

Drache Defends Outgoing Council

by Mark Everard

As spring approaches, the political manoeuvring that accompanies the annual student council elections comes more and more into the foreground of student activity at Glendon. Our attention is also directed at this time to assessing the results of the past year's council, with an eye towards what remains to be done and what lessons we can draw for succeeding councils. This year, nominations for council positions have been coming in at a slower pace than usual, and this is causing some concern among the incumbent student government. We asked Mike Drache, the outgoing president, to speak to these issues in a special interview.

Mr. Drache remains confident that his council has accomplished much this year and enthusiastic that the necessary people will come forward to fill the available positions for next year. Dismissing the criticism that has been voiced of his council as the sort of uniform reaction that all student governments must face, he insists that this has been a "fairly productive year." He cites several individual events which student council had a hand in organising that have met with unprecedented success. In particular, he is proud of the

contribution made by Glendon students to the rally protesting the Henderson Report and the and the great spirit displayed at all the happenings of Winter Weekend. Student government this year also saw a return to a balanced budget, in contrast to what Drache termed the fiscal "confusion" of preceeding years. Mike feels he has forged closer links with other student organisations on campus, notably Radio Glendon and **Pro Tem**, and mentions also that council meetings have been treated with a necessary stream-lining.

Perhaps the most important innovation this year, in Mike's mind, has been the strengthening of the course unions. Many of these bodies have experienced great increases in membership and have shown an ability to carry out course evaluations properly. He feels that council also has had a good input into the bilingual action committee, supporting it with money and sending representatives to meetings. Although this body has been temporarily stymied by the administration, he feels it has not been entirely in vain. Personally, he would like to see more courses taught in French at Glendon and more professors hired from Québec. Lastly, he adds that our relations with the Ontario Federation of Students have been good, with

Glendon representatives going to all conferences and Drache personally keeping close contacts.

There have, of course, been some disappointments this year. Among them, Mike lists the folding of the film club and council's inability to set up a day care centre and exchange programmes with Quebec universities. These ideas have perished through lack of student support, something that Mr. Drache cannot seem to come to terms with. If his presidency has had a major fault, it has been his repeated inability to excite student interest for these projects and inspire a unified outlook among Glendon students.

As for next year, Mike continues to hope that there will be a presidential election, although at time of writing, there was only one nominee for the office. He explained that a number of the people who would have been expected to seek the position have either graduated or are transferring away from Glendon. If in fact an election does take place, Mike reserved the option of announcing his support for a particular candidate. From personal experience, he feels that a full-time student can no longer hope to be president, and keep up with his studies at the same time. He regrets that he came to



The three Miss Hilliard hopefuls wait with baited breath for the decision of the judges, after their exciting and titillating performances. More pictures page 3.

Miss Hilliard Contest

office through acclamation last year, because winning an election is a good start towards mobilising student opinion behind the president.

A tentative suggestion is the re-organisation of student council and Mike did not dismiss out of hand the idea of abolishing student council altogether. Personally, though, he would like to see a council reduced in size to perhaps ten members that would have greater input from the course unions and the bilingual committee. He also put forward the hope that the element of politics will gain renewed interest among students, but cautions that any such change is not likely to occur in the foreseeable future.

Such, then is one person's view of what has been accomplished here at Glendon this year and of what is in store for us. Although the value of his administration can be debated, no one can deny that Mike Drache has made a viable and sincere contribution to student life at Glendon.



OFS Anti-Cutbacks Demonstration April 3

LONDON(CUP) ---The Ontario Federation of Students (OFS) has given its "full support" to a planned "anti-cutbacks" demonstration at the provincial legislature on April 3.

This decision was taken at the federation's winter conference held here February 28 to March 1, which also found the OFS endorsing a one-day "moratorium (on classes) and/or day of education" at member institutions on March 24.

The OFS also agreed to "develop grassroots support and understanding of the unity of the

cutbacks issue" through "issue oriented organizing" at the department level, in-class speaking, local pamphlets, and working with "non-involved" faculty and non-academic staff.

Although delegates readily agreed to endorse the anti-cutbacks demonstration, which is being sponsored by the Toronto-based Coalition Against Cutbacks, opinion was divided on whether OFS and its members should hold the proposed one-day moratorium.

The call for a moratorium on classes, pro-

posed by delegates from the McMaster Graduate Students and York University came in response from the Anti-Cutbacks Coalition for student participation in their work.

Coalition representatives Barry McPeake and Ned Dymtryshyn urged the "unity of all sectors" affected by the provincial government's cutbacks. The Coalition was described union, and political parties."

But a number of delegates questioned the amount of student involvement the Coalition could realistically expect.

U of T. Graduate Student representative Barb Cameron said delegates should not "underestimate" the need for educating students on the cutbacks issue and how it affects students and labour. She proposed a motion calling for increased "grass-roots" work rather than a moratorium and demonstration.

U. of T.'s Arts and Science Student Union rep Jeannie Greatbach disagreed that the OFS-sponsored demonstration at the legislature last January, which attracted over 2,000 students from across the province, indicated broad student opposition to the provincial cutbacks policy.

Wise Words From Drache

More People Needed

As we are all aware, the Annual Spring Election is now on. However, though we have had a good response there are still some positions open and because of this, the C.R.O. has decided to leave the nominations open for one more week. The posts of Vice-President in charge of Academic Affairs and Vice-President in charge of Cultural Affairs are still open. The Vice-President in charge of Academic Affairs meets with all the course union representatives and acts as a co-ordinator for them and should act as a liaison with Faculty Council, as well as helping students who have trouble with the University on grounds related to courses. The Vice-President in charge of Cultural Affairs is responsible for Orientation Week, Winter Weekend and would sit on the Cultural Affairs Committee which oversees all entertainment on campus. More people are also needed for COSA, (the Committee on Student Affairs). This group sits as an advisory body and a judicial institution on high level policy questions which arise infrequently. Lastly, any jock-types might become Athletic Representatives.

Remember, you have until next Monday. After that, the fierce election battle will begin with a week of campaigning to be followed by balloting. Any who are interested in helping run the Student Union, should now step forward. If you have the interest, the rest can be learned with the Student Union.

Teach-In

On March 24, York University will be shut down. No classes will take place. Instead, speakers, panels and discussion groups will debate important issues facing the university. President MacDonald has agreed to close classes on Wednesday, March 24th and has consulted the Senate about such action. The York University Faculty Association has agreed to help with such plans. Naturally, the issues at Glendon are different than those at York Main and we will focus on some different problems.

We hope to have speakers and workshops on: bilingualism, women's rights, tuition fees and student aid, cutbacks, Canadian Studies and unions. Anyone interested in helping can come to the Student Union Office at 4:00 p.m., Wednesday. Both the C.Y.S.F. and G.C.S.U. are co-sponsors of this "mora-

torium" or teach-in.

Need Scrip?

There has been a move afoot at the Main Campus to change the amount of scrip in meal plans to either 750 or 600 scrip dollars. Students at Glendon had better develop big appetites for cuisine à la Beaver. I am in the process of getting in touch with Mr. Crandalls at the Main Campus. Will he justify such a wild increase? This is certainly a provocative increase and the Dean of Students has said as much in written communication. More will be known in the next issue of Pro Tem.

Demonstrate

On March 22nd, the trade-unions in Canada are sponsoring a rally against the Anti-Inflation Board and Wage and Price guidelines. Other groups will attend and many students will go. The Student Union is willing to subsidize Glendon students if they are interested in going. A list will be posted outside the council offices for those wishing to attend either by train or bus. Remember, rising prices and low wage settlements offered by the Government board have hurt students tremendously.

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MUSIC
FOR AN
OPEN
MIND

PRO TEM STAFF
MEETING

There will be a meeting for ALL Pro Tem staff, typists, proofreaders, writers, and part-time contributors, to chose next year's editor(s) on Wednesday, March 10, 1976 at 2:30. The meeting will be held in the Pro Tem office.

Tous les écrivains et les membres du staff de Pro Tem sont invités à assister à une réunion mercredi le 10 mars, 1976, à 2:30 heures. La réunion, qui a pour but l'élection du prochain éditeur, aura lieu aux bureaux de Pro Tem.

HISTORY COURSE
UNION MEETING

There will be a meeting of the History Course Union to elect a new course Rep. Thursday, March 11 at 1:30 p.m. in the Student Union Offices.

SECOND LANGUAGE
PROGRAM

Atelier sur les problèmes des étudiants suivant des cours en langue seconde.

Cet atelier a été reporté au jeudi 1er avril, à 12 heures dans la Principal's Dining Room. Les étudiants désireux d'y participer sont priés de me le faire savoir.

Workshop on the problems of students taking courses in the second language.

This Workshop has been postponed to Thursday, April 1, at 12 noon in the Principal's Dining Room. Students wishing to take part are asked to let me know.

J.A. d'Oliveira - Secrétaire, Comité du bilinguisme / Secretary, Committee on Bilingualism, C137, York Hall, Tel. 487-6105

HOCKEY ANYONE?

The Pro Tem staff would like to challenge the Faculty and staff to a hockey game on Thurs. Mar. 25 at 1 p.m. Location of game to be decided but it will probably be either at North Toronto Arena or main campus.

