

GCSU attempts shut-down of Radio Glendon

by Clare Uzielli

The attempt, on Wednesday, March 9, to close down Radio Glendon (RG) was the hot subject of debate at this week's GCSU Council meeting. The discussion arose from Greg Deacon's presidential report in which he indicated that the RG Station Manager, Alan Lysaght had "violated Article 5, Section 4, Subsection Cii of the Elections Act." A motion was put forward, and passed in Council, that Alan's actions should be reported in a letter to the Broadcasting Policy Board (BPB) which will choose next year's station management.

A series of actions led to Greg Deacon's decision on Wednesday to close down the Radio Station. PRO TEM talked to the people most closely involved in the "incident" to try and get a clear picture of the events as they culminated in Deacon's motion in Council. The picture is still a little hazy but we will present, as best we can, the facts as presented to us.

The story originates with the conception of a plan in the minds of two Glendon students, Jeff Rogers and Mark Smith. They decide that it would be a good idea to do a satirical tape about the six presidential election candidates. No one candidate was to be given special treatment.

Sometime Monday the 7th of March, Jeff approached Radio Glendon with his plan and the station agreed to help him make the tape. Alan Lysaght showed Jeff how to use the recording equipment, and Jeff arranged to make the tape the next morning.

Why was the tape aired on Wed-

nesday evening then, instead of that same Tuesday night? Because Mark Smith would be working on Tuesday and wanted to hear it. Between 7 and 8 o'clock would be the best time and Jeff knew Mary Dickie who would be doing her show at that time.

It was suggested that Terry Takashima, the Chief Returning Officer (CRO) for the election should be informed because the tape concerned the election. Takashima was invited to listen to the tape.

Jeff Rogers, as pointed out by Cheryl Watson, also approached each of the six candidates to ask if they would mind having the tape aired. None of the six objected.

Upon listening to the tape, Takashima informed Alan Lysaght and Gary Burford of RG as well as Jeff Rogers that the tape "was not slanderous to one but to all of the candidates, making the tape six times unfair." The participants in this discussion did not see eye to eye on this issue and Alan decided that Terry had not given sufficient cause not to air the tape.

Terry informed Greg Deacon of the situation. Greg phoned Alan from his home, and Alan indicated that he wanted to see the reasons for not broadcasting the tape in writing. A letter was typed up and delivered to Alan's office. It reads as follows:

Dear Al,

Please be advised, that in my official capacity as Chief Returning Officer for the Glendon College Student Union, it is my duty to inform you that in no way or form is the tape prod-

uced by Misterys Jeff Rogers, and Mark Smith to be aired over Radio Glendon before the closing of polling at 5:00 p.m. on Thursday March 10. The reasoning behind this decision lie principally in the fact that none of the candidates have heard the tape, and so, may say that the tape was harmful to his or her campaign, and that I personally felt that the tape as a whole was of poor quality, and that it was harmful to the campaigns of all six presidential candidates. In order that this election not be challenged on this account, I ask that you comply with my wishes.

Sincerely,

Terence K. Takashima
Chief Returning Officer/
Directeur du Scrutin,
GCSU/AECG

At 6 p.m. Mary Dickie started her show. Terry came to the door, looking for Alan--to stop the running of the tape because it was "illegal". Mary suggested that Terry wait for Alan's return because it really didn't have anything to do with her. At length Alan and Jeff arrived. Mary stayed in the studio but was later informed that Terry had approved the tape being played on the condition that a "disclaimer" be played before and after the tape.

According to both Alan and Terry, it was agreed that Alan and the Radio Station would take the responsibility for any problems arising from playing the tape. The disclaimer said basically three things: that (1) the tape was solely for entertainment; (2) that it was not meant to reflect the platforms or characters of any of the



photo by Frank Simopoli

Flora MacDonald, Conservative MP, spoke at Glendon last Friday

candidates; and (3) that it was meant only to stimulate interest in the elections by encouraging intelligent discussion of the issues.

The disclaimer was to be read by Jeff Rogers at the beginning of the tape and taped onto the end. Meanwhile, Terry has phoned Greg Deacon again. Greg phones Alan yet again to say that while he has not heard the tape, the CRO's word is good enough. "You can't play it." Alan assured Greg that there was nothing to worry about and went over to Theatre Glendon to work on the set for King Lear.

At 7:30 p.m. Jeff read the disclaimer and the tape started. Greg Deacon decided that the only option left to him was to close the station. He felt that Bylaw 5, Section 1 which was passed in a Council meeting on November 24th, 1976, gave him this power. The section reads as follows:

1. The GCSU Council will control Radio Glendon Inc., the GCSU Council being the elected rep-

resentative body of the Glendon students.

Cheryl Watson and Brina Ludwig, student reps on the Broadcast Policy Board were informed of the situation by Terry. (Section 2 of Bylaw 5 reads:

2. The GCSU Council will delegate its authority in the operation of Radio Glendon Inc. to a Broadcast Policy Board. The Board will be comprised of:

- i Station Manager, Radio Glendon Inc.
- ii Programme Manager, Radio Glendon Inc.
- iii one non-executive Radio Glendon member
- iv two GCSU Council members, appointed by the GCSU Council
- v one Faculty member, Glendon College
- vi one professional broadcaster) He was also asked to contact as many Council members as possible. Mike Brooke, V.P. External, was the only member contacted.

As Greg Deacon entered the campus grounds, he informed the
-continued on page 4

Happy St. Patrick's Day!

There is an end of year meeting for all Canadian Studies students Tuesday, March 22 at 4:15 pm in the Principal's apt., Glendon Hall.

It is an important meeting as Principal McQueen wishes to get ideas for next year's programme. There will also be the elections for the Canadian Studies

Rep. and Vice-Rep. If you cannot come, please leave a message to that effect in the Canadian Studies box in the Student Council office. Also if you would like to nominate yourself or volunteer to work on the Canadian Studies programme next year, please leave your name in the Student Council office.

THIS WEEK

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A sure sign that spring has come to Glendon.

photo by David Garland

TAKE A LOOK!

HERE'S THE LATEST

News Bulletin

Reunion de SCEUF

Aux étudiants qui ont l'intention d'étudier dans une faculté Française ou Québécoise:

Il y aura une réunion du Sous-comité d'étude dans une Université Francophone (S.E.U.F.) le 24 mars (jeudi) à 13h15, dans la salle 245. Tous les étudiants qui partent l'année prochaine sont demandés d'y être. Les formulaires qui doivent être remplis avant de partir sont maintenant disponibles dans le bureau de Réjean Garneau. Si vous ne pouvez pas assister à cette réunion, prier de vous adresser à M. Joubert, à Réjean Garneau, à Claude Tatilon, à Gord McIvor, ou à Brock Johnston. Merci.

Next year's editor

Next year's editor of PRO TEM will be Mark Everard. He was elected by the staff, and then ratified last week during the Student Council elections. Mark will assume office on May 1, 1977, for a full year's term.

ON RECHERCHE POUR LE 5 MAI
Jeune homme ou jeune femme
(18 ans env.)
parlant français
pour s'occuper d'un bébé
(garçon 14 mois)
10h à 18h - 5 jours par semaine
Métro Rosedale
\$65 par semaine
van Burek 964-8921.

Bilingualism
Class

Nsang Kabwessa, of the United Nations Economic Commission for Africa, at present International Research Development Council fellow at OISE (Ontario Institute for Studies in Education), will be giving a talk on "Language Planning in Zaire" in Professor Peter Robinson's Bilingualism Class, Social Science 379 on Friday 18 March from 10:00-11:50 in room A107.

French Union

Presents:

Michel Bravay, of the French-Canadian Association of Ontario who will be speaking on "La francophonie torontoise", Thursday, March 24 at 1:30 pm. in the Fireside Room.

All students and faculty welcome. Refreshments will be served.

RADIO
GLENDONMUSIC FOR AN
OPEN MIND

Greg's Dregs

...as the light fades from Deacon's Beacon

by Greg Deacon

It is my intention that last week's PRO TEM contained the last "Deacon's Beacon". This week I have initiated the first article in a series of one entitled "Greg's Dregs". Next week, the course evaluations for the Student Union will be distributed. There is a new evaluation form, and it is hoped that this form will be used for the next five years so that a realistic comparison can be obtained. Please fill out these evaluation forms so that they can be informative to next year's new and returning students.

It is the policy of this year's Council that all course evaluations will be printed in next year's Student Handbook, to be edited by Marshall Katz, and will be available the first week of September.

Everyone wishing to help in this evaluation procedure please

contact your course union rep. in the G.C.S.U. office as soon as possible. Your representatives are:

Economics Neil Glennie
Education Brian McBurney
English Craig Laudrum
French Sue Liebel
General Education -
History John Ford
Philosophy -
Psychology -
Political Science -
Political Science Cheryl Watson
Sociology Marian Treen
Spanish -
Multi-disciplinary Studies -

For anyone registered in any of the above departments which have no rep., your help would be gratefully appreciated. Please contact Sandi Hughes, your V.P. Academic.

Some of the beginners language courses will not be fully evaluated due to the fact that there

are so many students enrolled.

Canadian and International Studies will not be directly evaluated as all courses offered are cross-listed with other departments.

Over the last couple of weeks, I have had the pleasure of hearing comments about this year's Student's Council. Whether the comments have been critical or complimentary is not really important as long as there is some feedback for your representatives to act upon.

As a whole, I am pleased with

the job that this year's Council has done, yet I realize that there is room for improvement. I want to thank all members of this year's Council for their support and energy and wish next year's Council the best of luck.

Thank you for the opportunity of being President of the Glendon College Student Union. Good luck in the future.

P.S. A special thanks to Clare Uzielli and Kim Wilde for the excellent service which they provided to the students this year.

Ideas for new Council

by David Zulis

I wish to express my thanks to all those who came out and voted last week, and to those who actually conducted the election. More importantly, I wish to comment on how council appears to be shaping up for next year. With a number of experienced people being involved, particularly Cheryl Watson, the period of adjustment usually experienced at the outset of a new council should be unusually short. Among those things being considered early in the new term will probably be the drafting of a new GCSU constitution (clarifying the relationship between Radio Glendon/Pro Tem and the GCSU) and an expansion and realignment of the roles of the different vice-presidents to avoid overlaps of responsibility and a lack of co-ordination. An investigation into the workings of Radio Glendon appears to be warranted and is becoming more urgently needed as each day goes by. Council will, of course, handle the customary duties of orientation week and the student handbook as well.

Contact between the students and their council will certainly be aided through the acclamation of Marshall Katz as Vice President in charge of Communications.

His experience with both Radio Glendon and Pro Tem will be quite useful in keeping the students aware of council's activities.

One gaping hole, however, is still left on council. When Cheryl Watson vacated the position of Vice President in charge of Cultural Affairs to run for President no one replaced her in this rather demanding role. What we are looking for is someone who is either experienced at organizing recreational events or is a fast learner. It should be made easier by Cheryl's practice of keeping an accurate record of all her V.P. activities of the past year. An election will be held in the fall for this vital post as well as for others.

Many interesting ideas were brought up by the six candidates during the election campaign, and some will probably be considered by the council. If the election debates brought up any questions or ideas which intrigued you, please feel free to drop by at the council office or at a council meeting, (Mondays, Senate Board Rm., 7 pm.) Now is the time for your input, with a new, energetic council forming and looking for new ideas and directions to channel their energies.



