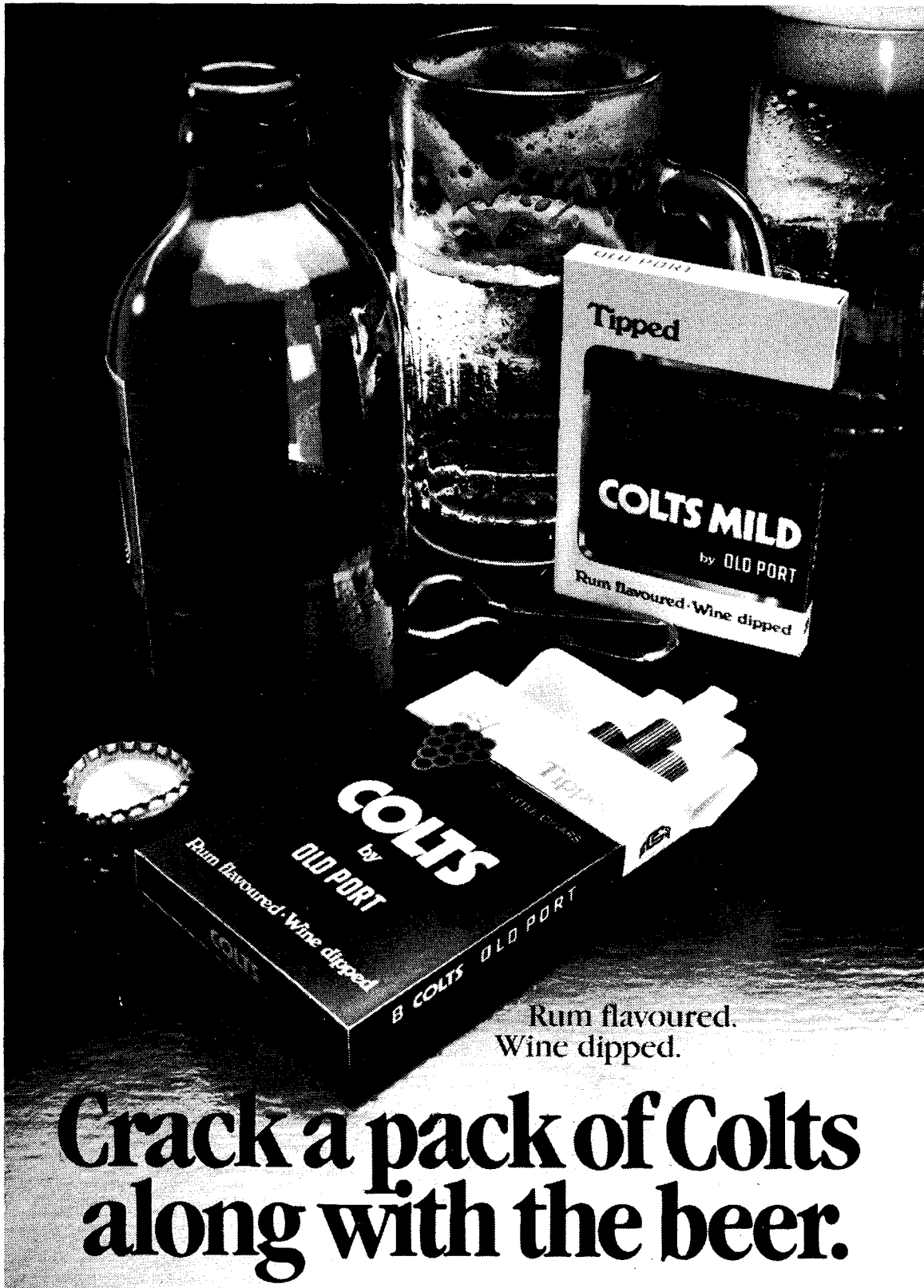


# PRO TEM

La voix du Collège Glendon





Rum flavoured.  
Wine dipped.

**Crack a pack of Colts  
along with the beer.**

L'orchestre de chambre de l'université York célébra le 20ème anniversaire de York en donnant un concert à Glendon le 24 novembre.