Any member of Faculty or staff who is interested in playing, and is willing to take charge of the Faculty team, please leave your name at the Pro Tem office as soon as possible.

DAVID LEWIS
AT GLENDON

David Lewis, l'ancien leader national du Nouveau Parti Démocratique, participera à un dialogue sur ses années avec le NPD au campus Glendon le vendredi 19 mars entre 10h et 11h30 dans la Senior Common Room, York Hall.

Cette conférence fait partie d'une série de forums publics organisés par le programme des Etudes canadiennes de Glendon.

Le public est invité et l'entrée est gratuite.

David Lewis, former national leader of the New Democratic Party, will talk about his years with the NDP at York University's Glendon College on Friday, March 19, from 10:00 to 11:30 a.m., in the Senior Common Room, York Hall.

The lecture is part of a series of public forums arranged by the Canadian Studies Programme of Glendon College.

The public is invited, and admission is free.

B.P. NICHOL

The English department presents the well-known Canadian poet B. P. Nichol in a reading of his works on Thursday March 11th in Room 129 at 11 a.m. Mr. Nichol is the author of "The Martyrology", he is the winner of the Governor-General's Award and the Editor of "the Cosmic Chef."

GCSU -- Smorgasbord

by Peter Campbell

Last Monday night Dave Moulton asked Council to partially underwrite the cost of transportation for students wishing to attend the upcoming CLC demonstration on March 21st in Ottawa. Dave cited Glendon's tradition for activism (in 1971 Glendon students protesting the Viet Nam War in Ottawa were given financial aid) and the significant effects; which wage freezes will have on students this summer. Council has not decided on the amount to be given. It will all depend on the number of students who have expressed an interest in participating. Council will post a notice outside their office and interested students can indicate their desire

to go.

Greg Deacon and Bonnie Stewart, organizers of the Glendon Formal, presented to Council the \$7.00 profit which was made last Friday night.

Ron Sabourin successfully presented to Council a revised policy on entertainment. Apparently the Café has been providing entertainment along side its other duties such as running the official bar. This policy would reorganize existing structures at Glendon to provide better co-ordination of activities. Briefly, the policy states that a Cultural Affairs Board should be formed and composed of representatives from the Dean of Students Office, G.C.S.U. and entertainment organizations on campus (D.A.P.-P.A.D., Quebechoud,

etc.) . It will hire a technical director who will be responsible to the Board and the Board will co-ordinate the best use of activities and rooms.

Bill Hunt made a request for \$250 on behalf of Radio Glendon. The money is needed to buy the necessary cartridge machines specified by the CRTC's regulation for carrier-current licence. (Radio Glendon is now applying for this licence). After a heated discussion, Kathi Fort suggested that the request be considered as a capital expense and be handled by Dean Sabourin's office.

Glendon's constitution will be translated into French by Bruce Maltby at approximately one-third of the regular cost.

Glendon Gallery

Paintings by 3 artists, currently showing at the Glendon Gallery, in a disappointing display of work. There is little to interest even the most imaginative viewer.

A possible exception is the work of Linda Vos. Her graphite and acrylic grid lines offer an appealing sense of motion, and the progression from black and white to colour gives substance to the artist's "system." Hilda Paz's paintings begin to show the possibilities of the spray gun technique, and Imaginary Landscape III is really quite evocative. Her other three paintings are dismal in comparison, however, with tone and colour changes barely visible. Sheila Ayeart fails to convey perception of depth in her paintings, which is their intended purpose.

These artists are non-professional, and only a very small example of their work has been displayed in the Gallery. The show closes tomorrow.

Managers

Job description for **Snackbar Manager**

Duties: Responsible for the organization of the daytime snackbar operation of the Café, including ordering, purchasing, receiving and book-keeping related to the snackbar. Together with the pub manager is responsible for hiring staff and keeping the general security of the Café.

The successful candidate will have some knowledge of accepted accounting practices and must be bondable. To have a car at his/her disposal would be an asset.

The position is a full-time job (approx. 40 hrs./week). The Café is open 7 days/week and managers are expected to work alternate weekends.

Job description for **Pub Manager**

Duties: Responsible for the operation of the pub, including ordering, receiving and book-keeping related to the purchase of alcohol. Negotiates all matters pertaining to the Café's liquor license. Together with the Snackbar manager is responsible for hiring staff.

Evening shift - approx. 30 hrs./week. The Café is open 7 days/week and managers are expected to work alternate weekends.

General: Hours of operation:

Mon. - Fri.: 8:30 a.m. to 12:30 a.m.
Sat. - Sun.: Noon to 5 p.m.

Both of the above positions are directly responsible to the Board of Directors of the Café de la Terrasse. The successful applicants must be bondable. A working knowledge of English and French is desirable.

Salaries: Commensurate with experience and comparable to other full time positions.

Applications for summer staff positions

The position of summer manager is also open. The job runs from May to August 31st. The winter and summer posts are independent of each other. Applications for the summer position should be made c/o the Board of Directors (the Dean's Office) and be made c/o the Café management.

If you are interested in either of the above positions, please apply in writing c/o the Dean of Students' Office by 4 p.m. on Monday 15 March 1976.

MASTERS OF PUBLIC
ADMINISTRATION
M.P.A.

The Route Through the Faculty
of Administrative Studies

INFORMATION SEMINAR

Subjects:

- *Job Opportunities in Public Sector Management
- *Philosophy of the Public Administration Programme
- *Entrance Requirements
- *Question and Answer Period

Speaker:

Dr. Malcolm Taylor

Room A105 York Hall Thursday March 18, 1976. 1:00-3:00 p.m.

Let's discuss it!
Sunday 6:10 p.m.
Dial radio 1010 for CFRB's "Let's discuss it" a panel discussion of contemporary Canadian events with the newsmakers.

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PRO TEM

PRO TEM is the weekly independent paper of Glendon College, founded in 1961. The opinions expressed are the writers', and those unsigned are the responsibility of the PRO TEM Organization. PRO TEM is a member of Canadian University Press and is published by Newsweb Enterprises.

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pro tem a welcome change

To the Editor:

With regard to the "Scro Tem" article of last week, it would seem that some people like to take out their frustrations on whatever stands out around them. In this case it is the paper which everyone at Glendon is reading. If this is the only kind of criticism you get, then you have a good paper.

What the above letter tries to do, in effect is write-off Pro Tem because of a few articles in one edition which were not to the author's taste. This attempt, if anything does, hints of a "bloated ego". If anything is a "waste of paper", it is criticizing a publication based on a tiny proportion of its material.

If the articles in Pro Tem don't meet the author's standards, it is to be hoped that he write some of his own to "upgrade" our reading. Compared to other over-advertised and over-specialized publications, Pro Tem is a welcome change. Glendon needs more of the kind of negativism in the "Scro Tem" article like India needs more people.

Al McPherson

equality and justice for all

Editor,
Pro Tem
Glendon College

Dear Sir,

This is in reply to Jim Benson's letter (March 3) regarding the library. Current sessional validation cards have to be shown by everyone because many users attempt to take out books with borrowed or out-of-date library cards.

As with our security measures, checking bags at the exit, all users are treated equally, i.e., students and faculty, known and unknown. Thus justice is not only done but is seen to be done.

As the library is increasingly busy and is short-staffed our workload would be pleasantly reduced if we were less thorough.

Our present policies are, I think, in the interest of the majority. I hope they agree, and do not find them "officious".

J. Quixley
Frost Librarian

Letters

headline is misleading

To the Editor of "Pro Tem" Regarding Ron Sarosiak's Review of Othello.

It is quite obvious that the headline preceding the review has very little to do with what follows. Not once does the article mention the word "lacklustre" nor was the play ever considered to be lacklustre by other dramatic critics. I would like to know whether it was the writer or the editor who is guilty of such a misleading and totally untrue statement.

Barbara J. Clark.

Ed. Note: It is our practise to use the headlines suggested by writers, but if no specific headline is requested the editors or staff devise one. "Lacklustre Performance" was chosen because phrases such as "low energy level", "lacked enthusiasm", "disappointing", and "performances rate only second best" were used by the author himself.

flimsy response to wages for schoolwork

To the editors of PRO TEM
re: "I'm sooo tired of wages for schoolwork" (feb. 25)

So Joan Sparling does not grasp the basic concepts of the feminist movement, eh? That's a pretty flimsy response to give to an argument with which one happens to disagree a response that usually works, too. The person so accused is made to appear ridiculous, and the accuser places himself right up there beside God, Karl Marx and...well, I can't figure out from this article just who is slipping Kim Wilde the inside word on the feminist movement. Her rebuttal is littered with petty asides concerning Joan's supposed lack of vision and irresponsible finger-pointing which I frankly could have done without. Let me use Kim Wilde's patronizing tone just once to say please Kim, don't make people you don't agree with look like idiots. Let the reader decide. If an argument is strong it doesn't need to be backed up by caustic comments. (If you think the above was packed with sly innuendos concerning the validity of Kim's argument, you're absolutely right. You see, I was appearing to be big-hearted and critical only of Kim's writing style, yet I have succeeded in making her look petty and small. I couldn't resist.)