Cheryl Watson wins next year's presidency overwhelmingly. -photo by David Garland

Election results

These are the final results of the Spring Elections for the GCSU

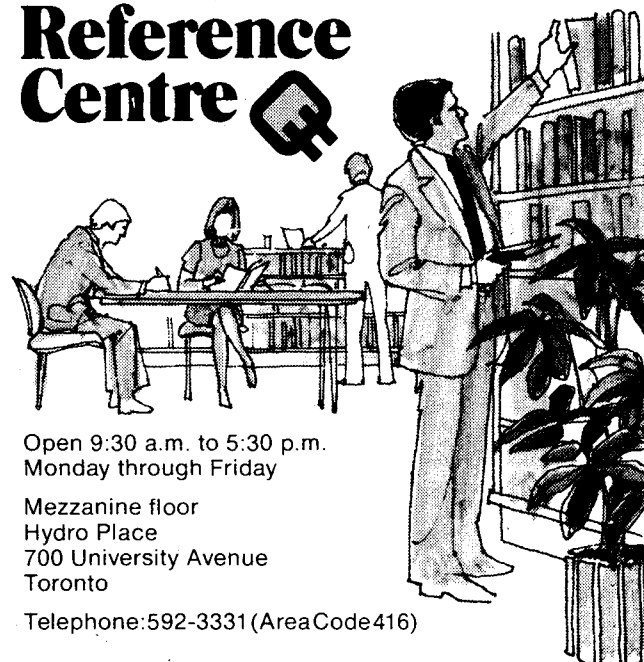
President:	
Cheryl Watson	200
Stuart Starbuck	92
David Marcotte	85
Al McPherson	37
Dave Birkenshaw	31
Marc Kushner	20
Abstentions	6
Spoiled	7
Total	478

VP Internal:	
David Zulis	210
Weng F. Chee	172
Abstentions	94
Spoiled	2
Total	478

PRO TEM Editor:	
Ratification	311
Rejection	107
Abstained	46
Spoiled	14
Total	478

As a result of these elections, here are your GCSU Executive members for next year:

President	Cheryl Watson
VP External	Mike Brooke
VP Internal	Dave Zulis
VP Academic	Kate Arthur
VP Communications	Marshall Katz
VP Cultural	(position open)
Chairman	(position open)
Student Senator	Lex Dunkelman.

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Toronto

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PRO TEM



Glendon College,
York University
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Toronto, Ontario
M4N 3M6

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C.U.P. Editor: Patrick Arbour
Entertainment Editor: Robert Williams
Photography Editor: David Garland
Sports Editor: Mark Everard

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Production: Michael Devine, Anna Mallouk.

SPACE RESERVATION: FRIDAY
TYPED COPY BY: MONDAY, NOON

GCSU vs Radio Glendon

The situation is, briefly, as follows. An attempt was made by Terry Takashima (CRO) and Greg Deacon (President, GCSU), to close down Radio Glendon on Wednesday, March 9. The reason; a forbidden tape was broadcast. The tape was a satirical commentary on the six presidential candidates. It was played on March 9 at 7:30 pm. GCSU Council actions arose because the tape was aired despite the censure of the CRO, who had forbidden the tape to be played.

This issue deserves some consideration; the root of the problem lies not so much in deciding whether or not the CRO acted within his rights. Rather, the question is, what exactly are his rights? The answer lies mostly in the vagaries of the Elections Act, and in the resulting different individual inter-

with feeling

pretations of that Act.

The sequence of events, as elaborated upon in the lede story on page one of this issue are: Terry heard the tape; he forbids it; he writes a letter to Al Lysaght; the tape is aired; Greg pulls the plug; plug is put back in to allow the tape to finish; Greg sends a letter to Al Lysaght; Greg presents a motion to the GCSU.

The section within the Elections Act that the CRO felt authorized his decision (Art. 5, Sec. 4cii): "Any announcements regarding the election must originate from the CRO."

Taking this statement out of context, this premise at first seems reasonable. But it is preceded by subsection c i), which applies to Audio Announcements in York Hall. The question is, does the CRO's power apply only to announcements in York Hall, or

does it apply to Article 5, Section 4 in general, or does it apply to any election material, whether or not it is written by the candidates? If the latter is true, then must the CRO act within the confines of the Elections Act, or more accurately, does the Elections Act state clearly what is allowed to be published and/or broadcast? Again, if the latter is true, then must the CRO make value judgments based on his own personal convictions? This, to date, seems to be the case.

Pro Tem was given permission to write an article about the candidate's speeches, on the understanding that it would be a reiteration of those speeches, rather than an editorial or critique. The rationale was that the candidates would not have a chance to respond to or defend a crit-

-continued below

LETTERS

in 2,000 words or fewer

Everything but sports

To the Editors:

After the ratification of Mark Everard as editor of PRO TEM for next year, I had the opportunity to read Mr. Everard's column (Pro Team) in last week's issue (March 10). I was filled with amazement when I read the article, in light of the fact that Mr. Everard is sports editor of this year's PRO TEM.

Of the entire article, but three paragraphs were dedicated to any mention of sports, or given treatment of the same. "What was the rest of the column on," you may ask. A good question, and one which deserves a sufficient answer. If you have read Pro Team, you already know that a full third is dedicated to spring-- a worthwhile, and timely subject, but not sports.

The next portion refers to David Marcotte's dog, Czar, or rather the stench that he makes. If Mr. Everard had been out of a drunken stupor earlier on this year, he would have realized that Czar has been around the campus before the advent of the stench. Obviously, the stench had to come from some other source. This other source, in fact, is rotting dead vegetable matter, (i.e. leaves, grass, etc.) not only on the lawn, but also in the sewage system. The advent of warm weather has helped the decaying process that has been going on during the winter, and so the unbearable stench. Once the grounds are cleaned for the spring, the stench will disappear. It is not because of the number of dogs on campus; in fact, dogs seem to be more numerous during warmer weather, and it is during this time that there is no stench at all.

Mr. Everard then fleetingly refers to baseball in one paragraph, rugby in another, and sunbathing in the third. I seems that these three paragraphs are inserted in the column to lend credence to the name Pro Team. How these three subjects can be dealt with together, and in three solitary paragraphs is beyond my comprehension.

Mr. Everard then wanders off topic somewhat, by touching on procrastinating, as his closing paragraph. Not a very effective method of finishing off a column on sports, I dare say.

If Mr. Everard is going to singlehandedly

take on the editorship of Pro Tem for next year, then I suggest that he takes some lessons in journalism from Kim and Clare, so that the poor calibre of last week's Pro Team, not become the poor calibre of next year's Pro Tem.

Sincerely,

Terence K. Takashima

An encouraging word

To the Editors:

Throughout the school year, PRO TEM has been the object of complaints and criticisms, full of nasty comments about the paper's competence. But no one has bothered to look at the other side of the coin; i.e. what both the paper and you two, personally, have contributed to the college.

How many people realize, I wonder, the tremendous time and effort that you both have put into the paper; those nights that you stayed late (til 3:00 a.m. or 4:00 a.m., or ...), the weekends that you gave up, and the multiplicity of tasks that you undertook, beyond the call of duty, to ensure that the job got done and that there would be a paper the following week?

Persevering in the face of hardships, you got the job done, and a pretty damn good job at that. So, on behalf of all those students and faculty who have read, and continue to read and enjoy PRO TEM; I'd just like to say "Thank you Clare and Kim," for the magnificent job you've done.

David Wexler

Congrats, Cheryl

To the Editors:

I would like to congratulate Cheryl Watson for her victory in the GCSU Presidential election. If she can do the same kind of job as President as she did this year as Vice-President, Cultural, then we at Glendon are in for a fine year. I wish her the very best.

I would also like to congratulate Dave Birkenshaw, Mark Kushner, David Marcotte and Stuart Starbuck on the fine campaigns they ran. With enemies like them, who needs friends? I hope they get involved in some other role next year.

Looking into the future, I would like to express the urgent hope that the incoming Council will show strong support of and continuing cooperation with the OFS. The Council must not become tot-

ally absorbed in petty matters and forget about the more important student concerns. Non-support of OFS would be very detrimental to Glendon's future. If the McKeough-Henderson Report is implemented by the provincial government, there will be no G.C. for the S.U. to represent.

Allan McPherson

An open letter

Professor J.C. Bouhenic
Chairman
Faculty Council
Glendon College

Dear Professor Bouhenic:

In protest against the boycott of the special Faculty Council Meeting of March 10 by the academic administration and most faculty-for lack of a quorum the meeting had to be adjourned-the undersigned herewith relinquish their positions in the Committee on Academic Standards.

Neither the Principal, nor the associate Dean, nor any but one of the nine departmental chairmen and of the programme directors considered it their duty

to come to the meeting. Before noon on March 10 it had been made known that the Principal wished to see the meeting adjourned so that people might go to a guest lecture scheduled for the same time. Members of Council could rightly feel being officially dissuaded from doing Council's business: mere listening to a speech was to take precedence before communal deliberation and decision-making.

The adjourned meeting was to deal with the educationally most relevant and controversial question of a Pass/Fail option debate on which had been postponed consistently since December. Further, Council was to hear and deliberate upon the reports of several other committees. Everything was set for long overdue debate and decision.

Through their absence academic administrators and most faculty have given evidence of their disinterest in the Council and the work done by its committees. Services that are not appreciated need not be continued.

Toronto, March 14, 1977.

Walter Beringer Steve Mosher
Anne Marzalik Tony Spano

-continued from above

ical analysis; the paper was to come out on the second day of voting. This same rationale was used when the tape was forbidden. The candidates had no defence, because if allowed to defend themselves, it would be constituted as campaigning, which would have been illegal by the time the tape came out.

Technically, then, the tape was neither campaigning or publicity. But due to the circumstances, (the lateness of the date and the nature of the tape), the CRO felt it necessary to forbid the broadcasting of the tape.

Technically, also, the GCSU owns Radio Glendon, and so Radio Glendon must obey an order from that body, which they didn't do. In principle one could say that they are in the wrong. In hindsight, it is easy enough, too, to say that the CRO misinterpreted the power given him by the Elections Act. Again, in hindsight, a solution presents itself;

that the all-candidates speeches take place at least two weeks before the balloting takes place, so that time would be allotted for rebuttals and debates. Because debates, critiques, and satirical commentaries of a positive or negative nature have every right to be presented. They are necessary, in fact, so that an intelligent vote can be cast; so that candidates can be challenged on issues; so that democratic rights can be exercised.

A decision made by the CRO could not have been made using the Elections Act as a guideline; the decision was one of personal discretion based on the circumstances of the incident. Whether this is right or wrong could be debated ad infinitum. The problem could be avoided next year by extending the time period given for speeches, and above all, by amending the Elections Act, so that the media, as well as the CRO, may be protected.

Radio Glendon debate cont'd from page 1

security guards on duty, Bill Firman and Jim Peters, of the situation. He proceeded to the GCSU office where he met Mike who objected to his actions. Greg explained that he disagreed in principle--the playing of the tape entailed an infringement on the ruling of the CRO.

Greg and Mike, accompanied by

audience in the pub that he was Greg Deacon, President of the GCSU and that he was closing the radio station for playing an illegal tape.