En première partie on jouera une oeuvre nouvelle du compositeur canadien **MILTON BARNES**. Cette oeuvre pour orchestre: 'The Fanfare, Prayer and Alleluia' a été composée pour commémorer l'anniversaire de York. L'orchestre interprétera également le concerto en Sol majeur de Telemann pour violoncelle et orchestre à corde (avec **Donald diNovo**, soloiste) et la septième symphonie de Beethoven.

Le concert sera présenté au Théâtre Glendon, à 20h, le lundi 24 novembre. Entrée gratuite.

The Community Chamber Orchestra of York University celebrates the University's 20th anniversary in their November 24th concert at the Glendon campus. Opening the programme is a new work by Canadian composer, **MILTON BARNES**, the Fanfare, Prayer and Alleluia for Symphony Orchestra, commissioned to commemorate York's anniversary. The concert also includes the **TELEMANN** concerto in G Major for Viola and String Orchestra (**Donald diNovo**, soloist) and **BEETHOVEN's** Seventh Symphony.

The concert will take place in Theatre Glendon at 8:00 p.m., Monday, November 24th. Admission is free.

### \$\$\$ NEED CASH? \$\$\$

I am buying scrip and paying **CASH!!!** Trade those worthless Beaver Bucks for some bona-fide coin of the realm! **One Dollar** in real money for every 2 beaver bucks! (Maximum sale — \$100).

Call Morris at 487-6133 on weekdays, after 1 p.m. (or leave name & number at Pro Tem offices).

## CATHOLICS

Masses are held on campus every Wednesday. Father Gerry Tannam is available for counselling or friendly chit-chat in the Atkinson office (just beside the cafeteria) all day Wednesday. Drop by and say hello.

The Catholic Youth Organization is looking for Gymnastics Instructors and also Self Defense (Aikido, Judo, Hap-Kido, Jiu-Jitsu, etc) Instructors to work with young people between the ages of 8 - 14 years.

If you can volunteer three to six hours per week, we would like to hear from you. For more information contact Joe DiNardo at 920-2393.

We are hoping to set up these programs at no charge to the youth of the inner-city.

The Economics Course Union presents Chairman Bixley as guest speaker on Tues. Nov. 25th at 7:30 p.m. in the Senior Common Room. The topic is **CHICAGO** and **THE THEORY OF MARRIAGE!!!** Refreshments too! See you all there!!!

Is anyone interested in submitting material for publication in

**Amaranth**, Glendon's literary magazine? Hopefully we'll have it back in publication this winter after a 1½ year vacation. If you would like to contribute any poetry, prose essays or critiques, please submit your work to **Bob Simmons**, Chairman of the English Dept..

Est-ce qu'il y a quelqu'un qui est intéressé à soumettre des matériaux pour la publication d'une revue littéraire appelée **Amaranth**? Si tout marche bien, la revue fera sa parution cet hiver après 18 mois de congé. Si vous désirez contribuer des poèmes, des essais en prose ou des critiques, veuillez remettre vos travaux à **Bob Simmons**, chef du Département d'Etudes anglaises.

## AMNESTY INTERNATIONAL

U. of T. has one, York main has one, and now Glendon has one! What new and wonderful organization has come to Glendon? — you ask with bated breath. If the title hasn't given it away — it's Amnesty International.

From the Mandate of Amnesty International:

**AMNESTY INTERNATIONAL** is a worldwide movement which is independent of any government, political grouping, ideology, economic interest or religious creed. The activities of the organization focus strictly on prisoners:

It seeks the release of men and women detained anywhere for their beliefs, colour, sex, ethnic origin, language or religion, provided they have neither used nor advocated violence. These are termed 'prisoners of conscience'.

It advocates fair and early trials for all prisoners and works on behalf of such persons detained without charge or without trial.

It opposes the death penalty and torture or other cruel inhuman or degrading treatment or punishment of all prisoners without reservation.

The Glendon Group is hosting two speakers on the 24th of Nov., from 5 - 7 p.m. in the Fireside Room. **Nester Santini** and **Meb Porter** are the Guest Speakers. Mr. Santini was a prisoner of conscience in Argentina and Ms. Porter was a member of an A.I. group instrumental in his release. This is a great opportunity to find out about political and social conditions in Argentina, and to learn about Amnesty.

## EDUCATIONAL TOY SALE

Wednesday, November 26, 9:30 a.m. - 6 p.m. in the Junior Common Room. **Wooden toys - Books - Puzzles - Puppets & Many Other Items at lower than usual prices.** Come and shop early!