Joan says women today are forced into low-paying jobs and humiliating dependence relationships because they are powerless. Kim says this is not true. Kim says women earn half as much as men because they don't try hard enough, because "they haven't bothered to use the brains they were born with." Kim acknowledges that women may be discriminated against, but no more so than Blacks, Jews and Indians. Yes, blaming the individual woman for her life situation is like blaming the New York black for living in a slum, or blaming the California Chicano for not being able to support a family on a migrant worker's pay. Women are systematically being discriminated against, yes even oppressed, but maybe Kim Wilde hasn't encountered this or maybe she hasn't perceived her social interactions in this way.

Perhaps she hasn't spent much time with house wives and working mothers. Her question "what would women be paid for?" indicated this. I guess she wouldn't know many secretaries who find their job relabelled "administrative assistant" when the position is filled by a man, and who, when the man is promoted, is expected to bring him coffee with a smile. Kim probably doesn't know what kinds of questions are asked of a victim at a rape trial, but then few people do. Not many people have read the report on the status of women at York University, but I kind of expected Kim might be familiar with some of its findings, seeing as she's a student here and all.

I agree wholeheartedly with the comment made about the stereotype male role. Of course

men may not want to do the things they do and act the way they do - at the individual level. But surely it is clear that the two spheres ideology has benefited men as a group in the same way as it has oppressed women, considered collectively. Men earn more, have a wider choice of professions and don't have to decide between having a family and pursuing a career. They don't get hassled on the street, are not referred to a psychiatrist if they express an independent view, can borrow money without their spouse's permission etc, etc.

If the inferior status of women in society is due to the shortcomings and laziness of individual women, what is to be done? Individuals can try to rise above the mass, to push and shove their way up the social hierarchy until they reach a position of power from which they can observe their sisters down at the other end of the socio-economic scale and say, "See, I made it. I'm not like you, I share no common interest with you, and I refuse to jeopardize my career by indicating a concern for women's issues." But where does that get us? We're ahead one more role model and the national newsmagazines have another subject for their indepth profiles, but the male-oriented society continues as before. When women's social position is seen to result from a complex of social, psychological, and economic forces that deny us independence and power, then we can get together and make some meaningful changes in the way we live. The women's movement has not been a hodge-podge of atomic individuals striving for personal aggrandisement. It has resulted from groups of women coming together around issues that concern them personally but which also affect every one of us. Quality childcare, abortion and divorce reform, updated property laws, equal pay for equal value - these questions have been so unpopular in our male-dominated society that any woman with personal ambition is better off disassociating herself from the movement and concentrating on "getting her own." Successful women love to tell interviewers "I'm no women's libber. I think my being where I am today shows that any woman can I'm tempted to write that Kim Wilde does not understand the basic concepts of the feminist movement, but I'm not out to put anyone down. (And besides, it's only too obvious from her article.) I will only challenge her to look at things in social terms, to examine the patterns that repeat themselves in so many women's lives. In what way does women's inferior status "make sense"? Who benefits from it? Maybe then she would stop blaming the victim.

Marianne Pringle

library efficiency?

To the editors:

I am writing this letter out of concern for other students who have probably been in a similar situation. The situation is this: I am enrolled in a course which requires a lot of reading. (For this term we had about 45 readings ranging anywhere from 10 to 100 or more pages each.) The readings are supposed to be on reserve in the library. But, time and time again the readings have not been on reserve. There seemed to be a lack of communication between the professor and the section of the library involved.

I have since discovered that this lack of communication was one-sided. Forms have indeed been filled out, lists have been sent over and phone calls have been made and yet the problem has not been resolved. The books are still unavailable. There is, of course, a good reason for this. The Frost Library does not own these books and has them "on order". With any luck, these books might just arrive in time for Reading Week! How do I know all this? Because the frustration of looking for books which weren't there, week after week, caused me to make enquiries.

In my "spare time" I went through the list of required readings and checked them against

the listings in the reserve catalogue. Seven out of the seventeen remaining required readings were not to be found. Two of these are now on reserve. Five of the books were not owned by Frost. Three of these are owned by Scott and the Frost Library has been persuaded to request these on inter-campus loan and to reserve them for the necessary weeks. The remaining two are still "on order".

The professor only knows about the unavailable books because I told him - the library doesn't seem to want to divulge this type of information voluntarily. No, they are more concerned with having the required forms filled out and keeping their records up to date. With all this paperwork, no wonder they don't have time to pick up the phone to inform the professor of the problem. How can he be expected to provide reasonable alternatives now, with only a few weeks left in the term? For the many courses which deal with rapidly changing fields of study, the services of the library are crucial. These services should include a more responsible communication between professors and library staff.

The books were requested for reserve in December. The unavailable books were ordered in January and it was known then (by the library staff) that it would take up to three months to receive them. At this point surely the professor should have been told. Now it is too late.

Yours sincerely,
Clare Uzielli.

BAZOOBIE AWARD NIGHT



An extremely honoured Bazoobie winner receiving his prize (?) with evident pleasure.



"Dark Side of the Moon" is the infamous winner of the Miss Hilliard Contest.

An Open Letter to the Cast and Crew of Othello

by Jaimie Buchanan

Othello is one of the greatest and most difficult plays - great because it endures timelessly the caprices of literary fashion, difficult because its performance requires a high degree of intellectual and emotional stamina. It is a work of powerful and inexorable logic; and any performance which is worth its salt must necessarily come to grips with this dialectic of cold, clear reason and tragic passion. It is a play of the heart and the head, and the performing company must use both to full advantage to convey the full meaning and beauty of the play.

The intellect/emotion dialectic of **Othello** is, of course, an enormous stumbling block for the amateur company; this, coupled with the rigours of Shakespeare's text, makes the passage from mere recitation to intelligent interpretation an extremely difficult one. I think that the amateur company which achieves this primary success of interpreting the play with intelligence, feeling and cohesive form must be applauded vigorously. The Glendon production of **Othello**, under the direction of Michael Gregory, seems to have achieved just this, thereby rendering itself worthy of considerable applause.

The clarity of Michael Gregory's directing was everywhere in evidence. Gregory sees the play as a moving thing, a "rolling ball", gathering momentum, accelerating to a final and tragic crash, gathering all of the characters in its wake and sucking them into the maelstrom of the "moving" tragedy. The play, for Gregory, is a vital organism; and the characters are the component parts which interlock in organized function to create a living whole. Essentially, what Gregory is driving at is a play for all and not simply for Iago and/or Othello. There is no room for a "separate virtuosity" in Gregory's view; rather the brilliance of the performance must emerge from the logic of a communal effort. Each actor must seek to understand and interpret his own role as a part of the organic structure of the emotions of tragedy. Thus Gregory's directing is marked by an almost geometrical precision which yet allows ample room for free interpretation on the part of the actors.

The company evinced, for the most part, a clear understanding of their director's conceptual framework. They worked within the sum of their roles yet somehow managed to project the individuality of the characters with a reasonable degree of conviction.

An examination of the performances of several of the major characters will, I think, substantiate this point.

David Melvin, as Othello, emerged as a "gathering storm." In the first act he sought only to delineate the serene nobility of the Moor, paying careful attention to detail - the flashing smile, the amicable gesture, the smooth, forceful walk etc. Later, Melvin moved with well expressed intelligence into the portrayal of an Othello writhing grotesquely in the grasp of a jealousy he despises yet may not overcome. Melvin's elocution was virtually faultless, his phrasing interesting and controlled; he seemed to be in full command of the text, and his lines were delivered with refreshing ease. He appeared both to be in full command of the technical requirements of the role, and to understand the nature of the enormous emotional spectrum of the character. Yet Melvin clearly had problems in the presentation of this understanding; the subtle shadings and emotional nuances requisite to a thoroughly convincing portrayal of the Moor were noticeably absent. Thus, while Melvin's performance was a sustained, intelligent and perceptive effort, he emerged finally as a painter in broad contrast; the lack of subtlety resulting in a merely intermittent credibility. Melvin was most convincing in those moments of the play requiring dramatic gesture and violent speech; he did not project well, for example, the Moor as a tender or fearfully jealous lover.

Doreen Hess as Desdemona is undoubtedly a gifted amateur actress. To the role she brought a vivacious brightness and a pleasingly articulate voice. Yet she was hampered by several things: her costume and hairstyle were quite inappropriate to the role; she came across as a sweet little "princess-in-fairyland". She did not seem capable of portraying Desdemona with lusty vigour or

with any sense of the animal sexuality the role requires, (Desdemona is clearly interested in more than the Moor's bedtime stories). Finally, it seemed to me that Doreen Hess' sweet smile and innocent, fragile expression were overdone enormously; she seized almost any occasion to greet Othello with the wide-eyed adoration of a twelve-year old school girl for her father.

