tramp' is the hero of the story which is merely an excuse to feel sorry for a tyrannized and lovely girl, watch Chaplin play with the film medium and be a great comic, and feel we truly understand the tramp when the circus moves on and he is left in a faded grass ring, still in the circus world playing a lonely clown, but in a role he can't wash off his face like whipped cream. The audience understands how he feels at that moment, and at that moment, the art of filmmaking is consummated.



KENNEDY & CHAPLIN IN "THE CIRCUS"
Gags with tragic roots.

Topaz

'Topaz' by Alfred Hitchcock is no masterpiece, but it is done with more understanding of the film medium than any film shown in Toronto in the last year. Hitchcock approaches a film plot as a framework which encompasses a number of remarkable and stimulating visual and emotional experiences. The end of affecting the audience is always considered, and Hitchcock, unlike so many other, younger cinema directors, does not want to 'make a point' but manipulate his audience, impress them and provide them with a memorable experience.

As a result, the real sum of the film is a small number of climatic or striking moments. Often a small nuance, like dressing the figures in black suits and placing them in a room done in the style of Louis XIV can produce the tension necessary for a climatic point in the plot. A simple colour clash of purple and scarlet can immensely heighten the sense of shock after a murder. And Hitchcock can invent such devices constantly making his films engrossing and well above the norm in terms of craftsmanship. 'Topaz' is playing at the Leow's and should be there a while longer.

Commercially, the feature film is a very successful product in this city. Artistically, however, it is more and more becoming confined to flashy features done with little attention to technique and craftsmanship; an exciting plot and timeliness taking precedence over drama and the classic concerns of art.

In other words, the American cinema is in distinct danger of becoming 'televisionized'. There is always this possibility in commercial artistic fields, but in American film, it seems that the most talented creators in the cinema arts today are, like Chaplin and Hitchcock, either aging or retired.

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Nude skater coming?

No, but there are some of Canada's top world title contenders coming to Glendon Thursday at 12:30 for an exhibition, including Heather Fraser, John MacWilliams, Toller Cranston, Sandra and Val Bezic.

Barry Yanaky of Glendon was York's top chessnut in the North American university championships. Yanaky is upset that the lack of council funds forced players to buy their own liquor. Our heart bleeds.

RETRACTION(Gee, I love that newspaper talk). In our pre-Xmas feature, the line 'Nancy Greene skied her way into all our hearts forever' should have read 'with the exception of Brian Pearl'. The Masked Beaver has been made aware of this commie subversive, and promises to unglute on Mr. Pearl with pineapple mung at the next full moon.

Sheila Robinson captained the girls' volleyball team to the intercollege crown, 3-2 over College E. Mara Arndt there but Heather White was. Marsha Randall, Diane Muckleston, Janis Neustadt, Alicia Klimowicz, Marg Eggert (a Xmas drink), Julie Beadle and Jaci Emery were the remaining heroines.

The A House Amazons lead in intramural basketball, followed by C and E. Intercollege practices are held Mondays and Fridays at 5:30. Intramural squash begins on the 19th; no experience is necessary—you don't even have to like vegetables. If you don't care for squash, intramural badminton will be held on the 20th at 4:30.

The Go-fers (opposite of cum-fers) have a home hockey game Thursday against College E at 6 P.M.

-BETH REDMOND and NICK MARTIN

Gary Freeburn tears GHL apart

By NICK MARTIN

Gary Freeburn established himself as a GHL superstar last week, scoring 11 goals in three games as the Sons of B rocketed into second place in the Glendon Hockey League. E House remains well in front with a record of 7 and 0; not only that but they're undefeated too.