Cheryl Watson and Stuart Starbuck, two of the candidates, who happened to be in the pub at the time, ran upstairs to the station to express their objections to

room slippers, half the Café patrons, a large number of Council members, Alan Lysaght, Jeff Rogers, Mark Smith, David Moulton, David Zulis, and Lawrence Geller.

Greg Deacon felt that the President was "responsible for all activities on campus. A decision had to be made quickly and he would later answer to the Council or if required, to a general meeting of the students." He pointed out that he does believe in freedom of speech and of the press. But also the responsibility of the press. Only one restriction, he said, is placed upon any press service in the GCSU constitution--all press must follow the rules of the Elections Act at the time of an election.

Alan Lysaght on the other hand, pointed out that the GCSU had no right to determine what the Radio Station could or could not play. The station censors programming only because of vulgarity, racism, sexism, slander or bad taste. The station won't and can't censor programming for any other reason. It is a condition of the station's CRTC licence that they guarantee air time to all faculty, students and staff in the community to say what they want. The only stipulation is that the station must then provide equal time for rebuttal.

Most of the people attending this gathering contributed their own thoughts on the matter. Cheryl Watson, for instance thought that the whole matter had been handled

"in poor taste by Greg Deacon". "The tape should have been played all the way through--not cut off short...We knew, beforehand that it was going to be played."

Dr. McQueen, who seems to have acted as mediator, suggested that all the candidates be given the chance to state a rebuttal to the playing of the tape. CRO Takashima pointed out that this might be construed as campaigning--an infringement on the Elections Act. It was then agreed that all the candidates would be called to a meeting where the tape would be replayed. All six candidates agreed then to sign a document (presently in the GCSU

office) which stated that they "would not contest the election on the basis of the playing of the tape."

It was resolved that a lesson had been learned from all of this (one and one quarter hours of discussion) and that the Elections Act would have to redefine "campaigning".

Alan Lysaght felt the whole thing to be highschoolish and melodramatic. Greg still maintains that there should be an investigation into the RG constitution and that the station manager should be censured for having broken the laws of the Elections Act.



Terry proceeded to the radio station which they found locked. The security guards were summoned. The door was opened and Greg went into Studio A where he found Mary and Jeff listening to the tape.

Greg asked that they turn off the tape. When he received insufficient response Greg proceeded to turn off the power to the tape player. He explained his reasons and then asked to use the microphone. He informed the RG

Greg's actions. They explained to Greg that the tape had already been played for four out of the six candidates and that it was unfair at this point to the two remaining candidates to stop the tape. In all fairness to the candidates, the entire tape should be played. Greg agreed and the tape was played to its end (complete with taped disclaimer.)

The gathering had swelled to include such notables as Principal David McQueen in his bed-

Graduation notice

The schedule of 1977 Spring Convocation ceremonies appears below. Students planning to graduate this spring should note the following information regarding the withholding of a degree.

1. Anyone who, as of the 1st of May, owes more than \$25.00 in library fines, or who holds overdue library books beyond sixty days, at any of the York University Libraries, will not be permitted to graduate at Spring Convocation.

- authorized by resolution of the University Senate, 23 January 1975.

2. Anyone who still owes overdue tuition fees (or any tuition fee surcharges) will not be permitted to graduate at Spring Convocation, and in addition, will be de-registered from the University.

- authorized by resolution of the University Senate, 22 March 1973.

3. Students who are not allowed

to graduate because of the two above resolutions, and who subsequently settle their outstanding accounts, will not be entitled to graduate until the next regularly scheduled Convocation (i.e. Fall/77).

Convocation Office,
York University.

GLENDON COLLEGE

2:30 pm, Saturday, June 4
ceremonies see today's **Excalibur**.

Art Review:

Peter Kolisnyk

Janet Warner

You still have time to see Peter Kolisnyk's stunning exhibition at the Art Gallery of Ontario, where it will be until April 3rd. It is a room full of white paintings: some call it minimal art. It is only minimal in the sense that Haiku are minimal. Seldom can so much have been suggested by one or two lines.

Many people misunderstand the simplicity here, and indeed the refinement of white-on-white takes a certain kind of viewer to appreciate it. You must be ready to contemplate, to bring something to the painting, rather than expect to receive **everything** from the painting. The cool geometries here seem to me very Greek, very philosophical. A square construction of still lacquer, designated **Outline Floor Piece** can be a portal to whatever experience

you move it into - a giant lens outside: you are the camera. The more one thinks about Kolisnyk's paintings, the more differences emerge between them. I found the exhibition quite a revelation. There is also an elegant catalogue with a good introductory essay by Roald Nasgaard, Curator of Contemporary Art.

Lately I have been struck by the similarity of Kolyisnyk's art to a fine poem of Michael Ondaatje's called "White Dwarfs", which speaks of the extremities of silence, "the perfect white between the words". Ondaatje wrote of a white:

most beautiful
when unbroken, where
what we cannot see is growing
in all the colors we cannot see
The silence of art, I suspect,
fascinates Peter Kolisnyk.

Prince George School District No. 57 Requires Immediately:

SPEECH PATHOLOGIST

This is an itinerant position providing the following services to district schools:

- assessment of speech, language, and hearing problems, and provision of appropriate programs to remedy those problems within the school setting
- provision of liaison between school district personnel, Public Health, physicians, parents and other community agencies.
- provision of in-service training for individual and small groups of teachers and parents who are involved with children having communication disorders.

Candidates should possess a degree in Speech Pathology. Preference will be given to persons holding a teaching certificate.

**Required for September, 1977
will be:**

SOCIAL WORKERS

These positions involve working with pupils and/or district personnel to bring about improved social and educational functioning of students.

Social workers will receive referrals from parents, school district staff and community agencies and will work with a team of district staff to provide therapy for identified students and their families.

Other duties will include gathering and interpreting pertinent social information, examining symptoms and causes of problems in the school system, and coordinating and evaluating child care workers.

Candidates should have completed a Social Work degree. Preference will be given to persons holding a teaching certificate.

REGIONAL SCHOOL PSYCHOLOGISTS

The positions involve assisting school personnel, parents and professionals in providing an optional educational program for individual children by recommending and coordinating class placement, program remediation, program enrichment, resource materials and personnel, effective education techniques and parent involvement approaches.

Other duties will include psychological assessment of individual children, recommending appropriate community and provincial resource agencies, and providing instruction to school personnel and parents on topics such as assessment techniques, learning disabilities, and techniques for dealing with exceptional children.

Candidates should hold a graduate degree in school psychology. Preference will be given to candidates with classroom experience and a teaching certificate.

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Louis Balthazar speaks to Glendon audience



Louis Balthazar: Quebec is unique and distinct from the rest of Canada. -photo by David Garland

by Marshall Katz
 "The inspiration for the Separatist movement in Quebec originated in the African colonial independence movement of the 1960's." Such were the words of Laval University professor Louis Balthazar, speaking last Thursday on the topic of "Quebec in the World." This inspiration grew in the Quiet Revolution when the Quebecois realized that they were unique and distinct from the rest of Canada. Most significant, Balthazar felt, was that Quebec's values vary drastically from the rest of Canada, and as such, should have a distinct foreign policy. Quebec came to realize, Balthazar said, that she could best survive and prosper through relations with other French states as opposed to other states. Balthazar cited numerous examples of Quebec's educational and diplomatic exchanges with other Francophone nations. What was significant about these moves on Quebec's part was the fact that Quebec carried on these relationships unilaterally without the blessings of Ottawa. Eventually a struggle emerged over Quebec's actions. Balthazar feels that this took place

because "the problem was that you had two governments with the potential of being separate sovereign states."

The problem with Canada's foreign policy, Balthazar feels, is that it caters only to English Canadians and is still British in nature. Catering only to the English means that it is unrepresentative. The only way in which this policy can be representative, Balthazar suggests, is if it is 'binational'. This he feels would be the only solution short of separatism. It would involve two distinct foreign policies for Canada and Quebec. This view, however, is not unique in the least; it is a throwback to the old "Two Nations" theory of the 1960's.

After addressing himself to Quebec's foreign policy in confederation, he then spoke of a separate Quebec policy. He feels that Quebec, being a perpetual underdog, would side with states similar to themselves. This would mean supporting Uganda and other third world nations and such organizations as the PLO. As well Quebec would, he feels, pull out of NATO and NORAD, while maintaining rela-

tions with Canada and the USA. If she divorced herself from the rest of North America, which according to Balthazar, would be "unlikely", she would probably try to win support from the USSR as Cuba did. This, however, would not take place without some form of armed confrontation.

Balthazar concluded by stating that "Canada may be forced to enact some form of pluralistic foreign policy to keep the country intact."

This was the last in a landmark series of lectures entitled, "Which Way Quebec - Which Way Canada." Throughout this series some very relevant questions and issues were raised by three very profound speakers. Many predictions were made, but only time will tell if they they materialize.

Thanks to all who organized this series. And thanks especially to Jan Morrissey for chairing this series and the balance of the other Canadian Studies activities this year. Unfortunately Jan will be resigning the position of President of the Canadian Studies Course Union this year as she will be attending the University of Sherbrooke next year.

Behind that 50¢ cup of coffee

Reprinted from the Guardian, an independent radical news weekly. by Kevin Kelley

A 50-cent cup of coffee in your local luncheonette?

It could happen, maybe even in 1977. A pound of the U.S.'s favourite beverage now sells for \$3 in many supermarkets. Some commodity traders are forecasting a hike to \$4 per pound before the end of the year.

Why has the retail price of coffee soared more than 100% in one year? Who or what is behind the sudden increase? And can or should anything be done about it?

Still smarting from the petroleum price boosts of recent years, many U.S. consumers are quick to blame a "coffee cartel" for the unforeseen inflation. But as much as the producing countries may desire it, there is no international price-fixing body at work in the coffee industry. Instead, the demise of the cheap cup of coffee is the result of a complex chain of events.

A series of natural calamities and political disruptions in key coffee-producing nations last year did much to drive up the price of green (unroasted) beans. A pound of these imported beans cost 85 cents on the dock in New York City 12 months ago. \$2.25 today. A large portion of this \$1.40 per pound jump can be attributed to: a frost that devastated 3 quarters of Brazil's 1976 crop; floods that ruined about 40% of Colombia's beans; the earthquake in Guatemala which caused a 70% drop in the anticipated harvest; the war in Angola that resulted in an 80% cut in that nation's coffee supplies; Ethiopia's attempt to destroy the Eritrean liberation movement, halving coffee crops there, and the on-again-off-again rail link between

Uganda and Kenya's seaport that has meant a 25% drop in Ugandan coffee exports.

Most significant among these problems was the July 1975 frost in Brazil, the country which usually supplies between one-third and one-half of the world's coffee. Brazil's coffee fields were ravaged by the cold. Only 6 million 132 pound bags were harvested last year - less than a quarter of the normal crop.

But the Brazilian government and the indigenous oligarchy that owns most coffee plantations moved quickly to turn adversity

to advantage. The country's surplus of perhaps as much as 40 million bags was tapped in order to meet a steadily increasing international demand. With the other leading coffee producers (Colombia and Angola) also suffering very poor 1976 harvests, Brazil swiftly capitalized on its enormous reserves which were at least double the other producers' combined plus.