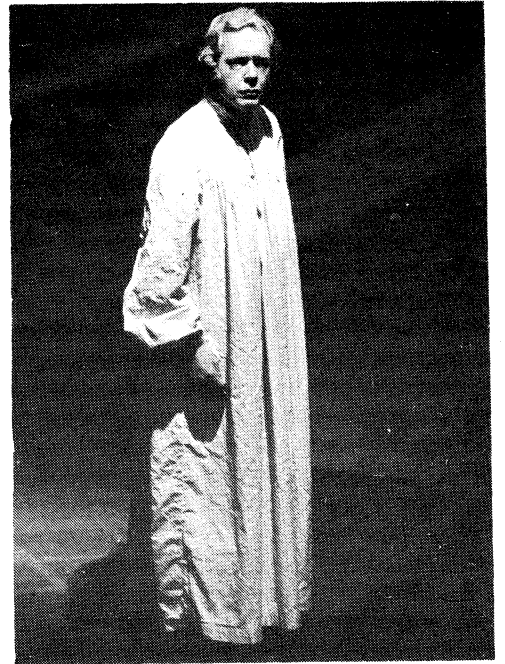
However, Hess was quite capable of delivering with force and conviction the anger, resentment and pain of a Desdemona shocked and outraged at the metamorphosis of the Noble Moor into the brutal, sullen Othello of the later part of the play. She gave us a Desdemona of strength and resiliency; she clearly sketched out the sheer guts of a Desdemona who can say "I have no Lord" and mean it. Ms. Hess is a gifted actress; it is a pity that she marred her fine portrayal of the strength-in-frustration of Desdemona with too much of "sweet innocence". Finally, Ms. Hess simply failed to project any kind of sexual image of Desdemona; thus her portrayal, though full of energy and intelligence, lacked the dynamics of sensuality so necessary to the role.

Bob Sherman, as Iago, gave what is, in my view, the best performance of the play - a snarling, cunning, evil-genius Iago slowly and progressively revealing the fatal magnitude of his diabolical plot. Sherman's Iago was a vitriolic blend of sickeningly innocent professions of good intent and honesty, and quick, raw glimpses of the unspeakably horrible soul lurking beneath the "good, honest ensign's" exterior. Sherman struts and frets his way through the part with wit, intellect and amazing endurance. He did seem to have

some problems with enunciation, but then, the speed at which he paced his insidious, persuasive "brainwashings" of the Moor and Roderigo would almost preclude problems of this nature. All considered, Sherman was marvelously convincing as Iago; I most certainly grew to despise him thoroughly by the end of his marathon performance.

Cassio was played by Glenn Gaynor. His performance began very well; Gaynor gave a self-assured, confident portrayal of a polished and courtly Florentine gentleman whose sense of honour and social grace is the joy and central preoccupation of his life. Glenn Gaynor conveyed the image of a refined cavalier with vivacious charm; he was pleasantly believable in what was perhaps not the most taxing portion of his role. His portrayal of the drunken Cassio was entertaining, fluid and natural. How difficult, indeed, it is to portray a drunk with such ease and humour! Perhaps Gaynor's interpretation of the downfallen Cassio was ragged in parts - for example, too much emphasis upon a grovelling Cassio where perhaps a trifle more of pride retained in disgrace would have been better. However, Glenn Gaynor, in the main, gave a courtly and distinguished performance of a courtly and distinguished character - sober, drunk, exalted and disgraced; all with equal wit.

And there were other fine performances in the play. Debbie Leedham gave us a spunky, rich-throated Emilia, whose strong-minded determination and love for Desdemona were well balanced. Ken Settingington as Roderigo was a whining, petulant comic, with a gravel-and-sand voice well suited for the role. Josette Cornelius was a whirling flurry of



Bianca; her fast paced antics gave excellent comic relief. Jon Whitehead and his stentorian voice gave booming credence to the role of the Duke of Venice.

In sum, the company gave a very good amateur performance. Considering the limited acting experience of most of the company, it is astonishing that such a fine understanding of the play was shown. The set was marvelous as well; I think that the performance of the set crew must be applauded equally with that of the company. In all a fine production; let us hope that amateur theatre (extra-curricular remember!) at Glendon may continue with such vitality and excellence.

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THE EASY, REFRESHING BEER

Speaking of Critics

by Louis Green.

In criticizing a play, one must see the overall picture in proper perspective, before attempting adjudication, or pronouncing judgement. Was the performance on a large stage with the most outstanding professional artists? Or are we examining a play enacted by a group of young college students, without real acting experience, or voice training, save an ambitious director, who worked hard with the group for ten weeks, to produce Othello? The two situations here theatrically, are so far removed from each other, that the comparison is unfair. Many great professional artists would give their eye-teeth to have a role in this tragic Shakespearean play, yet the Glendon College Players, nurtured by Professor Michael Gregory, "dared" to undertake Othello, realizing these fine amateurs were facing a real challenge.

The Glendon players are fully aware of their shortcomings in the world of theatre, and no critic could expect them to shine overnight; nor should any adjudicator attempt to discourage or downgrade their efforts. One swallow does not make a summer; and by the same token, one Shakespearean play does not make an outstanding actor. As I see it, these students were trying out their theatrical wings, enjoying every moment, achieving in the space of a few weeks, something which often takes years. My advice to any critic who saw Othello, is to cut the cake evenly,

and give them each a piece, since they all deserved some praise.

During my lifetime, I have seen Othello many times, in England, Stratford on Avon, Edinburgh, Birmingham, and performed by the best actors and actresses. Despite the high professionalism, the critics were most unkind, tearing to tatters what the audiences felt was a great performance. Critics thrive on vitriolic phrases, seldom rewarding a deserving artist with a few bouquets.... "Thus spake Zarathusa" syndrome. In the case of the Glendon College Players, let us not go overboard, and expect some profound play acting, as though they were qualified professionals, but let us rather educate them in our criticism, by constructive and useful adjudication, so that next time they perform, they will improve.

If any reader saw Othello in Stratford Ontario a few years ago, they would agree with me, that the Glendon Players had more on the theatrical ball than Stratford. The actor who took the role of Othello at the Festival Theatre, was so miscast, that it would have been far better to abandon the play. The actor who took the lead, and whose name eludes me, was of European stock, but unable to speak English. He obviously learned his lines phonetically.

One Othello I saw, tore from his breast the crucifix he had worn, and so often fondled; indicating his displeasure with the divine

power, for his suffering. Olivier's interpretation was a persistent sensuousness, with full-lipped make-up, and cat-like walk, soft and low-pitched passages, and caressing Moor-like movements. He also gave a sustained impression of great physical power, and at times, revealed a tremendously increased range of voice. His postures became more studied, but often artificial, but his vocal virtuosity was combined with a most compelling performance.

In one scene Olivier restrained Iago in an un-moving grip, and Michael Gregory did not miss this. In 1964, when I saw Olivier as Othello in Stratford England, he really excelled, and lent great passion to his lines. And I particularly noticed his acting when he became dis-encharmed with Desdemona's affection, and the utterance of the word "love" stuck in his throat. For Olivier, every single word had a meaning. The murder scene... "it is the cause"...was unhurried, and very dramatic, as he compared the light of the candle, to the light of Desdemona's life. In this scene, the pangs of jealousy had gone. In its place was a great military soldier who had to kill for honour, not like some common murderer.

I have no wish to take the Glendon Players apart, and point out their failings, but rather to compliment them and the director, for a performance I really enjoyed. What I should perhaps mention, is that cuts were made, some of which were obvious. For example in the bedroom scene, when Othello says... "Let me the curtain draw." This passage was redundant, since there was no curtain. But what might have been included, was the passage in the last scene... "Oh cursed slave! Whip me ye devils from the possession of this heavenly sight: Blow me about in winds! Roast me in sulphur! Wash me in steep-down gulfs of liquid fire! O Desdemon! Desdemon! O! O!"

This passage could have been to David Melvin his "piece de resistance" and a wonderful moment to shine, but I believe if I recall this was omitted. However, the performance on the whole, had depth, and each character came through well.

The critic attends the first performance, when nerves are frayed, with the director backstage, chain-smoking himself to death,

watching the exits and the entrances, dying a thousand deaths, in case anything goes wrong. And into this imperfect field of artistic endeavour, sits the "great critic" assuming the mantle of a Shaw or a James Agate. It is the critic's business to point out the flaws, and provide his readers with a true unbiased assessment of the performance, caring nothing for human feelings. This is his work, and it is right that he reports the truth. The countless rehearsals and heartbreaks do not concern him. Neither does he see the once empty stage suddenly spring to life, like the empty canvas, and the flourish of the artist's paintbrush, breathing life into space. The critic is entirely aloof from all this, but with well-chosen phrases, in his cold manner, he sees the players as marionettes, and uses them to suit his outpourings. The moment a critic is satisfied, he is finished. So artists must learn to take these critics "cum grano salis."

Many of you may know of Mackenzie Porter, who once wrote for the now defunct "Telegram", and now writes a column for the "Sun". Porter once said... "Grand opera makes me laugh." Would you believe that Mackenzie Porter is an opera critic? Strange things happen! So artists must learn to accept gracefully, the taunts and pompous outpourings without getting upset, and this goes for pros and amateurs alike. To the Glendon Players, I say take heart, and like good wine, you will mature. Othello was a most difficult and ambitious play, from which you all acquit yourselves well.