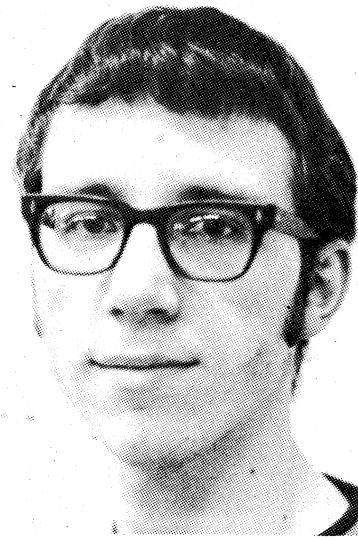
The sophomores stayed with the leaders as they clobbered Ye Greene Machine 9-1. Wild Bill Wade hom-burgered, Simon Miranda got a pair, with Terry Irie, Wilson Ross, George Hewson, and Neil Hollingshead (clever PRO TEM code by which we tip off RCMP to Rochdale activities) got singles. Al Hamilton thrilled the crowd with a sizzling score and also got a goal.

B bombed the Beavers 6-2 as Freeburn quattered, with singletons going to George Cameron and Larry Black. Merc Raven and Armpit Martin tallied for 3rd. The sophs chewed up the Animals 5-3, with Terry Irie, Ken Woods, Serge Colekessian (OK, but wouldn't you rather call a cab?), Doug Cruickshank, and Bretton Butter getting one apiece. Bill Rutledge deuced and Joe McDonald onced for D.

More squirrels

The Axemen picked up two easy ones ("They were easy, but they were nothing" — Pat Flynn) as the frosh failed to show. Officials fear the worst. A single bloodied skate blade was found near the woods surrounded by squirrel tracks. Reports

Captain Bourgeois, who investigated the disappearance, "If guns are outlawed, only outlaws will have guns."



Captain Bourgeois

B dulled the Axemen's blades 5-2 as Larry Black and Gary Freeburn were two-timers and George Cameron added a goal. The Mutorcs Meteor, Barry Smith, got both of A's goals (informed sources would not venture to name a specific number.)

E House thrashed the frosh 9-1, with Mike Eisen pairing, and Rod Major, Doug Street, Jim Jenkinson, Don Sugden, Bunny O'Leary, Geoff Love, and Andy Michalski redlighting. Bigattini busted the goose egg.

Record tied

The Sons of B creamed C 13-1, tying a GHL scoring record in the process. Freeburn cinqed, George Cameron fedoraed, Jim Daw and Mike Browne deuced, and

Geoff Scott got a lone tally for B. Rick McKenzie was the solo marksman for Ye Greene Machine.

E misagroed the Beavers 4-3, as Don Sugden, Andy Michalski, Dave O'Leary, and Tony Tilley handled the scoring. Lorne Rogers got a pair (but couldn't beat three jacks) and Len Roach the other score.

The Animals devoured the Axemen 4-2 as Bill Rutledge quattered. Armstrong and Charlie Stedman got A's goals.

GBA a close race

The Geritol Brigade eradicated E 65-30 behind Rod Major's 31 points, with dixating displays from Jumpin' Jimmy Jack and Roger Keene, and 8 from Bullet Bob Snow. Mike Eisen had 15 and Doug Street 12 for the undermanned E squad.

The Axemen skinned the Animals 58-20, thanks to Kevin Kilbey with 16, Doug Knowles with 14, Bill Rowe with 11, Eric King's neuf, and Bob Gibson's 8. Rob Alexander led D with 5.

The Beavers edged Ye Greene Machine by 35-34. While C's defenders were concentrating on Sudden Death Del Buono, Gunner Muir hit for 15, Paul Westlake for 10, and Nick Martin hitted. Pete Allen dozened, Hammerin' Hank Wood got 10, and Chris Hawkes 6 for C.

The sophs shaved A 34-25 as George Hewson potted 10, Gary Schlieffer got 9, and Steve Bresolin demi-dozened. Pete McLeod and Kevin Kilbey got 6 apiece for the Axemen.

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2. Occupationally-oriented assistance for those who desire additional job exposure.

The Biographical Inventory Blank will tell you more about yourself, and the fields in which your interests will best fit your abilities. Then, your career decision will be made that much easier.

Make sure your career is **your** thing . . . it's a life sentence.

Watch this newspaper for further details on the Biographical Inventory Blank.

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