Brazil had an added incentive, besides sheer profiteering, for manipulating the coffee price upwards. With its much-touted "economic miracle" now more of an

"economic morass", Brazil decided to partially return to its "pre-miracle" days when coffee accounted for about 80% of its export earnings.

The decision to exploit the worldwide coffee supply shortage by depleting its reserves and raising its coffee export tax 100% to 83 cents on the pound paid handsome dividends. In 1975 Brazil recorded \$980 million in coffee sales. In 1976, it reported \$2.4 billion sales on a slightly smaller volume.

The Bean-Picker will suffer. The Brazilian coffee boom will

not benefit the Brazilian worker, however. The chief result of the estimated 150% hike in Brazil's coffee profits will be to postpone the country's day of reckoning on the international trade markets. The government will use the coffee windfall to shore up the sagging economy and subsidize the cost of domestic coffee consumption. The working class in Brazil, which relies on heavily sugared cups of coffee to provide the energy lacking in other components of a typical worker's diet, will probably continue to drink a dozen or

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"15 Canadians" is unrepresentative

by Patrick Arbour

Glendon College Art Gallery is exhibiting the collection "15 Canadians", a selection of paintings from the York University collection. The exhibition which will be in view until March 22, consists of major canvasses by contemporary Canadian artists.

Last week I visited the gallery, intent on taking a few pictures and taking everything in, in order to write a review for Pro

Tem. I did exactly that and after fifteen minutes, I had my pictures and knew exactly what I wanted to say. Realizing this was hardly fair judgement considering the little time I had given to it, I have returned to the gallery on two other occasions this past week.

The verdict is as follows; "15 Canadians" is a very poor portrayal of Canadian art. The only purpose behind the show seems

to be to fill the gallery.

The word tokenism keeps popping up in my mind. If this is a sample of the York collection, I've seen enough. I hope it isn't. Yves Gaucher's work (the large red #13) might look better in a cave. Roy Kiyouka (#15 blue) perhaps as bathroom tiles, and last and certainly least Guidor Molunari (#9) should maybe just take his work home.

I realize I'm not being fair and those people are no doubt accomplished artists in their own right. However, I'm disappointed in the show as a whole. The works do not compliment each other whatsoever. The one bright point is Robert Markle's work Summer Burlesque (#2,#3,#4). It stands by itself, and is the strongest aspect of the show. Personally I like Harold Town but Metropolis is not Town at his best. Come and see the show, I was disappointed but it is only my personal feeling. You may find value in it.



-photo by Patrick Arbour

Dick and Jane author says books are sexist

SAN FRANCISCO (ZNS-CUP)-The creator of Dick and Jane says that if she could do it over again, she'd do it differently.

Elizabeth Rider Montgomery, who for four decades has written about the exploits of Dick, Jane, Sally and Spot, says she agrees with criticisms that the books are sexist.

Montgomery explains times have changed since she began writing the books.

"If I were writing the books now, I'd have father washing the dishes or mother mowing the lawn.

Better yet, both mother and father doing things together -- like fixing the car."

Joe Mendelson and the Glendon group

by Tom Brown

When Joe Mendelson went into his audience participation song on Friday night he wasn't quite prepared for the response he got from the thus far attentive (if somewhat bemused) audience in the Café. "Now in this song," he said, "I sing about birdies, and when I sing 'Listen to the birdies sing, tweet tweet'--then that's your part and I want you all to make tasteful bird noises--

O.K.?" Well the first verse went off alright and when he got to the 'tweet tweet' part he was met with scattered but enthusiastic (and tasteful!) bird calls... "Very tasteful!" But the second time round some wit in the audience went 'quack quack' which the whole Café picked up on and left Mendelson trying to figure out why a bunch of goddam university students would sit around in a café going 'quack wack wack'

when they should be going 'tweet tweet tweet'.

Basically Mendelson is an extremely accomplished guitar player, he has an innate sense of rhythm which he manages to hold through the slowest Blues songs, or stomp out on his hardest rock (and I do mean stomp!). He possesses a fine and superbly controlled voice and his lyrics are interesting and sometimes very witty ("Hollywood wood

would ya be my friend"*) and he is, to say the least an unusual performer. In all he is an extremely sensitive artist but somehow I felt I'd rather listen to him on record than see him

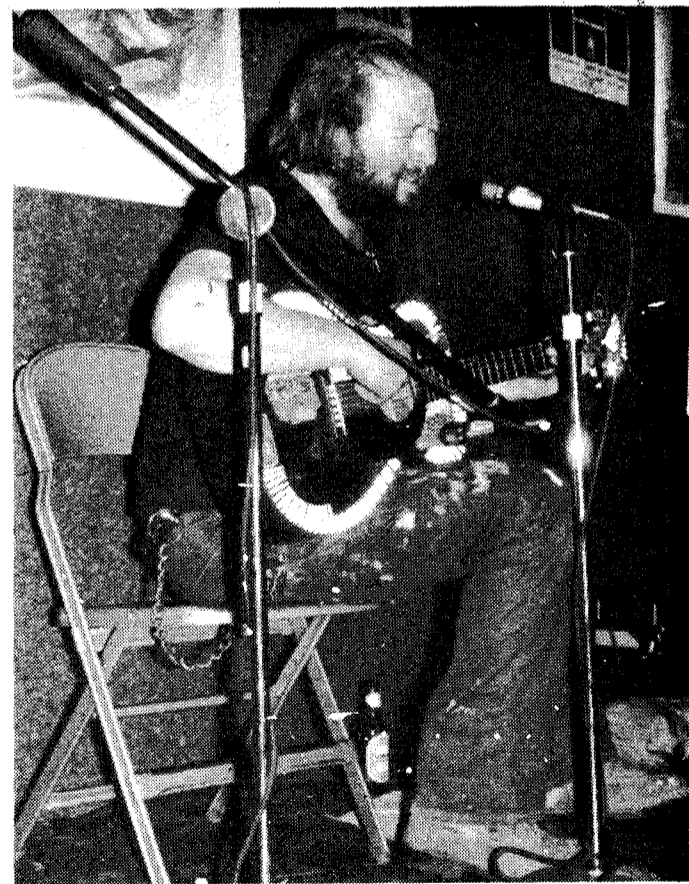
pressed everyone with her very fine singing voice and competent guitar work. It would be good to hear some original songs from Sue but the selections she played (some Joni Mitchell and James



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Mendelson Joe plays to a receptive audience.

-photo by Bob Faulkner

in person.

Probably the real treat of both evenings was the chance to hear some real Glendon talent. On Friday night Jarle Buchanan did the first set, playing his usual accomplished and sensitive guitar, and singing very well (to somewhat better sound than at Winter Weekend), played his harp, treated us once again to 'The Hound' song and closed with accompanying harp by Dave Sullivan. He probably got more applause than Joe and in many ways deservedly so.

Sue Wilson did about five songs during the second set and im-

taylor) were played extremely well and sensitively. The audience response indicated their pleasure at her performance.

And following Sue was a new (and nameless) Glendon trio comprising Rick, Larry and Ed. Rick is a great guitar player and a good singer and performed extremely well (if somewhat modestly cramped next to the drums on stage right--well the whole night was a bit rushed!). Larry's bass and Ed's drumming rounded out a great Blues/Jazz feel that was extraordinary from so few instruments, and that they'd re-

Students present brief on bilingualism

This brief, supported by a number of Glendon students, was presented to Dr. David McQueen and he will forward copies to:

1. The Committee on Bilingualism
2. The Chairman of the French Department
3. The Chairman of the French Language Programme
4. The Dean of Students
5. The Associate Dean
6. The President of the G.C.S.U.
7. The President of the French Course Union

The Principal will request these persons and groups to comment on this brief.

We, the undersigned have a vital interest in bilingualism at Glendon College and we are concerned that Glendon's aims are not being fulfilled. We believe that there are three basic problems at Glendon College.

Problem 1

There is a definite lack of French-Canadian atmosphere on campus.

Problem 2

A tendency of students to be disillusioned by the French Language courses.

Problem 3

A lack of courses offered in the French language outside the French Department.

Problem 1 -- Lack of French-Canadian atmosphere

REASONS:

(1) An unequal proportion of francophones to anglophones. In any given situation, a minority group tends to "stick" together for security. This hinders communication between the majority and minority groups.

(2) The unilingual stream does not encourage a bilingual atmosphere.

(3) A shortage of printed media written in English and French.

RECOMMENDED SOLUTIONS:

(1) More publicity for Glendon in francophone communities to increase the ratio of francophones to anglophones on campus. This should be done principally in high-schools and CEGEP's.

(2) A phasing out of the unilingual stream. To create a French-Canadian atmosphere on campus, there must be more publicity for Glendon throughout Ontario and Canada with emphasis on its bilingual stream.

(3) In order to promote a French-Canadian atmosphere, we recommend the use of both French and English in advertising material, i.e. posters for dances and information, i.e. special events sponsored by various departments. Therefore, a regulation must be passed stipulating

- (a) that posters etc. must appear in both French and English; or
- (b) that there be an equal proportion of French to English

posters etc. made.

Consequently, the visual contact with written French and English will enhance the bilingual atmosphere of the College. This will also be an incentive for students to use their second language.

***SUGGESTION FOR GLENDON'S COMMUNITY SERVICES:**

- cafeteria
- health services
- bookstore
- bank
- library
- café
- Proctor Field House

Interested persons should organize a committee to work with these services on a weekly basis in order to translate material for them since their employees are not necessarily bilingual.

Problem 2 -- Disillusionment of students by the French Language Courses

REASONS:

(1) The present French Placement Test is not a good indicator of an individual's competence in his/her second language.

(2) Intended classroom size of the French language courses restricts the number of students per course. Consequently, over-enrolment of students in any specific course (in particular F152 and F224) frustrates both students and professors. Furthermore, students in over-enrolled classes are strongly encouraged to drop down to a lower

level where the number of classes available is greater, instead of being encouraged to accept the challenge of the course in which they were initially placed. As a result, many students begin to question their abilities.

(3) The aspect of bilingualism at present emphasizes the importance of the French Department in the student's selection of courses. This resulted in an unforeseen "monopoly" situation. Our recommendation that the unilingual stream be phased out would increase the role of the French Department in relation to the academic life of every student since every student would be obliged to take courses from the French Department for at least two years.

RECOMMENDED SOLUTIONS:

(1) There should be changes in the French Placement Test:

- (a) a written test to be given at a separate time from the écoute to give a true perspective on the students' capabilities in written and auditory French.
- (b) a short interview to be given in order to properly assess the students' oral French.

(2) Additional classes in the over-enrolled areas should be created. This may involve hiring more professors or the re-distribution of professors to these levels which require additional assistance. Some may feel that economic factors would restrict this change, however if Glendon is to meet the needs of a bilingual institution this change must occur to avoid further disillusionment to the students.

(3) With the abolition of the unilingual stream, an increased enrolment into French Language courses would necessitate a committee being set up in order to determine standards and criteria pertaining to French Language courses.

This committee would circulate new ideas and initiate improvements related to growing student needs in accordance with Second Language Bursaries, Fellowships and exchanges. The committee should be made up of both students and professors.

Problem 3 -- Lack of courses offered in the French language outside the French Department

REASONS:

(1) Under-enrolment in existing courses taught in French; it is therefore not economically feasible to introduce additional courses taught in French.