It took courage and guts to undertake this play, and the director is to be commended for steering the "Othello crew" to a successful conclusion, and in such a short time. Meanwhile, you have enriched yourselves with one play...there will be others, and with more plays in your repertoire, more challenging roles to portray, you will gain more experience, and who knows...the critics may strew a few roses in your path, and Glendon players will "arrive". "Some are born great. Some achieve greatness. Some have greatness thrust upon them." I prophesy, some of you will indeed achieve greatness...Be not discouraged!

Finally, to the inexperienced young critic... "A little learning is a dangerous thing."

More Comments on Othello

Anne Kear, Professional Talent Co-ordinator: "The finest non-professional production I have ever seen - bar none!"

The Mirror Newspapers, March 3, 1976: College Players Excel in Othello

"Both Miss Hess and David Melvin as Othello, gave a most convincing display of stage artistry, seldom attained on a small thrust stage.... Not one (actor) was miscast, and my bitter hatred for honest Iago grew with every fleeting moment, earning the villain high praise from the pulsating audience."

Chum-F.M. In Toronto Show, Feb. 26, 1976 "All the principle parts are handled with competence and assurance, and if the occasional line is missed it certainly doesn't detract from the overall feel of the sad tale... In taking on "Othello" these students have done very well, this production missed in some shadings and tone but the point comes through...when all is said and done this is a very good evening of theatre"



Lisa Garber

L'Effet des Rayons Gamma

Jindra Rutherford

L'Effet des rayons gamma sur les vieux-garçons, adaptation québécoise d'une pièce américaine de Paul Zindel, faite par Michel Tremblay, sera la première présentation du programme de théâtre en langue française nouvellement constitué au Collège Glendon de l'Université York.

L'Effet des rayons gamma sur les vieux-garçons, pièce qui a remporté le prix Pulitzer en 1971, présente le tableau puissant et étrange d'une femme et de ses deux filles face à la désillusion et au désespoir.

La pièce est mise en scène par John Van Burek, traducteur de Michel Tremblay. Après avoir été directeur artistique du Théâtre du P'tit Bonheur, il a créé sa propre

compagnie -- The Pléiade Theatre. Il enseigne actuellement à Glendon.

"L'Effet des rayons gamma" sera jouée par des étudiants du programme des arts dramatiques avec la participation de Lilya Prim-Chorney, que l'on a vue dans le rôle principal de A toi pour toujours, ta Marie-Lou de Michel Tremblay au Théâtre du P'tit Bonheur l'année dernière. Les décors sont de Ted Paget, et les costumes d'Anne Kolisnyk.

Le spectacle débutera le jeudi 18 mars à 20 heures dans la Vieille salle à manger, et jouera jusqu'au 20 mars inclus.

Les billets sont \$2.50. Tarif spécial pour groupes de dix personnes et plus: téléphoner à 487-6107 de 9 à 17 heures.

Une Soirée Magnifique

by Sally Kilgour

Some 170 Glendonites, professors and students, decked themselves out in all their finery Friday night, March 5, 1976, to attend a spectacular evening of drink, food, and dance. The event was the much publicized Glendon formal held at the Four Seasons Sheraton Hotel. However, no event is successful without a fistful of conscientious organizers who silently shoulder the responsibility for presenting Joe Ticketholder with an evening he will remember. Three students are deserving of the praise: namely, Miss Bonnie Stewart, Miss Elizabeth Kerr and Mr. Greg Deacon. The extremely efficient organ-

ization on their part resulted in a formal which went off without a hitch. If asked to give one impression of the soirée, I would have to express my delight at seeing so many people looking so "classy". Be assured, folks, that the age of gallantry is not yet dead! Even though people started out feeling a little ill at ease, they soon became accustomed to their fine feathers, and displayed such talents for courtoisie as are rarely seen in the milieu glendonien. For all those who attended with high hopes for a smashing success, they had no grounds for disappointment, for this gala evening was everything it was chalked up to be----and more!

SOUTHERN COMFORT

Le Temps Enjoyed Toronto; An Interview

by Bruce Maltby

Last Friday night the O.D.H. was the setting for one of the more original concerts which has been seen to date. Le Temps, a young and refreshing new group from Québec, presented Glendonites with a short but solid and thoroughly enjoyable show. Le Temps showed themselves to be representative of a new sound which is starting to emerge from Québec; a new sound which was exemplified in the finesse and delicacy of their playing. Even though the group lacked a slick and polished stage performance, the music was tight and the musicians were together. Le Temps has made an excellent start in the music world, and we can expect exciting things from them in the future.

After the show, the boys in the band: guitarist/vocalist René, bassist Alain, guitarist/vocalist Joe and pianist Robert, had the following to say about their background and their music:

Q: What was the big break in your past that took you from relative obscurity to the success which you now enjoy?

Alain: I would say that the break which made the biggest difference for us was meeting Yves Ladouceur, who is our present manager. He has had a lot of experience managing groups, and when he met us and heard our material he decided to give us a chance. Since that time he has done an excellent job of guiding us through all of our undertakings.

Q: Was there one big show which really launched your careers?

Joe: The show which got us off the ground was probably last year's St. Jean Baptiste

gig which we did in Sherbrooke. That was even before our record came out. Our material at that time was very "café-concert" but it was very well received and caught on quickly. After that, I don't think anybody really knows exactly what happened. Incidentally, the first time we ever performed as such was under the name of Co et Co. with Les Séguin at Thetford Mines.

Q: Has your evolving popularity led you to change your style?

René: We haven't made any conscious changes in our approach to music nor in our performance. We have added new faces to the group but our style has not changed much, because we have made an effort to preserve the very style which made us popular.

Q: How much chance is there today for young musical artists to break into the professional music world in Québec?

Alain: Breaking into the concert and recording scene in Québec is very possible, but staying there is much more difficult. To keep you place in the music world you have to constantly produce a maximum effort.

René: It's even becoming harder now to break into professional music. With the advent of super-groups like Harmonium and Morse Code, listening audiences become more and more demanding, in terms of the quality of music produced in Québec. This, plus the fact that there is so much competition from excellent music originating in the States, Britain, and English Canada, puts the onus on young groups to produce top notch material. Those few groups which can, get the chance to continue; the many which cannot, however, are destined to obscurity.

Alain: Timing is also a very important factor. The record market in Québec is not yet saturated, and we entered professional music at a time when the public was not being flooded with new groups and new records. Later on, when the market becomes saturated, it may be extremely difficult for young artists to get started.

Q: Is this market rapidly becoming saturated in Québec?

Robert: Yes and no. There has always been an abundance of English music in Québec and there are many well-established

French Canadian artists who continue to produce popular material. But there is a new style, a new wave of music going through Québec. The success of groups like Beau Dommage, Harmonium, etc. is proof that this new style has gained public acceptance and is beginning to constitute more of a demand on the music market. The French Canadian public is starting to realize that Québec has something to say musically, and its demand for this new wave of music is far from being saturated.

Q: Bruno Dubé, my eager young assistant on this assignment, had the following question: How much of a chance does a young group have in Québec to create a new style and influence the current of popular music?

Joe: There is a great chance, and it is already happening, for example Aut'Chose, Québec is invaded from all sides by different styles of music, hence tastes change quickly and no style ever lasts for very long. The sole determinant of the success of any one style, as far as I'm concerned, is the extent to which it suits the public taste; and the public is always ready for a change.

Q: How do you feel about eventually going through English Canada and the U.S. to perform?

René: We will be happy to go anywhere that people want to hear us. This is the first time we have performed outside of Québec, and we really enjoyed ourselves here in Toronto.

Q: Harmonium is starting to make a name for itself in English Canada. Do you think this will help you?

Alain: Yes. Harmonium proved that the ice can be broken and that people outside of Québec will respond to our music. More groups will surely follow.

Q: How much of a barrier do you think that language will present to the acceptance of your music?

Joe: Absolutely none. Our message is music itself, and music is universal. Words and languages have little to do with the message of music, and don't forget that a musical note is a word in itself.

Q: Why do people accuse you of having copied Harmonium?

Alain: I think that people themselves are responsible for this criticism. Many people are unable to see beyond the superficial similarities between the two groups; for example, the colour of our albums, common manager, both groups use 6 and 12 string guitars and an electric bass, etc.etc. The proof of this fact can be seen in the argument we had last year with some well-known music critics in Québec. They first accused us of being a carbon copy of Harmonium, but when they listened to our album a second time at our insistence they decided that we weren't the same thing after all. We were performing the material that you heard tonight before Harmonium's first album even came out. Most people presume that, given the superficial similarities previously mentioned, we copied Harmonium because our album was released after theirs. Had it been the other way around, people would probably have accused Harmonium of copying us.

Q: What is the main difference between your style and that of Harmonium?

Joe: This is a tough question because we have never considered it an important question, and hence we have never given it any thought. I suppose the main difference would be that we work together more than Harmonium and that the music we play is more of a collective effort. Harmonium is Serge Fiori; Fiori has his own style and the other members of the group complement him. We have no superstars; we work together. Any resemblance which we may bear to Harmonium is coincidental.

Q: When do you plan on coming back to English Canada?

René: We have no engagements coming up here, but we would be happy to come back any time.

If I may speak for the people who saw Le Temp's show last Friday, we certainly hope that they will come back soon. Québécois also deserves our thanks and our congratulations for winding up its entertainment season on such a happy note.