# PRO TEM

La voix du  
Collège Glendon

The Voice of  
Glendon College

November 21, 1980.

Volume 1 Number 8

This week's episode of  
*Pro Tem: The Continuing Saga* is brought to  
you by:

*Larry Organ* (on bass  
guitar and vocals),

*Lee Zimmerman*, (on  
keyboards),

*Linda Lisicky*, doing lyr-  
ics and harmonization.

Additional Dialogue by:

*Nicol Simard*

*Georges Lemieux*

*Tim Haffey*

*The Scarlet Pimpernel*

Studio Engineer:

*Joseph Holmes*

Opening Photographic  
Sequence by:

*L. Paul Organ*

## R.G. SURFACES AGAIN

Ask anyone who knows Glendon in the *slightest* just what it is that categorizes the 'typical Glendonite' and the answer you'll invariably get is: apathetic, uninterested, unwilling to participate — and most importantly — lacklustre.

I'm sure you're wondering just what all this is leading up to....

Well, once again, for perhaps the thousandth time, the people over in Glendon Mansion who run the fm radio station have embarrassed the lot of us with their perseverance. Refusing, I repeat, *refusing* to give up, CKRG will once again hit the airwaves early this week, boggling minds and astounding the senses with innovative programming most stations only fantasize about.

You'd think that these foolhardy souls would learn their lesson from the rest of Glendon and accept defeat the *first time!*

Not so.

After battling for over five years to find sufficient funding for the station, and thereby convince the CRTC of their worthiness of a fall FM license, CKRG has teetered on the brink of moral and financial bankruptcy for longer than anyone cares to recall. Closed last August when money and patience finally ran out, the station has languished these past three months in silence behind locked doors while management searched for new hopes.

And lo, the team of *David Pritchard* and *Alan Lysaght* has indeed been well rewarded for its efforts. Armed with new enthusiasm and renewed energy, Mr. Lysaght, the Manager, believes that the station holds a better chance of acquiring a full FM license than any of the other applicants.

It's a heartening sight to see at least *one* campus organization that doesn't feel the need to make mediocrity its middle name.

Lack of interest by Glendonians forced CKRG to reach outside our Campus to find the support it needed. It may now rely on outside talent, also, to maintain its high standard of quality. It is the fault of the students at Glendon that we have lost what the Globe & Mail called '*an amazing experiment*'.

Let's hope that this College — including the ignorantly short-sighted University administrators — has learned its lesson before we lose any more potential home-grown sources of creative output.



EDITOR IN CHIEF

**Pro Tem** est l'hebdomadaire indépendant du Collège Glendon. Lorsque fondé en 1962, il était le journal étudiant de l'Université York. Pro Tem cherche à rester autonome et indépendant de l'administration de l'université et de l'association étudiante tout en restant attentif aux deux. Tous les textes restent l'unique responsabilité de la rédaction, sauf indication contraire. Nos bureaux sont dans Glendon Hall. Téléphone: 487-6133. Tirage: 5,000 numéros distribués à Glendon

**Pro Tem** is the independent weekly news service of Glendon College. Founded in 1962 as the original student publication of York University, it strives to be autonomous, independent of university administration and student government, but responsive to both. All copy is the sole responsibility of the editorial staff, unless otherwise indicated. Offices are located in the Glendon Mansion. Telephone: 487-6133. Circulation: 5,000 including Glendon and main campus.

## CAS FRANCAIS A PRO TEM

Le Georges Lemieux qui écrit aujourd'hui n'est pas celui qui écrit habituellement. Ce n'est ni le V.P. Académique ni encore le journaliste de Pro Tem, ni bien l'auteur d'articles controversés... Tout simplement, celui qui écrit aujourd'hui est un ami personnel de Nicol Simard, une personne que je connais intimement ou, devrais-je dire, dont je connais tous les aspects (et quand je dis tous, je veux dire **tous**) de la vie intime mouvementée... Mais, laissons cela de côté (ou peut-être, en arrière, n'est-ce pas Nicol?).