(2) There is not enough encouragement for students to take courses taught in French. In spite of the Language Credit and Pass/Fail system for one subject taken in French, students still lack incentive to take courses taught in French:

- (a) students' fear of grades suffering;
- (b) lack of self-confidence in a novel situation.
- (3) Unfounded discouragement of students who might be interested in taking courses in their second language.

RECOMMENDED SOLUTIONS:

(1) Students are unaware of the particulars concerning courses

taught in French, thus a booklet to emphasize course details should be mailed with the Glendon calendar to students and in future years be included in the calendar itself.

For example:

(a) it is not necessary to write their exam in the second language even if the course is being taken for a Language Credit;

(b) every student has the right to write an exam in their mother tongue as long as the professor is informed at least a month in advance;

(c) essays can be written in the student's mother tongue if the course is not taken for a Language Credit.

(2) To alleviate the student's fear and restore his/her self-confidence, the rewards and the challenges of taking courses in their second language must be made clear. Students have the opportunity to:

- (a) meet francophones;
- (b) increase their vocabulary and comprehension in French;
- (c) improve their oral French;
- (d) to lose their inhibitions concerning courses taught in French;
- (e) to "experience" to the fullest extent the practical use of French.

(3) A student interested in taking a specific course taught in French outside the French Department should verify his/her intentions with the department involved. Students who have taken courses in their second language could submit their names to the professors concerned so that when incoming students have questions they can be referred to these "experienced" students.

***IMPORTANT NOTE:** These latter suggestions should also be included in the booklet that we have already recommended above.

CONCLUSIONS:

Learning a second language is a tedious process demanding much time and effort on the part of the student. In many cases, moral support and encouragement are essential to the student's attitude, motivation and success. Discouragement should be avoided in order to maintain the student's enthusiasm and interest in their second language.

A second language should not be restricted to only a few. To make bilingualism successful at Glendon, everyone should be encouraged in every way possible to take courses in French and to use French outside the classroom.

A failure at Glendon to cultivate bilingualism would be catastrophic to the Canadian experience.

***PLEASE NOTE:**

(1) The phasing out of the unilingual stream would not affect the students already enrolled in the unilingual stream.

(2) Interested persons can obtain examples of student discouragement from courses in the GCSU office.

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Review of King Lear

Michael Gregory every inch a king

by Bob Augustine

Michael Gregory is indeed every inch a King Lear. He has thought through the role very carefully and choreographed every gesture and piece of stage business to subserve a coherent notion of the development of Lear from a self-indulgent and essentially trivial pere de famille, chortling immoderately over the effusive and fulsome speeches of his treacherous daughters Regan and Goneril in the opening scenes, through the testing of storm and betrayal when his very sanity sways like a reed in a hurricane, to the pellucid bitter end when in full consciousness he embraces the corpse of his once rejected but now beloved Cordelia; in this scene he rises high above his own limitations, and dies. Throughout the play he uses his hands and his cloak like a magician; as his illusions die, he sheds the marvelous cloak and appears naked. It is a consummate performance.

If only he could have played the Fool at the same time. David Sullivan does his best, but the part is so difficult. The fool is not just a character, he is also the vessel through which speaks a disembodied voice driving home to Lear with superhuman authority the sentence of condemnation for his folly; Sullivan is good as a character in the play, but the

fool's cosmic speeches, spoken in a highly complex language of puns and riddles, are delivered without adequate deliberation. Many of the shots miss the target; but Sullivan is so close to being right that one hopes with subsequent performances, he will find the extra reserve within himself not to rush through that which should be savoured a fraction or two of a second longer.

Two of the cast deserve the highest accolades: Edgar and Kent (Ron Sarosiak and Frank Spezzano). Edgar's body and his use of it is beyond all expectations; when Lear is off the stage, it might have been a problem were it not for Sarosiak's consistent sustenance of an electric combination of motion and language. The audience must wonder each moment how he can sustain the role with such vigour, but he carries through the demanding role like a professional. Spezzano is not electric, he is just good, playing a fiery and loyal soldier with such ease and conviction, such fluency of language that it is impossible to envision the role being played better.

I also thought Jeremy O'Carroll made a consistently excellent Gloucester and Karen Zamaria a Goneril.

Past Lear, Edgar, Kent, Gloucester and Goneril, however, I found the rest of the cast fail-

ly separated and emphasized. Something should be done immediately about the sound effects in the storm scene: what a tragedy to drown out the best lines in the play, spoken by the cream of the cast, with muttering thunder and slashing rain. I do think the same effect could be achieved with lightning and some cracks of thunder judiciously spaced between the speeches of Lear, Fool, Kent and Edgar. I would prefer imagining the rain

to hearing it wash away their voices. The techniques of production were otherwise consummately well done; the stark setting and the simple, emblematic costumes were the perfect background to a performance whose richness of words and action needs no distractions.

What a linguistic and theatrical challenge the play is to an amateur group; this Lear is surprisingly good and will, I think, get better.

King Lear

March 15 - 24

8:00 p.m. \$3.00

International coffee trade con't from p. 1

so inexpensive cups a day. But the money made in coffee will not filter down to the urban laborer. It will certainly never reach the coffee plantation workers who will, if anything, be hurt by the "coffee crisis".

Coffee, picked by hand by dollar a day laborers, is carefully controlled from planting through harvesting to export by the dictatorial government and by a handful of wealthy Brazilian land-owning families. They will grow fatter as a result of the fortuitous frost while the bean-picker will suffer even more during the next three years - the time it takes for seedlings planted in 1975-76 to bear fruit.

Brazil rationalizes both the wholesale price hikes and its recent doubling of the export tariff on beans by contending that coffee was sold at an artificially low price in recent years. Camilo Calazans, head of the Brazilian ministry that regulates coffee, maintains that the 1976 increases have served to raise the costs to consumers to "a more realistic" level.

Most of the other producing nations would agree with Calazan's view. Countries such as Colombia, Angola and the Ivory Coast sold the beans as recently as a year ago for less than a dollar a pound. They too, are now benefitting from the Brazilian-led move to profit from the supply shortage.

But some producing nations are wary of additional price hikes. Colombia, for instance, recently asked Brazil to join in a price freeze. It feared that climbing retail costs will stiffen consumer resistance and result in a sudden, economically destabilizing drop in demand and sales.

The U.S. Coffee Industry

U.S. coffee processors and roasting companies have not profited exceptionally from the price rise. Major conglomerates like General Foods Corp., which markets Maxwell House and Sanka, and Folger Coffee Co., a subsidiary of Procter and Gamble, continue to enjoy a comfortable profit margin but their immediate and long-term interests dictate that they try to hold down the wholesale cost.

About 10 to 15 cents in profit accrue to these monopolies on each pound of coffee. The processors and roasters are seemingly content to maintain this rate for the time being. They realize that any increases in their sector, on top of higher prices being charged by exporting countries, will badly damage coffee sales. Coffee consumption in the U.S. had declined by 35% since 1964, due primarily to the increased popularity of soft drinks and growing consumer awareness that coffee lacks nutritional value.

U.S. supermarket chains are also generally upset by current coffee prices. Some combines, such as Stop and Shop in Boston, Shopwell, Inc., in New York City and Liberal Markets in Ohio, have endorsed a move by some consumer groups to organize a coffee boycott. Supermarkets have traditionally used coffee as a "loss leader", an item that they priced near wholesale levels in an effort to lure shoppers into the stores. The value of coffee as a loss leader has all but been lost as consumers begin to tune away from pound cans priced even near the \$3 wholesale cost.

Commodity traders have been the biggest profiteers in the U.S. as skyrocketing terms for "future contracts" have fed speculative

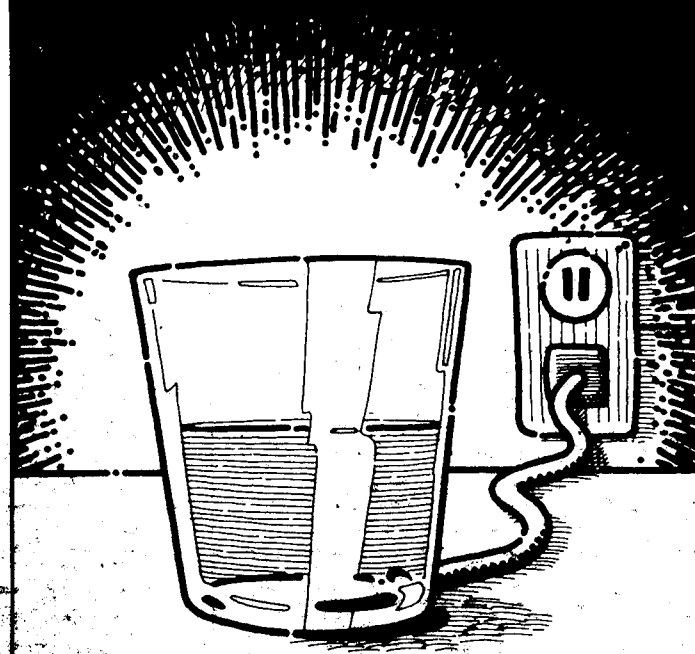
scheming. But even in this area, the traders are making money through a situation they are not directly controlling.

Coffee drinkers in the U.S. can meanwhile do little more than bemoan the passing of the "good old dollar-a-pound days." Even a well-organized nationwide consumer boycott would probably only mean that Brazil will withhold supplies and fall back on its profits until buyer resistance weakens. Other supplier nations, in a less advantageous position than Brazil, would not be able to weather a U.S. boycott as easily, especially if the growing market in Europe, Japan and the Soviet Union were to simultaneously contract. These smaller exporting countries cannot juggle their reserves as adeptly as Brazil and their relatively constant supply would not significantly curb prices in an industry essentially controlled by Brazil.

The price hikes of 1976-77 can be seen as basically a struggle between Brazilian capitalists and western consumers, with some significant benefits gained by more progressive third world nations. Coffee growing nations, admittedly led by the reactionary Brazilian regime, are asserting their rightful control over their own resources. They are forcing their former colonizers to pay a more equitable price for their product.

As one U.S. broker asked recently, "Where is it written that the rich industrial nations should always enjoy cheap commodities produced by dollar-a-day labor and at the same time pass on their higher wages and other costs to the poor countries in the form of ever more expensive manufactured goods?"

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Glendon road hockey season begins

The Glendon road hockey season officially got underway this Sunday, as Moulton's Masochists rolled to a 14-11 victory over a motley collection of challengers. The winners' spirits were somewhat dampened by the copious amounts of soggy clothing they picked up as a result of playing on a corner of the Proctor Arena that, due to the preceding day's rainfall, was as suitable for water polo as road hockey.

The Masochists were lead by Garth Brownscombe, who despite having spent a winter in which the only time he used a hockey stick was to defend himself from the impassioned attack of a Hilliard resident, pumped numerous goals past the opposition's bewildered netminder. Brownscombe showed a great deal of style throughout the match, retiring to sip on a Molson's Stock after each scoring effort.



Another Fourskin, Mark Everard, contributed to the winning effort by, among other things, breaking several of the losers' sticks. His spirited effort proved that the knowledge he has picked up in the streets of Belleville is not confined to the prevention of disease only.

Winning captain Dave Moulton again demonstrated his maturity by showing no mercy to a team made up largely by individuals purporting to be his

brothers. Though they showed themselves to be infinitely superior hockey players, it is doubtful that the younger Moultons will ever match their brother's vocal output.