Goodbye to Leafs

FLEUR DE LEAFS SURPRISE MBA

by Don MacKinnon

With their backs against the wall, the Glendon Fleur de Leafs, our immortal girls' hockey team, came through and tied (the league leaders) 1-1.

Glendon came out skating (and hitting) and within minutes, Glendon was carrying the play to M. B. A.

Peggy Worthen our lone goal scorer, (as she slid a 15 foot backhander into the stick side corner of the net), was also instrumental in setting the tone of the game. Early in the first half, she flattened a M. B. A. player as the player skated out from behind her own goal. From then on M. B. A. were looking over their shoulders when they went into the corner. Girls like Wendy Hoover and Peggy Worthen had a lot of success as a result in the corners.

Unfortunately, immediately following our goal, M.B.A. dumped the puck into our zone, and on a deflected shot scored on our goalie, Jenny Kasper.

In the second half, Glendon was assessed 3 penalties, to go with the one we got in the first half. Though the penalties were probably justified, what the other team did and got away with, angered the Glendon girls.

The highlight of the game for Glendon came when we were two players short late in the second half...the girls withstood the pressure and were once more taking the play to M.B.A. when the game ended.

The Glendon girls were under the impression that all they had to do was tie this last game in order to be in the playoffs however, as we were informed on Tuesday, we had to win to get into the playoffs.

Glendon had chances to win, Diane Dorion had two breakaways but was foiled both times, although on the second attempt the puck ended up in the net, but so did Diane and the M.B.A. goalie, the goal was disallowed. For Glendon Louise Regan turned in a great performance on defense, and so did a rookie to the team, (though not to hockey) Anne Boisvert

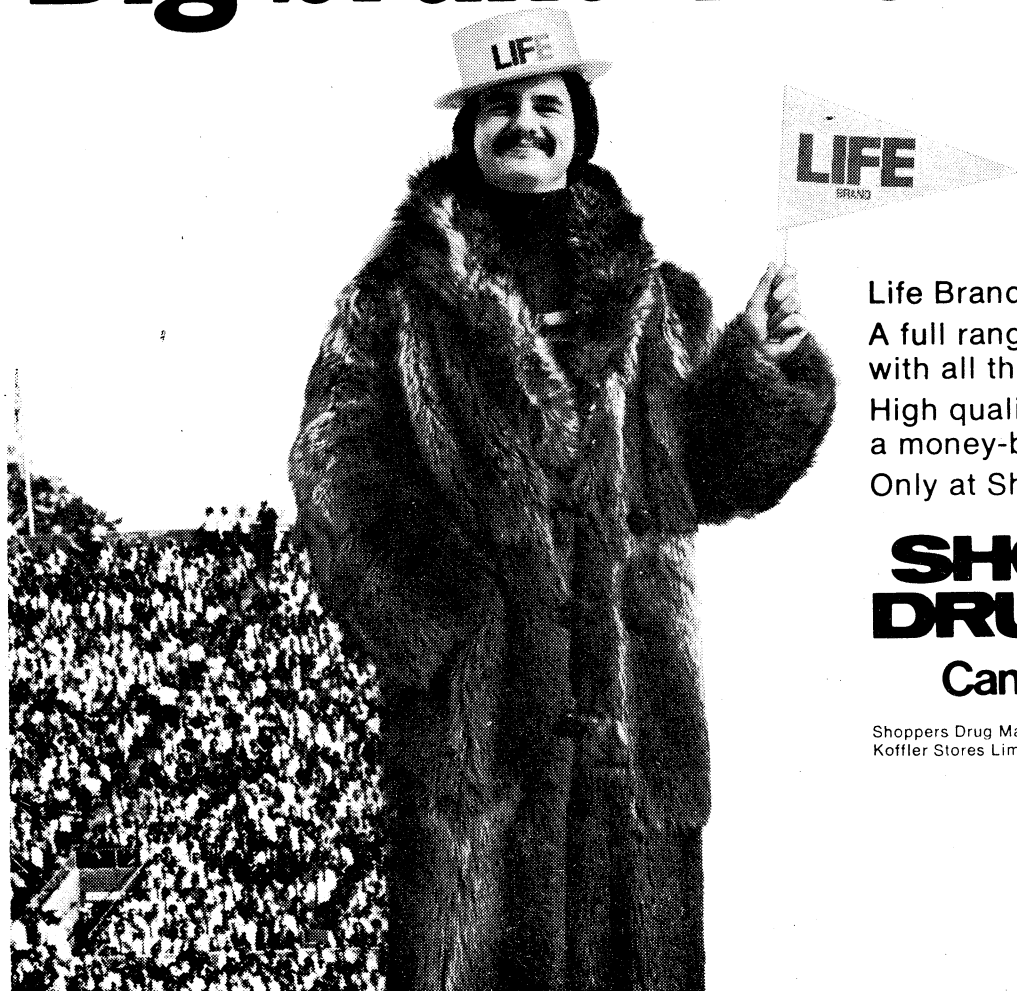
Unfortunately, not knowing that Monday's game was our last, the girls were looking forward to a few more games of hockey, and now feel quite let-down as they will not be able to play anymore.

In any case, we had a great season and a lot of fun.

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La Remise des Oscars -- The Academy Awards

GLENDON

À

L'HONNEUR

par A. Niset

La semaine dernière dans Pro Tem, deux lettres venaient, l'une défendre ma position concernant la vigueur intellectuelle de Glendon, l'autre la condamner. Je remercie les auteurs de la première et je ne salue pas le ou les auteur (s) de la deuxième. Et aujourd'hui, je vais de nouveau laisser la parole aux faits qui, cette fois sont accablants de vérité. En effet, grâce à mes relations flatteuses dans le milieu hollywoodien, j'ai pu mettre la main sur un document dès plus révélateur: la liste des Oscars qui seront décernés à la fin du mois. Voici donc en primeur dans Pro Tem (quel journal!) les noms des heureux récipiendaires qui prouvent une fois de plus la diversité des talents de Glendon.

-Meilleur cascadeur: Jacques Plante dans "Un Amour de Coccinelle".

-Meilleur film étranger: "The Eastern Con-

nection" réalisé par Eméric de Kovachich et produit par André Rainu. En version française: "Le danger vient de l'est."

-Découverte de l'année: Bruno Dubé pour le film: "The Longest Yard" en version française: "7 fois par jour".

-Meilleur trucage: Beaver Food pour le film: "La Grande Bouffe".

-Meilleur documentaire: "Tout ce que vous avez voulu savoir sur le sexe sans jamais oser le demander" Du réalisateur Jean-Yves Méthot.

-Meilleur décor: Les chiropraticiens pour la maquette du film: "The Towering Inferno" en version française: "Le Phallus infernal".

-Mention spéciale: Andrée Tremblay pour son apparition dans la version québécoise du film: "La moutarde me monte au nez" intitulé au Québec: "Le trottoir me monte au visage".

-Oscar honoraire: A Hubert Saint-Onge, jeune cinéaste plein de promesses qui, au risque de sa vie, a rapporté de magnifiques images d'un Mexique sauvage et exotique.

-Meilleur photographie: L'éclairagiste du Pub

pour son très difficile travail lors du film "The Night Caller" mettant en vedette Réjean Garneau. En version française: "Parti pour la Gloire".

-Meilleure mise en scène: David McQueen pour le film "F. for Fake", en version française: "Vérités et mensonges".

-Meilleur film de science-fiction: "The Man Who Would Be King" du réalisateur Mike Drache. En version française (sous-titrée): "Le fantôme de la liberté".

-Meilleur film pour enfants: "Fr. 323: Ici on parle français" du réalisateur Monique Nemni.

-Meilleurs costumes: le créateur des chandails de la maison "B" Hilliard pour le film les "Horreurs de Frankenstein".

-Meilleur scénario: Kim Wilde, Clare Uzilli et Marney Gattinger pour le scénario "Women Under The Influence" film sur le milieu journalistique.

-Meilleure comédie musicale: Le Holy Lord Thundering Maudit Tabarnak Revue". En version française: "Un Génie (Bruce Maltby), deux associés (Don Peachy et Alan Parrish) un cloche (Kevin Fullbrook)".

-Meilleur maquillage: Martine Desrochers pour le film: "Le charme discret de la Bourgeoisie".

-Meilleurs dialogues: Gilles et Denis Paquet pour le film: "Contes Immoraux".

-Meilleur acteur de soutien: Larry Guimond pour son rôle dans le film "Lisa Doesn't Live Here Anymore".

-Meilleur actrice de soutien: Cathy Scott pour son rôle dans "Love and Anarchy" en version française "Amour et anarchie".

-Meilleur Acteur: Yves Jolicoeur pour son rôle dans "Love and Anarchy" en version française "Amour et Anarchie".

-Meilleure actrice: Marie-Claire Girard pour le rôle -titre dans "Ilsa la louve des S S

-Meilleur réalisateur: Louis-Charles Fortin pour son film autobiographique "Je ne sais rien mais je dirai tout".

-Le navet de l'année: "Le Père Noel à Glendon" produit par Amerthume, Posthume, Tabarnak et Du Maurier.