J'ai pris connaissance avec stupeur de la lettre de Mme. Champagne dans l'édition de la semaine passée de Pro Tem. Je partage son opinion quant à la qualité du français dans *certain*s articles. Je suis le premier à admettre que mes articles ne sont pas toujours

exempts de vices. Cependant tenir Nicol responsable de chaque virgule oubliée, de chaque accord manquée (*sic*) est faire preuve d'une dureté qui est injustifiable dans le cas de M. Simard. Comme lui-même l'écrivait la semaine passée, il ne peut être tenu responsable de la qualité du français dans Pro Tem, puisque si il se montrait le moindrement critique de ce qui lui est soumis, au moins la moitié des articles en français disparaîtraient. Et comme nous le savons tous, il y a déjà peu d'articles en français.

J'ai vu trop souvent Nicol courir d'un endroit à l'autre pour obtenir des articles, harceler (et je sais ce que je dis) les francophones pour qu'ils écrivent, taper des articles tard la nuit ou tôt le matin, écrire deux ou trois articles chaque semaine, pour ne pas ressentir comme une injure personnelle

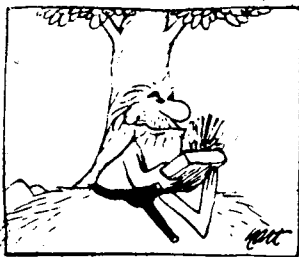
l'attaque dont il a fait l'objet.

Il est malheureux que Pro Tem ait perdu un travailleur aussi acharné que Nicol comme Rédacteur français. Espérons que le Rédacteur en chef pourra combler ce départ. Autrement, le français à Pro Tem sera en mauvaise posture.

En plus je crois qu'il serait temps que Pro Tem se demande pourquoi l'élément français est si peu représenté à l'intérieur de Pro Tem. Qu'est-ce qui fait que les francophones soient si peu attirés par Pro Tem? D'accord il y a fautes du côté des francophones. Cependant Pro Tem lui-même n'est pas exempt de blâme. Il serait temps que Pro Tem montre un peu de créativité dans leurs moyens afin d'attirer les francophones!

## LETTRES LETTRES LETTRES LETTRES LETTRES LETTRES LETTRES

To the editor:



Au rédacteur,

C'est avec surprise et désarroi que j'apprend la démission de M. Nicol Simard en tant que rédacteur français au sein de votre journal. (Pro Tem #7) Il y a deux ans à Glendon, comme l'affirme d'ailleurs M. Simard, il n'y avait rien de francophone dans le journal (ou si peu) et la communauté Glendonienne de langue française se sentait effectivement isolée et abandonnée. Cependant, les choses ont depuis changé et j'estime qu'une large part du crédit revient à M. Simard qui, en remplissant ses fonctions de rédacteur français, joue depuis un an et demi un rôle de première importance dans l'affirmation grandissante de la

collectivité française à Glendon. En effet, aujourd'hui les francophones hésitent moins à se servir des leviers de commande et d'influence à leur disposition. (Journal, Association des étudiants, etc...) Afin que cette affirmation se poursuive, j'invite les francophones à se rallier à M. Simard qui, en son nouveau rôle moins officiel mais tout aussi important, a besoin de toute l'aide et de tout le support que nous pouvons lui apporter afin de l'aider à jouer un rôle primordial pour les francophones au sein du journal.

J'aimerais terminer cette lettre en affirmant que je trouve déplorable sinon dégueulasse que ce soit ceux qui en font le moins pour aider, qui soient toujours les premiers à critiquer et à détruire le travail des autres. J'invite Mlle Champagne à nous prouver la qualité de son français, ainsi que sa sincérité personnelle, en participant à ce qui est au plus une survie difficile du fait français à Pro Tem en écrivant des articles positifs au lieu de rédiger de telles lettres à portée purement négative.

Baudouin St-Cyr  
VP Externe-AECC

M. Holmes:

J'ai décidé de vous écrire cette lettre pour clarifier un peu quelques points regardant mon article 'J'en ai assez' de la semaine dernière. Je vous ai bien entendu remis ma démission comme rédacteur français mais... je ne veux pas pour autant arrêter de travailler pour Pro Tem. Je vais continuer à faire le même travail qu'auparavant, mais de façon non officielle. Pro Tem a trop besoin d'aide. Je ne peux cesser de travailler pour le journal.