All Glendonites interested in the renowned sport of road hockey are invited to leave their hangovers (and their soiled underwear) in bed, and to journey down to Proctor Arena this Sunday at 11:00 to partake in the second set-to of the season.

Blues win national championship

by Garth Brownscombe

The U of T Blues wore down the University of Alberta Golden Bears and proceeded to take a 4-1 decision in the Canadian Intercollegiate hockey championships Sunday afternoon. With goaler Kin MacKenzie leading the way, the Blues stifled the usually potent Bear's offense with sound checking and their typical "bread and butter" approach to the game. MacKenzie was voted the game's MVP for his efforts.

Although outshot 37-27, the U of T squad capitalized effectively on all of Alberta's defensive mistakes, much to the chagrin of the 5,081 cowboys who filled Ed-

monton's Varsity Arena. Frank Davis, Bob Adronti, Ron Harris and Alex Jeans pumped in singles for Toronto, while rookie Dave Hindmarch countered late in the third period for the Bears.

Any York fans who caught the game could not help but sympathize with the seemingly hapless Bears, who had as many problems getting past the defensive wall set up by Toronto on their blue line as the Yeomen had in sending the Blues to the showers in the Ontario championships. In retrospect, it was obvious to this reporter that U of T vanquished their strongest competition when it debauched the Yeomen February 26th.

by Stephen "Doc" Lubin

"Spring is in the air
Though the trees are bare"

So goes the age old rhyme, but we know that there's also something else in the air (no, not the foul smell of rotten grass) - baseball. Yes baseball has hit the big T.O. faster than you can say "....." and in turn it has fallen upon dear Glendon.

Last weekend, our own Glendon "Red Jointers" opened spring training in the quad with an intersquad game between the "stoners" and the "straights".

Baseball hits the quad

The teams were determined by manager and trainer Czar Marcotte: those who had "toked up" before the game and those who hadn't. The result: the stoners flew over the straights 6-0. Yours truly, moi, pitched a 1-hitter, while Dave "Quack Quack" Moulton was bombed for 4 runs in the second and 2 more in the 4th. Hitting star for the stoners was Jim "Pageboy" White who had a 3 run home, a double and a single in 5 trips to the plate. But definitely the high-

by Ross Longbottom

Unzip the duffle bag, lift out the skates, they're pretty beat up, sign of a good year. Look, look, see how the leather is worn, torn, dulled. They fit your feet so well. New ones would be nice but just not the same. Clean them once more, then hang them up, they deserve a rest, it's been a long year. Your shinpads, elbowpads, pants, look at them too. Cut, dirty, stinking. They served you well. They will have to be aired, not washed though, they'll lose their character. All this equipment, thirty pounds of it to lug around.

Those longjohns, still wet with sweat of that final game (should have washed them this year), better air them too. But tie them down or they'll head north, to where the land is still white and the ice still clean, they'll shape their old course in an arena new.

Remember it now, the time and the strain, night after night, day after day, you worked and worked to stay up with the rest. You've made it now, you can chug with the best.

It's pretty sad this time of year when the ice goes out and the sticks are put away. You know it means you have one less year to play. How about next year? Will you have the time, the patience, "THE LEGS?" Yes, you might turn old over the summer.

Get serious, grow up. What a drag that would be.

It's that time of year when young men's thoughts turn to those of summer hockey. But that's expensive, reserved for a privileged few. For the rest it's road hockey, the Stanley Cup and thoughts of what next season will bring.

If you have to write any exams at main campus you know they're written in the Ice Palace. It's a strange sight to see a thousand desks, a thousand students, writing for all their worth out there on the now bare cement. The bleachers are bare and the action is slow. Thoughts of past occasions rifle through the brain, distracting one from the matter at hand. The clash of sticks, the thud of bodies as they meet along the boards, the ring of the goalposts as the puck ricochets off the goalposts.

The referees now wear suits and there's no stop time. If you're offside now it's the end of the line. Notice the hockey players, still on their wings, the pass they await is yet to be seen.

So the season is over for our Glendon boys. We were more than well-represented this year, just losing out in the finals. For those moving on, the best of luck. For those who stay, we hope to see you next year, when once again the nights grow cold and the ice returns.

Idi "Da-da" Everard

Newly-elected editor and president for life, Idi "Da-Da" Everard, has declared that all those who (a) oppose his rule, or (b) are under five feet tall, will be treated to a free car ride in the outskirts of Uganda this weekend.

Women's basketball

On Tuesday night (March 15), the Glendon Women's Intercollegiate Basketball Team won the York Championship. Stay tuned next week for complete story and picture

Set up your weekend, with Long Distance. ©Trans-Canada Telephone System

that's entertainment

King Lear

Interview with Ted Paget

by Richard Schwindt

I talked with Ted Paget about Theatre Glendon, King Lear and his role as technical director of the DAP/PAD. In this series of interviews I have tried to show the heads of the DAP in the light of what they are trying to accomplish with the production of "King Lear", and what they are hoping to do in the future. Ted has been technical director for the DAP/PAD for three years, the first two as a student and this year as a full-time occupation. This is his second year as designer.

Schwindt: As just about everyone knows by now, Glendon has a new theatre space. What was your role in the design and installation of this space, and what was it that you were looking for in the completed theatre?

Paget: When the idea was originally put forward by Brian Bixley and David McQueen, Michael (Gregory) approached me and asked me to do the drawings and the basic design configurations in consultation with him. Because the room was fairly small, about 90x40, we had to make a conscious decision as to what type of space we were going to be looking for. Whether we were going for a nice little space where people could sit down and have themselves entertained by looking at the same walls every time; or whether we were going to continue assembling some sort of theatre space with the students in order to prepare for each show as we had done for Creeps in October 1976 BC (Before Conversion).

We both decided that using the theatre as a teaching mechanism made more sense. The kind of flexibility that a black box with all the basic facilities available would provide, while leaving in much of the mechanical change-over for each show, was worth the hassle. Because we had talked about a 100,000 dollar budget, we had to limit ourselves to a certain extent in order to meet it. That amount is really peanuts for the kind of conversion that we have done.

Schwindt: In the past, at Glendon you have coped with a number of plays that have been technically difficult to stage. I would think, however, that "King Lear" would be among the most difficult. How do you as designer and technical director plan to convey the primitive universality of Lear's world into the space that you have in Theatre Glendon?

Paget: First of all, I don't think that Lear as a play is that difficult to stage. It's tricky to stage but not difficult per se. Once one gets rid of the idea of nice realistic sets that are doing all the establishment of location and time for you the possibilities in Shakespeare for stretching out and using your imagination are almost limitless. For this show, lighting establishes location. What I have tried to do is employ key lights as continuing emblems of indoor or outdoor location, paths in the wilderness, general space in front of castles, and so on. In addition, the set includes a large playing area below the proscen-

ium arch. The playing area downstage is complimented by a large raised platform upstage as well as ramps around the perimeter which can be used as acting areas. These ramps also serve to isolate the audience to a certain extent. In addition to that the set has its own emblems built into it, both in terms of runes or ancient Celtic script patterns that will be painted into the floorcloth (designed by Patrick Gregory ((Michael's son))); and cloths that appear on a turntable. The turntable will also carry certain of the set pieces such as the throne. This will be used only for major changes in location. The cloths are not an attempt to depict a place realistically, but they carry the family colours that are built into the costumes onto the set. For instance Royal purple becomes associated with Lear. So when it appears, we assume that we are in Lear's castle.

Schwindt: Where would you like to see Theatre Glendon go from where it is right now?

Paget: Where does THEATRE GLENDON have to go. First of all, it has to work in terms of what it was originally intended to do, which was to be a multi-use space. This is going to mean that theatrical activity will have to be very tightly scheduled so that major lectures, pubs, concerts, Québechaud, etc. can use the space. I don't think there will be any problem keeping it fully occupied, but what I think is important is that it be accessible to, and used by as much of the community as possible. That's what THEATRE GLENDON



Ted Paget, technical director and designer. -photo by David Garland

DON was put there for; that was the rationale behind the space.

William Shakespeare's

KING LEAR

Directed by Michael Gregory and Charles Northcote
Set and Lighting by Ted Paget
Costumes by Caroline Gregory

March 15 to March 24 8.00 p.m.
Admission \$3.00 Reservations 487-6250 (12 p.m. - 7 p.m.)

THEATRE GLENDON
2275 Bayview Avenue at Lawrence

Glendon College Dramatic Arts Programme, York University



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only 50¢
or five (5)
for \$2.00

Pub news

On April 2 there will be a pinball tournament sponsored by the Café de la Terrasse and Radio Glendon. Proceeds will go towards the \$25,000 worth of equipment which Radio Glendon is buying. All proceeds will be matched by Wintario. **Note-**The "infamous presidential tape" will be aired that same day for those who missed the March 9 fiasco.

Applications for Fall/Winter Café Management are open til March 24. For more information see last week's Pro Tem, Charlie Northcote, or phone 487-6107/8.

The Café de la Terrasse summer management was chosen at the last Café Board of Directors meeting. Chosen were Doug Gilan as general manager, and Kevin Fullbrook as evening manager.

heard together for less than a week. Hopefully we'll see them back next year.

Saturday, Mendelson Joe returned to a smaller, and unfortunately less responsive audience and tho' he played well (if a bit quieter--having brought his acoustic as opposed to the electric he brought Friday) the response was good but not exceptional. They were probably all waiting for 'Jonny Esso and the Gassers' who more than fulfilled our expectations. (Well were you expecting a song about seal hunting?) Kevin, Al, Joe and John did a great set with some original toones, some good country, a little Folk/Rock and even some Live Disco. Bryna sang a song (and hasn't

she got a great voice!) and Kevin didn't fall off stage once.

Sue came back for another great performance and a good time was had by all.

Next week a change of pace with Edouard et Micha presented by Québechaud which promises to be another good excuse to get drunk.

Au revoir.

P.S. No, Joe Mendelson was **not** busted on campus (or off!) either Friday or Saturday night (nor has he ever been busted in his life!) and if anyone else approaches me with that particular rumour I will personally play 'Think I'm Losing My Marbles' at full volume continuously for twelve hours!

Bon soir.

*'Hollywood', J. Mendelson.

Quebechaud presente Edouard et Micha

par Daniel P. Bélair

C'est vendredi soir le 18 mars à 20h, 30 que nous vous présenterons au Café de la Terrasse Edouard et Micha avec leur orchestre de quatre musiciens.

Comme vous avez pu lire dans nos articles précédents, ce n'est pas une partouze que nous offrons mais plutôt une boîte à chanson où l'on pourra entendre les interprétations de J.P. Ferland, Gilles Vigneault, etc. Nous croyons que vous aurez beaucoup de plaisirs et nous espérons que vous viendrez en grand nombre assister à cette soirée qui sera d'ailleurs la dernière du genre offerte cette année par Quebechaud.