-Meilleur film: "One Flew Over The Cuckoo's Nest" du réalisateur Ron Sabourin, film sur la vie d'un pilote d'hélicoptère à Toronto.

Et voilà! Je crois que les honneurs décernés à ces célébrités glendonniennes resplendent sur nous. Tout commentaire serait superflu.

Yours in Jest

HERE WE ARE

I.R. Joshen

I.M. Nott

I.C. Wye

With the sun playing hide and seek with the clouds over the past few hours, and unfortunately never being found, we have decided to brighten up your day with a touch or two of nonsense.

In the past few columns, all of which have been written with humorous twists, this demon journalist and his compatriots-in-ink, I.M. Nott, and I.C. Wye have developed a type of social conscience which results from rooms filled with the blue haze ("not the Blue Haze" screams Wye from the depths of the unknown) and several nightmares which cause us to wake in a terrorized, screaming sweat with smiles on our faces.

For openers, our social conscience, I.M. Nott will not be with us tonight. At last report, he was seen heading over the nearest hill with a six-foot-six blonde female in hot pursuit. Apparently this group has been finding him irresistible lately and he finally cracked under the pressure and stopped enjoying.

Happy trails Nott.

Meanwhile back at the Ranch, there are just three weeks of school left, and if it hasn't occurred to you, you probably have about three months work to do. Remember, this is an academic institution and you are here to work, so why haven't you been doing it for the past five months? We know, you've been sitting in the pub with us 18 hours a day, every day.

"My God" agonized Wye, his British accent reaching the breaking point, "I have two history papers, two French papers, an English paper (from last term), an oral exam, and I haven't seen my kids for at least six months."

"If only I could remember their mother's last name," he mused, calming down slightly, "I would go and see them."

He explained this most recent lapse was due to a new mistress he had "taken on".

Apparently her name is K. Pin, as he calls the wench. It seems she keeps him occupied for great stretches of time and costs him a great deal of money despite the fact that they are never anywhere together except in an extremely small room.

None the less, Wye enjoys her greatly and finds it more fun to share her with his friends (especially myself and Nott) who also split the cost with him.

"She seldom has anything profound to say, although she is often known to make strange noises somewhat resembling fire alarms, door bells, alarm clocks, and wrist radios," stated Wye, with a spaced out look in his eye.

"That is of course unless she is beaten a little too severely in which case she just stops functioning and refuses to budge unless we give her more money."

"During the course of an evening with this damsel, we have all been heard to say things like "I just couldn't get it up for that shot" or "she moved about eight inches for you that time," but normally what we say to her cannot be printed in a family publication."

She is temperamental at best, and by the way, her first name is King.

Sitting in the pub earlier this evening, we noticed several of our neighbourhood Québécois (es) had freshly cut hair. We are only too glad to announce this, and would like to say it is about time. "It is about time". This follows by about three weeks, a number of anglophones who did the same thing. We wonder if there is any connection, but in any case, three points go to the assimilationists.

If enough space has not already been devoted to the Fourth Annual Radio Glendon Bazoobie Awards, we would like to add our own little note about the bazoobies which are quickly becoming institutionalized (?) at Glendon Manor, the Home for Aged Students.

By the way, we are still looking for a look-alike, for a 1953 Caddy (or a pair of them).

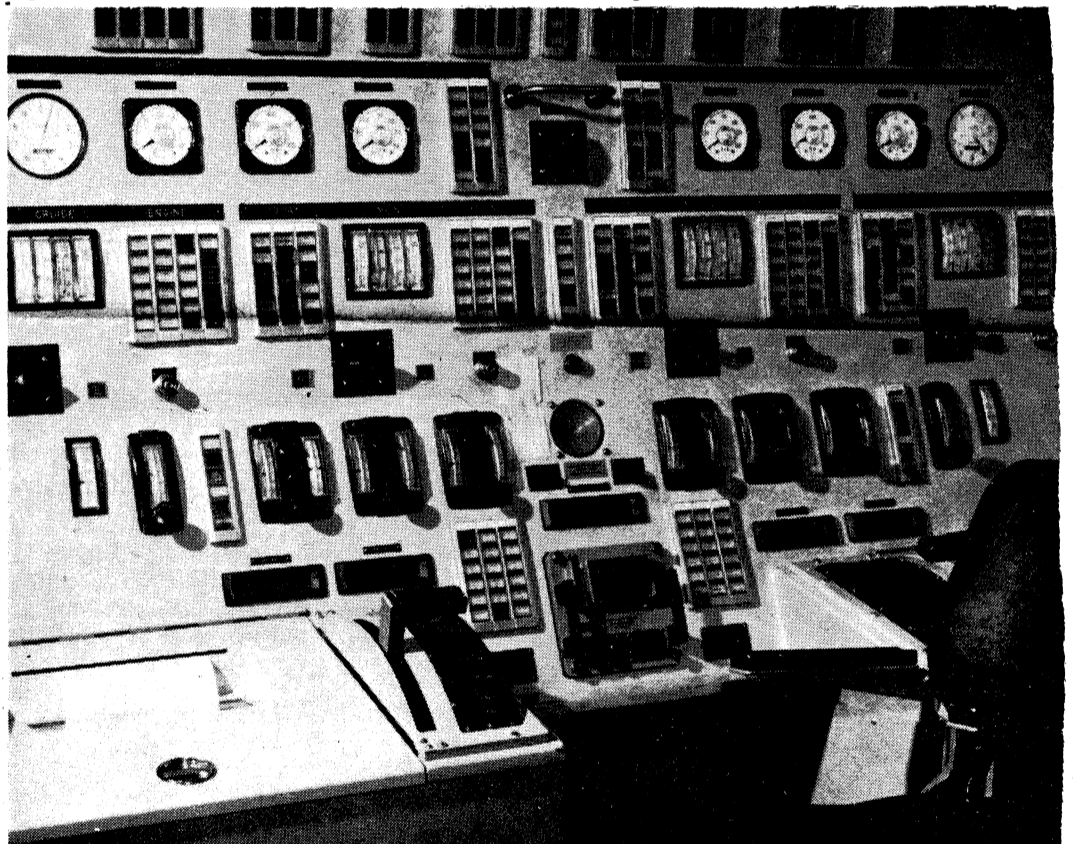
We are hoping to talk the Radio Glendon staff into another category. The I.M. Nott look-alike contest could be run in co-operation with a memorial dance, because, if that blonde catches our friend, he might never come back.

The only problem is, not even we know what he looks like since all our work efforts together have been in a totally darkened room. Our only hope is that a Peeping Tom with infra-red vision looked in. Then he could be the judge.

Well another piece of journalistic excellence draws to a close with the hope that next week we'll have something to say. There are only three more issues of Pro Tem to say it in.

For all our readers, remember fan mail and love letters can be sent to us care of this publication, and, as in the past efforts, only you know where to put hate mail -- especially if it is not accepted in the letters column.

We remain yours in jest, I.R., I.M. (in absentia and perhaps memorium) and I.C.



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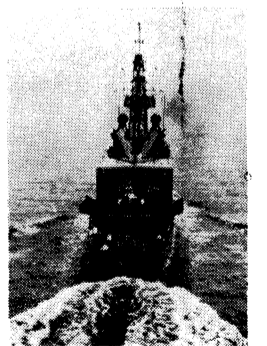
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GET INVOLVED WITH THE CANADIAN ARMED FORCES.

On Campus

Humanités 383.3 (Le Cinéma Québécois) présente le film **Bulldozer** (Pierre Harel; 1974) mardi le 16 mars à 2h15, dans la salle 143. L'entrée est libre.

Humanités 373 présente le film **Ice** (Robert Kramer; U.S.A., 1970) mercredi le 10 mars, à 3.15h, dans la salle 129. L'entrée est libre.

AT MAIN CAMPUS

TORONTO, March 5, 1976: **THE YORK WINDS**, artists-in-residence at York University, and Canada's preeminent wind ensemble, will appear in concert on Monday, March 22 at 8:30 p.m. in Burton Auditorium, on York's Keele Street campus.

The members of the quintet - Douglas Stewart, flute; Lawrence Cherney, oboe; Paul Grice, clarinet; James MacDonald, horn; and James McKay, bassoon - will present the following program:

Rossini Quartet No. 1
Villa-Lobos Bachianas Brasileiras No. 6 for Flute and Bassoon.
Alvin Etler Wind Quintet No. 2
John Rea World Premiere of New Work for Wind Quintet and Percussion (soloist to be announced)
Danzi Wind Quintet in F Major, Op. 56 No. 3

Admission to the concert is free.

For further information contact: Sari Collins Communications Department. 667-3441

Fri. Mar. 12 and Sun. Mar. 14 "The Stepford Wives" at Room I, Curtis Lecture Halls, at 8:30 p.m. admission \$1.50.

Sat. March 13 and Sun. Mar. 14; "The Wind and The Lion" (Sean Connery, Candice Bergen) at Room L, Curtis Lecture Halls, admission \$1.50 at 8:30 p.m.

Sun. Mar. 14 Concert at Absinthe Coffee House featuring **Eddie Schwartz** in Room 013, Winters College.