Par contre nous avons encore un concert à vous offrir, cette fois c'est le nord de l'Ontario

qui rend visite par l'entremise du groupe CANO qui déjà eux pour ceux qui ne le savent pas font leur début au Québec et d'une façon étincelante et pleine de belles promesses. En effet à Québec, Montréal et Sudbury ils ont attiré de très grandes foules qui aux dirés et surtout d'après les articles qui ont paru dans: "Le Soleil de Québec", du "Montréal Matin", "La Presse", "Le Journal de Montréal", "Le Devoir", "Le Droit" d'Ottawa, le journal "L'Évangeline" de Moncton, le "Star de Saskatoon", le "Record Week", le "Pop Rock" et finalement et probablement l'autorité sur la scène musicale américaine et canadienne le "Bill Board", tous s'entendent à dire et prétendre que CANO est sans nul doute la découverte musicale

canadienne française de l'année et qu'ils feront des ravages lorsque leur popularité sera au niveau d'Harmonium et Beau Dommmage.

Alors si vous êtes intéressés venez tous acheter vos billets qui seront en vente cette semaine sur l'heure de dîner devant la cafétéria de même que les Bill-ets d'Edouard et Micha.

Voici pour faire preuve de ce que j'énonce un article du Mensuel Québécois "Mainmise" réputé pour son intérêt dans la scène culturelle du Québec. La semaine prochaine vous aurez l'occasion voir seulement d'en-l'occasion non seulement d'entendre le groupe mais un autre article.

Venez tous acheter vos billets et à vendredi.



La decouverte du mois: CANO

(Un canot qui vient de Sudbury, porté par les Séguin, Harmonium, Beau Dommmage et la renaissance franco-ontarienne)

par Bruno Dostie

Finalement, la plus belle soirée de cette rentrée d'automne, c'est à l'Évêché que je l'aurai passée, lundi le 18 octobre, pour les débuts montréalais de Cano dont A&M qui faisait de son côté ses débuts dans la musique d'expression française au Canada, venait de lancer le premier micro-sillon: "tous dans l'même bateau".

"Cano" est l'abréviation de Co-opérative des Artistes du Nouvel-Ontario, une société de création artistique formée à Sudbury en 1971 par de jeunes Franco-Ontariens qu'on rejoint depuis d'autres francophones du Québec et d'Acadie. C'est un lieu de ralliement, une ferme et une entreprise; toutes les formes d'expression s'y manifestent; et c'est aussi le foyer d'une renaissance culturelle comparable à celles qu'ont connues le Québec, l'Acadie et la Louisiane. C'est en décembre dernier que s'était greffée à ce groupe la branche d'expression musicale que l'on découvrirait l'autre jour à l'Évêché.

Et c'était toute une découverte: celle d'un nouveau groupe qui se révélait excellent, ayant déjà à nous offrir deux fois plus de chansons que n'en contient son premier disque, avec un son, un message et une personnalité bien à lui, dont, une pointe d'énergie. Dégageant les meilleures vibrations.

Le charme spécial de l'accent de Sudbury, la naïveté de certains poèmes ("Pluie estivale" sur le disque, "Automne" dans le spectacle), ou ce parfum de Bob Dylan (et notamment celui des ballades à la "Knocking on Heaven's Door") qui vient sans doute plus d'Ontario, ne font pourtant pas quelque chose d'étranger ou de provincial de Cano. Au contraire, le groupe trouve sa place d'emblée sur la scène québécoise, parmi les groupes qui la caractérisent le mieux et sur les voies de recherche qui son le plus fréquemment explorées. Même cette "naïveté" d'ailleurs, fait partie des voies que presque tous les arts explorent et, comme c'est le cas pour certaines chansons du Grand Cirque Ordinaire. Elle passerait sans doute mieux si on la mettait dans son contexte (celui d'une pièce de théâtre par exemple) et si on ne chantait pas au premier degré

(mais plutôt avec le recul de l'ironie, de la composition dramatique, etc.)

Il y a justement chez Cano un lien avec le théâtre qui est parallèle à celui qu'on rencontre actuellement au Québec, où les troupes deviennent des groupes et où la musique investit le théâtre. Il y a aussi ce goût du musichall, de la parodie et de la théâtralité qu'illustrent, ailleurs Sparks ou l'occ entre autres, ici la Louise Forestier de "les souliers mous", le Beau Dommmage de "Ginette" ou les Séguin ce cette proclamation du "Festin d'amour" (pour donner les premiers exemples qui me viennent). Il y a aussi ce dialogue avec ses pères, qui se poursuit à travers le folklore, d'une manière on ne peut plus explicite chez lui dans "Baie Ste Marie", en Louisiane avec Zacharie Richard, ici avec Jocelyn Bérubé après tant d'autres. Il y a aussi cet attrait pour les chansons fleuve et/ou l'instrumentalité (dans "Baie Ste Marie" encore ou dans l'extrait d'une oeuvre de plus d'une heure fait sur scène) wui, encore une fois, se retrouve chez la plupart de nos groupes.

Mais par le son, le climat qu'il établit, l'énergie qu'il dégage,

c'est dans la lignée des Séguin, d'Harmonium et de Beau Dommmage qu'on situe d'abord Cano, sans qu'il soit d'ailleurs question de parler de copies ou d'influences mal digérées. Ce sont en tout cas le "je" de Fiori qui chante toujours à la première personne, en se faisant le sujet de la chanson; les ondées de guitares acoustiques qui grésillent contre un rideau de claviers électroniques de son groupe Harmonium; et parfois aussi les climats de leur premier disque. Mais par l'instrumentation, et parfois les constructions, ce sont les Séguin, la richesse de leurs couleurs musicales et la vigueur de leurs contrastes wue rappelle Cano don le violon, les rythmes nordiques, parfois les harmonies à deux voix masculine et féminine, renvoient encore aux Séguin. Enfin, par son gout du fait divers et de la quotidienneté, par sa sympathie pour les personnages pittoresques ("le vieux Médéric") ou la poésie populaire (le "Josephine la pas fine" par exemple, de "les rues d'Ottawa"... après celles de Montréal!) et par sa musique aussi, de l'énergie "fléchée" (comme dans ceinture) du "Picbois" et de "Achaque fois" à la progression dramatique bois-des-filienne de "Bais Ste

Marie", c'est Beau Dommmage.

Mais partout, ca reste Cano, avec quelque chose qui n'est qu'à lui, en commençant par sa façon si originale de réaliser une telle synthèse.

Cano, c'est huit musiciens. A la guitare sèche et à la voix surtout, Marcel Aymard (une voix étrange, un peu éteinte, qui charme lorsqu'elle dit mais ne suffit pas lors qu'elle chante); à la guitare électrique et à l'harmonica, David C. Burt; à la batterie, Michel Dasti; à la basse, au trombone et aux claviers, John Doerr; aux claviers, Michel Kendel; au violon et à la mandoline électriques, le remarquable Qasyl Kohut qui peut être californien comme chez Loggins et Messina, celtique ou classique; à la voix et à la guitare sèche, Rachel Paiement, excellent interprète (et auteur) de "Les rues d'Ottawa", dont la voix est très belle (je pense à cette demoiselle Choquette qui chante sur l'un des disques de Plume); et à la voix, à la guitare sèche et à la flûte à bec, André Paiement, merveilleux dans "En plein hiver", dont la voix ne manque que d'une maturité qui est sans doute plus morale que physique.

Edouard & Micha AVEC LEURS MUSICIENS SPECTACLE

DE MÉLODIES POPULAIRES
ET DE CHANSONS FOLKORIQUES.

AU "CAFÉ DE LA TERRACE"

CAMPUS DE GLENDON

YORK UNIVERSITY

VENDREDI LE 18 MARS 20h00

PRIX D'ENTRÉE \$1.50

Rartpill

a digest of critical perspectives on art

"Someone has defined a work of art as a 'thing beautifully done'. I like it better if we cut away the adverb and preserve the word 'done' and let it stand alone in its fullest meaning. Things are not done beautifully. The beauty is an integral part of their being done."

Robert Henri

On Campus

15 Canadians
A selection of paintings from the York University collection.
Glendon Art Gallery
March 4th to March 22nd

William Shakespeare's
KING LEAR
Presented by the Glendon College
Dramatic Arts Programme
March 15 to March 24 8:00 p.m.
Admission: \$3.00
Reservations 487-6250 (12 p.m. - 7 p.m.)

THEATRE GLENDON

Boîte à Chanson
Vendredi, le 18 mars, 20h,30
Au Café de la Terrasse
Avec Edouard et Micha
Prix d'entrée: \$1.50

Au THEATRE GLENDON
CANO
Groupe Franco-Ontarien
Samedi, le 26 mars, 20h
Prix d'entrée: \$3.00

Concerts

Karen & David, Jack Grunsky,
& Robert Armes at Church St.
Community Centre, 519 Church St
at 8pm. \$2.

Jim Galloway Quartet and Metro
Stompers at the Art Works, 50
Bleecker St., 923-2434, on March
18, 19 and 20 at 8 p.m. \$6.
Valdy at Massey Hall on Fri.
March 18 at 7 and 10 pm. \$7.50
\$6.50 and \$5.00. Featuring the
Hometown Band.

Gordon Lightfoot at Massey Hall
from Mon. March 21 to Sun.
March 27, at 8 pm. and Sun.
matinee at 3 pm. \$7.50, \$6.50
and \$5.50.

Max Webster plus John Lovsin
and the Invisible Band at New
Yorker Theatre on Sat. March 26
Harmonium at Convocation Hall
on Sun. April 3 at 8 pm. \$5.00
advance.

Electric Light Orchestra at
Maple Leaf Gardens on Mon,
April 4, at 8 pm. \$ 6.60 and \$7.70

Nightclubs

Garfield/Wireless at Colonial
Tavern, 201 Yonge St. 363-6168
Don Thompson, Paul Desmond,
Ed Bickert, Marty Morell at
George's Bourbon Street 180
Queen St. w. 864-1020.

Black Creek at Midwich Cuckoo
240 Jarvis St. 363-9088.

Greg Evans, Alan MacKinlay,
David Hines, at Egerton's 70
Gerrard St. E. 366-9401.

Kickback at Larry's Hideaway
121 Carleton St. 924-5791.

Original Sloth Band at River-
boat, 134 Yorkville Ave. 961-2626
Stonebridge at Picadilly Tube,
316 Yonge Street at Dundas,
364-3106.

Wale at Knob Hill, 2787 Eg-
lington Ave. E., 267-4648

Wayne Cochran & C.C. Ryders
at El Mocambo (upstairs) while
Songship is downstairs at 464
Spadina at College, 961-8991.

David Bromberg Band at the
Horseshoe Tavern, Queen at
Spadina, 368-0838.

Stallion at Nickelodeon 283 Yonge
at Dundas Square, 362-1453.

Andy Krehm Trio at Yellow-
fingers Jazz, 1280 Bay St. at
Yorkville. 964-1984.

Kathryn Moses Quartet at
George's Spaghetti House, 290

Dundas St. E., 923-9887.
Goddó at Gasworks, 585 Yonge
Charity Brown at Generator, 2180
Yonge St. 486-8950.
Rose at Forge, 5 St. Joseph St.
Rough Trade at Chimney, 579
Yonge St.

Live Theatre

18 Wheels: A country musical
for an indefinite run, Tues. to
Sat. at 8:30 p.m., Sun. at 2:30
p.m. Tickets Tues. to Thurs. \$3,
Fri. and Sat. \$4 and \$5. Sun. mat-
inee pay what you can. 16 Ryerson
Ave. 363-8988.

**Canadian Gothic And American
Modern:** Two one act plays by
Joanna Glass featuring Canadian
Gothic. Kenneth Dyba directs the
play, continuing to April 10,
Tues. to Sun. at 8:30 p.m. Tickets
\$3.50 students \$2.50, Fri. and Sat.
\$4, previews and opening night \$1
Phoenix Theatre, 390 Dupont St.
922-7835.

What the Butler Saw; Joe Orton's
comedy set in a sanitarium, pre-
sented by Toronto Truck Theatre
To March 19, Wed. to Fri.
and Sun 8:30 p.m. Sat. at 7 and
9:30 p.m. Tickets Wed. Thurs.
and Sun. \$3.50, Fri. \$4, Sat. \$4.50
students and Senior Citizens \$1
discount. 94 Belmont St. 922-0084



Jeremy Brett and Sally Howes
star in Robert And Elizabeth at the O'Keefe Centre.

Robert and Elizabeth: At O'Keefe
Centre, Front and Yonge Sts. to
March 26, \$3.50 - \$12.50 Mon. to
Sat. 8:30 p.m., Wed. and Sat. mat-
inees 2p.m.

La Troupe Grotesque's comedy
revue **Plain Brown Wrapper** at
Old Angelo's, 45 Elm St., Mon.
to Thurs, 9 p.m., Fri. and Sat.
8 and 10:30 p.m. Reservations
597-0155. Student discount Mon.
to Thurs.

The Primary English Class: Is-
rael Horovitz's comedy perform-
ed by Open Circle Theatre Whelan
Tues. to Fri. at 8:30 p.m., Sat. at
5:30 p.m. and 9 p.m. Sun. at 7 p.m.
Tickets Tues. to Thurs. and Sun.
\$3.50, Fri. and Sat. \$4.50, Sun.
pay what you can. New Theatre,
736 Bathurst St. Reservations,
967-6584. To March 26th.

Ionesco Festival: (en français)
At Théâtre du P'tit Bonheur,
to April 3, 8:30 p.m. \$2.50-\$5.
95 Danforth Ave. 466-8400.

Arms And The Man; George Ber-
nard Shaw's comedy romance
continues to March 20, Thurs. to
Sun. at 8:30 p.m. Tickets Thurs.
and Sun. \$3, Fri. and Sat. \$5,
Students and Senior Citizens \$1
discount. Aladdin Theatre, 2637
Yonge St. Reservations 482-5200.

The Gingerbread Lady: Neil Si-
mon's bittersweet comedy by To-
ronto Truck Theatre, to April 2,
Wed. to Fri. and Sun. at 8:30 p.m.,
Sat. at 7 and 9:30 p.m. Tickets
Wed. Thurs. and Sun. \$3.50, Fri.
\$4, Sat. \$4.50, discount rates for
Students and Senior Citizens. The
Colonnade Theatre, 131 Bloor St.
W., 922-0084.

Baal: Bertolt Brecht's saga of the
self destructive career of a lusty,
heavy drinking and selfish poet,
presented by the Toronto Free

on tap

by Rob Williams



Baal at Toronto Free Theatre.

Theatre. Continues to March 27,
Tues. to Sun. at 8:30 p.m., Sun.
matinee 2:30 p.m. Regular per-
formances \$4 and \$5. Toronto
Free Theatre, 268-2856.

The Rules Of The Game: Luigi
Pirandello's black comedy focu-
sing on the conflict between
reason and life, performed by
Hart House Theatre to March 19,
Tues. to Sat. at 8:30 p.m. Ad-
mission is free but tickets are
necessary. Hart House Theatre,
University of Toronto. 978-8668.

Equus: Peter Shaffer's award-
winning drama involving a dis-
turbed boy and psychiatrist to Ap-
ril 2. Mon. to Sat. at 8:30 p.m.,
Wed. and Sat. matinee at 2:30
p.m. Tickets \$8 to \$12, matinees
\$6.50 to \$10. Royal Alexandra
Theatre. 363-4211.

Creeps: A comic and chilling look
at cerebral palsy victims, their
attitudes towards society and
society's attitude towards them,
written by David Freeman and
presented by Lawrence Pro-
ductions. Continues to April 2,
Tues. to Sun. at 8:30 p.m. and
Sat. matinee at 4 p.m. and Sun.
matinee at 2:30 p.m. Tickets \$5
to \$7. Toronto Workshop Pro-
ductions Theatre. 12 Alexander St.
Reservations 925-8640.

Johannes and The Talmud : to
March 27, Tues. to Sun. at 8:30
p.m., Sun. matinee at 2:30 p.m.
Wed. matinees on March 2,9, and

23 at 1:30 p.m. Tickets Tues.
Wed. Thurs. and Sun. \$4, Students
and Senior Citizens \$3. Tarragon
Theatre, 30 Bridgeman Ave.,
531-1827.

Shorts: an evening of three one
act plays presented by Redlight
Theatre including **TV Lounge** by
Carol Bolt, **Change Partners and
Dance,** by Patricia Carroll Brown
and **Ally Ally Oh** by Margaret
Hollingsworth. Opens March 15
to April 3, Tues. to Sun. at 8:30
p.m., Sun. matinee at 2:30 p.m.
Tickets \$3.50, Sun. matinee pay
what you can. Redlight Theatre,
54 Wolseley St. Reservations -
368-9094.

Memoirs of An Ex-Child: Toronto
premiere of a new dance creation,
choreographed by Nancy Schieber
and performed by a company of
four dancers with music by Brian
Katz. March 17 to 19 at 8 pm and
March 20 at 3 p.m. Tickets \$3.
15 Dance Laboratorium 155a
George St. Reservations 869-
1589.

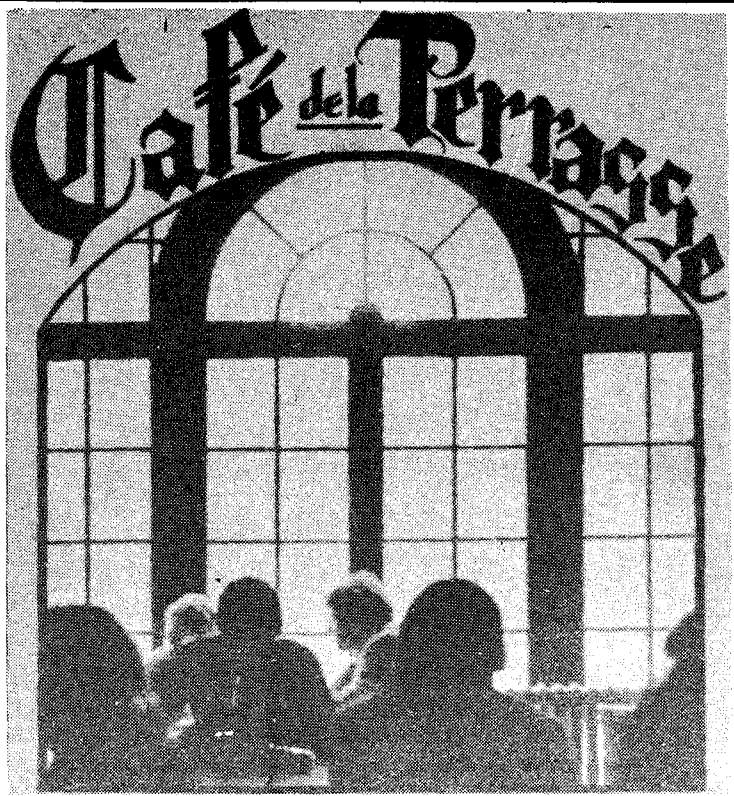
I Love You Baby Blue 2: Theatre
Passe Muraille's sequel to I Love
You Baby Blue is a light comedy
about love and sex, directed by
Grant Alianak. **Previews**
March 15 to 20, opens March
22 for an indefinite run, Tues.
to Sat. at 8:30 p.m., Sun. at
3p.m. Tickets Tues. to Thurs.
\$3 and \$4, Fri. and Sat. \$4 &
\$5, Sun. matinee pay what you
can. St. Paul's Centre, 121
Avenue Rd. Reservations - -
363-8988.



Sights

and Sounds

Lazarium II at McLaughlin Pla-
netarium, \$3, 978-8550. Queen's
Park.



Boite a chansons avec Edouard et Micha
le 18 mars 20h,30 \$1.50



Movies

The Roxy: 1215 Danforth at the
Greenwood Subway. 461-2401.
Admission \$1.99. Senior Citizens
and children 75 cents. March 18
and 17. The Man Who Fell to
Earth and Monty Python and the
Holy Grail.

New Yorker: 651 Yonge St. 925-
6400. Admission \$2.75. \$1.50 for
late film every night. March 17,
Painter's Painting at 6:30 and
10 pm. F for Fake at 8:30 pm.
March 18, Led Zeppelin: The
Song Remains The Same at 6:30
and 10:30. A film about Jimmy
Hendrix at 8:50.

U of T Film Society: Medical
Sciences Auditorium, 1 King's
College Circle. Admission \$1.50
at 7:30 and \$1 at 10. March 18,
The Godfather Part II at 7 & 9.

Films at OISE: 252 Bloor W.
Admission \$2 at 7:30, \$1.25 at
9:30. March 17, Shampoo at 7:30
Emmanuelle at 9:30.

Ingmar Bergman Festival: Poor
Alex Theatre, 296 Brunswick Ave
at Bloor. Admission \$1.50
March 17 and 18, at 8:30, All
These Women (1964)

The Centre: 772 Dundas St. near
Bathurst, 368-9555. Admission
\$1.99, \$1.49 for students, 99 cents
for children. March 17: Giant
with James Dean at 7:30, plus
chapter 2 of The Phantom Creeps
with Bela Zugosi. March 18, Take
Me Out To The Ball Game (1949)
with Frank Sinatra and Gene Kelly
at 8, Meet Me In St. Louis (1944)
with Judy Garland at 9:30.

The Screening Room: Kingsway
Cinema, 3030 Bloor St. Royal
York Subway Station. Admission
\$1.99. 236-2437, nightly at 7 pm.
March 17 to 23, Monty Python
And The Holy Grail and Future
World with Peter Fonda.

Kingsway Theatre: 3030 Bloor St.
W. at Royal York Rd. 236-2437.
Admission \$2. March 17, Roman
Polanski - Rosemary's Baby at 7,
The Tenant at 9:30. March 18,
Janis at 7 and 10:30, Monterey
Pop at 8:50.

Cinema Lumière: 290 College St.
925-9938. Admission \$2.50 (Mon.
through Thurs. \$2 for second fea-
ture only), March 17, Fellini's 8
and a half at 8. March 18 and 19,
Only Angels Have Wings with
Cary Grant at 7:30, The Caine
Mutiny at 9:45.

Revue Repertory: 400 Ronces-
valles Ave. 531-9959. March 17,
Badlands, with Martin Sheen and
Mean Streets with Robert De Niro
March 18th and 19th: François
Truffaut's The Story of Adele. H.
and Ingmar Bergman's Cries and
Whispers.

Giant Hollywood Cartoon Festival
Cinema Archives continues its
ongoing series at Palmerston
Library. 560 Palmerston above
Bloor. March 20 at 6:30 and 8:30
the program includes Flash
Gordon chpt. 4, Betty Boop,
Popeye, Walt Disney's Mickey
Mouse, Porky Pig and Duffy Duck,
Woody Woodpecker, Superman,
and the Captain and the Kids.