Live Theatre

You Can't Take It With You: Toronto Truck Theatre, 94 Belmont St., 922-0084, Wed., Thurs., Fri., & Sun. at 8:30 p.m., Sat. at 7 & 9:30 p.m. Students \$2.50 - \$3.50

The Portrait and The Man with the Flower in His Mouth: Bear Theatre Company., Bathurst St. United Church, 736 Bathurst St., \$2 students, Wed. - Sat. 8:30, Sat. mat. at 3p.m. 532-3242

Spoon River Anthology: Toronto Truck Theatre, Heliconian Hall, 35 Hazelton Ave., 922-0084, Fri. - Sun. 8:30 p.m. Students \$2.

Sleuth: Toronto Truck Theatre, The Colonnade Theatre, 131 Bloor St. W., 922-0084. Wed., Thurs., Fri., & Sun. at 8:30, Sat. at 7 & 9:30

Passion and Sin: Toronto Free Theatre, 24

ON TAP

by Rob Williams

Berkeley St., 368-2856. Tues. - Sat. at 8:30, Sun. at 2:30 & 8:30 p.m. Students \$2.00
Gilbert & Sullivan: starring Tom Kneebone, Theatre-in-the-Dell, 300 Simcoe St., 368-5309. Mon. - Thurs. 9:00 p.m., \$5. Fri. & Sat. 8 & 10:30 p.m., \$6.

Mederic Boileau: Le Theatre du P'tit Bonheur, 95 Danforth Ave., 466-8400, Wed. & Sat. 8:30, Wed. mat 1 p.m.

An Inspector Calls: Village Players, Wedgewood Theatre Restaurant, 2446 Bloor St. W. 762-3231. Thurs. - Sat. at 8:30 p.m., \$3.50 Till March 13.

The Scythe and the Sunset: Hart House Theatre, U. of T., 928-8668. Mar. 11 - 20 at 8:30 p.m. Students \$1.50

Bacchae: New Theatre, 736 Bathurst St., 534-4990. Wed. - Sat. at 8:45 p.m., Sun. at 2:45 pm. Till March 14.

Man of La Mancha: O'Keefe Centre, 1 Front St. E., 366-8484. Mar. 10 - 13 at 8:30 p.m. Wed. & Sat. mat. 2 p.m.

Rosencrantz and Guildenstern are Dead: Phoenix Theatre, 390 Dupont St., 922-7835. Tues., Wed., Thurs. and Sun. students \$2.50. Fri. & Sat. \$4.

The Horsburgh Scandal: Theatre Passe Muraille. Features Don(Charlie Farquharson) Herron in a dramatic role. St. Paul's, 121 Avenue Rd., 363-8988. Wed. - Sun. at 8:30, Sun. at 2:30 p.m.

Fresh Disasters: Young People's Theatre, 30 Bridgman Ave., 531-1827. Mar. 11 - 14, 8:30 p.m., Sat and Sun. 2 p.m. Students \$1.50

Sylvia Plath: Redlight Theatre, 95 Danforth Ave. at Broadview Subway Stn., 368-9094. March 10 - 14 at 8:30 p.m \$3

Turn Back Columbus! Please Don't Discover Us Again!: Cabaret Theatre, Embassy Tavern at Bay and Bloor Sts., Mon. - Fri. 9 p.m., Sat. 8 & 10:30 p.m. \$6. Student rates \$3. Mon. thru Thurs. 597-1688, 925-5301. Group rates 259-2700.

Concerts

Cat Stevens at Massey Hall on Fri., Mar. 12 at 8:30 p.m. Sold out.

David Amram at Seneca College's Minkler Auditorium on Fri. Mar. 12 at 8:30 p.m. \$3.50, \$4.50.

Max Bygraves at Massey Hall on Sat. Mar. 13 at 6 p.m. and 9 p.m., Sun., Mar. 14 at 3 and 8 p.m. \$5-\$7.

Count Basie and his Orchestra at Seneca College's Minkler Auditorium, 1750 Finch Ave. E., Tues., Mar. 16 at 8:30 p.m. - \$6 and \$7.

Valdy at Massey Hall on Sat., Mar. 20

at 9 p.m. \$4.50, \$5.50, \$6.50.

Helen Reddy at Massey Hall on Thurs. Apr. 1, 6:30 & 9:30 p.m. \$6,\$7,\$8

Maria Muldaur with Tom Waitts at U. of T. Convocation Hall, on Thurs. Mar. 25 at 7 p.m. and 9:30 p.m. \$6

Gordon Lightfoot at Massey Hall. Tickets \$5,\$6,\$7. Sun. Mar. 28 at 3 p.m. and Mon Mar. 22-Sun. Mar. 28 at 8 p.m.

Gensis at Maple Leaf Gardens on Thurs. April 1, at 8 p.m. \$5.50 and \$6.60

Patti Smith at Massey Hall on Thurs. Apr. 15 at 8 p.m. \$5.\$6. \$7.

Supertramp at Maple Leaf Gardens on Tues. April 20 at 8 p.m. Tickets T.B.A.

Night Clubs

Danny Schaffer Band/Good Brothers: Upstairs and downstairs at the El Mocambo. 464 Spadina Ave., 961-8991.

Amaro: at George's Spaggetti House, 290 Dundas St. E., 923-9887

Batt McGrath at the Riverboat, 134 Yorkville Ave., 422-6216

Moxy at Picadilly Tube, 316 Yonge St. at Dundas, 364-3106.

Young Approach at the Hook and Ladder Club, Beverly Hills Hotel, 1677 Wilson Ave., 249-8171.

Cueball at Stage 212, Dundas and George St., 921-2191.

Jim McHary with Jodi Drake at Zodiac 1, 185 Yorkland Blvd. Don Valley and Shephard Ave., 493-5511.

Oliver at Cambridge, 600 Dixon Rd., 249-7671

Macleam and Maclean at the Chimney, 579 Yonge St., 967-4666.

Edwin Star at the Generator, 2180 Yonge St., 3rd floor, 486-8950.

Jesse Winchester at Midwich Cuckoo, 240 Jarvis, 363-9088

Raffi at Bruegels, 12 Queen St. E., 368-7004



Movies

CINEMA LUMIERE: 290 College St. 925-9938 Admission \$2. **March 10** Sandra at 7:30, China is Near at 9:30, **March 11**, two documentaries - When The People Awake at 8, The Jackal at 9:15. **March 12**, Lina Wertmuller's The Seduction Of Mimi at 7:30 and 9:15.

REVUE CINEMA: 400 Roncesvalles Ave. 531-9959. **March 10**, A Woman Under the Influence at 8:30. **March 11, 12, and 13**, Blume in Love at 7:15, Alice Doesn't Live Here Anymore at 9:30.

THE \$1.49 ROXY: Danforth at Greenwood subway. 461-2401. **March 10 and 11** Hard Times and The Fortune. **March 12 and 13** The Longest Yard and Death Wish.

FILMS AT OISE: 252 Bloor St. W. 537-9631. **March 10**, two films with Diana Ross-Mohogany at 7:30, Lady Sings The Blues at 9:30. **March 11** Emmanuelle at 7:30, Carnal Knowledge at 9:30.

GOLDEN AGE CARTOONS: Cinema Archives series begun at the Aladdin Theatre moves to Palmerston Library, Palmerston Ave., above Bloor. Admission \$2, \$1 for children under 12 accompanied by an adult at 2 and 4 p.m. showings. **March 14**, Egg Collectors, Tom Turk & Daffy, Hot Air Salesman, Never Kick a Woman (Popeye Meets Mae West)

Jungle Drums with Superman, Alice Rattled by Rats early Disney cartoon, The Little Orphan (Tom & Jerry Academy Award Winner) Mickey Mouse in Lilliputland, Goons From The Moon, Double Chaser.

THE HOLLYWOOD CARTOON: The Art Gallery of Ontario presents a comprehensive series of animated films. **March 13 and 14** at 3 p.m. a Fleischer Brothers program includes Hold The Wire (1936) with Popeye, Betty Boop's Ups And Downs (1933), Betty Boop for President (1932), It's The Natural Thing To Do (1939) with Popeye and Snow White (1932) with Betty Boop.

NEW DOWNTOWN CENTRE THEATRE: 772 Dundas St. W. at Bathurst 368-9555. Admission \$2. Show times 7:30 and 9:15. **March 10, 11 and 12**, Barbarella and We're No Angels.

Sights and Sounds

Toronto Symphony Orchestra at Massey Hall Wed. Mar. 10 at 8:30 p.m. Andrew Davis conducts Stravinsky, Debussy, Beethoven, and Mendelssohn. Tues. Mar. 16 at 8:30 p.m. William Steinberg conducts Beethoven and Wagner. \$3,6,8, & 10.

Laserium Tuesday-Friday 8:45 and 10:00 p.m. Saturday and Sunday 4:15, 8:45 and 10:00 p.m. Holidays and Mondays 4:15 p.m. Admission \$2.75 McLaughlin Planetarium, University Ave., south of Bloor St. W.

Carl

AS A REPRESENTATIVE OF HER MAJESTY'S NAVY I MUST INFORM YOU THAT YOU ARE FISHING WITHIN THE TWELVE MILE LIMIT. I HEREBY REQUEST YOU TO DUTIFULLY SURRENDER YOUR CATCH!

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