Nicol Simard



## GREETINGS FROM CHINA

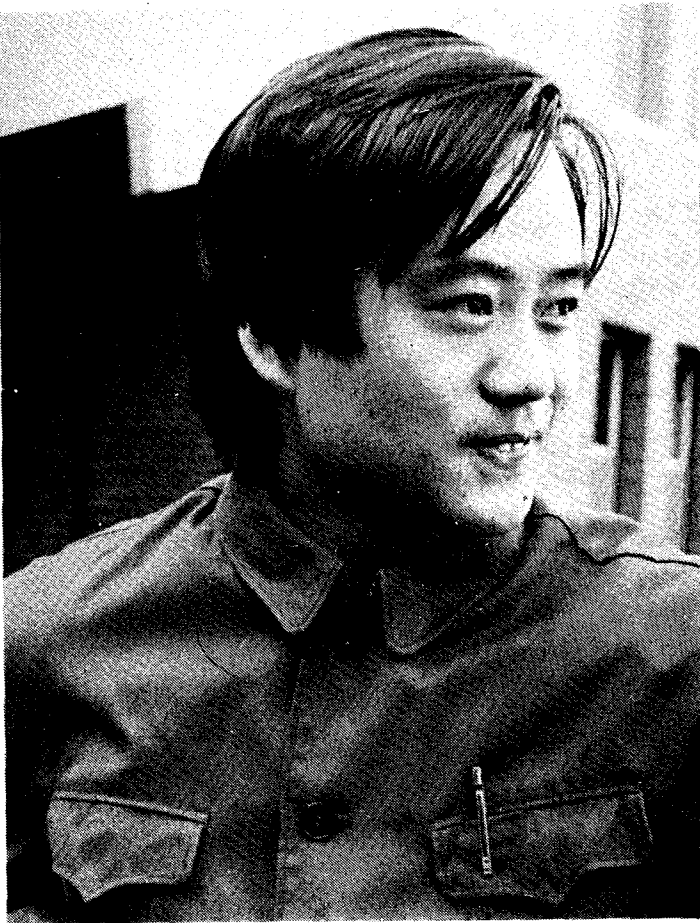
What would *you* say to a charming, trilingual, Oriental-type person whom you happened to meet one night in a dark alley behind D House Hilliard? Such was the quandary faced by *Joseph Holmes*, Roving Reporter, when he chanced upon Tang Chao hiding in the bushes behind Glendon's library, lurking in prey of new acquaintances. In all seriousness, though, it's possible that some Glendonites aren't aware that we have on Campus a bona-fide citizen of *The People's Republic of China*, here on a special exchange programme to learn English and acquaint himself with our country.

It was thus that Mr. Holmes and Mr. Chao found themselves locked away in the Pro Tem offices with nothing but a tape recorer and six months' supply of pineapple juice. In between recitals of Chinese poetry, here is what ensued:

### *What are you studying here?*

My main studies here are in literature and poetry. I'm quite interested in Canadian poetry, and last weekend Professor *Michael Ondattje* invited me to a gathering of famous Canadian poets which was quite exciting.

One of my plans for the future is to make a comparative study of Canadian and Chinese poetry. There are so many similarities, but then again, just as many differences.



*What were you doing in China before you came to Glendon?*

Before I came to Glendon I was a University student in China, I finished my University education in *Sichuan*.

Two months before I graduated I was selected through a nationwide examination. About 900 students took part in the exams, and of these about 300 were chosen to go abroad.

### *How many of you are here?*

There are only 24 of us in Canada. Most were sent to Britain, Australia, New Zealand, African countries and Europe and Japan. Our basic goal is to familiarize ourselves with the languages and cultures of our respective countries.

The United States does not participate in the programme because China was not yet on official terms with the U.S. when the exchanges were commenced in 1978.

I feel very lucky to have been chosen to go to Canada because this opportunity is very precious. I did not request Canada, but there are really only two choices for those students who study English: Britain or Canada.

Of all the students who have come here with me, I believe that I am the only one who is specializing in literature, especially poetry. Most of them study either linguistics or the social sciences, such as political science.

### *Why have you chosen to study a subject which is so difficult?*

I have been terribly interested in poetry for a long time. In the University we studied all the Chinese literature, and since I was nine years old I have enjoyed reading and studying poetry. My father encouraged me; he taught me to memorize Chinese classical poetry, and when I was twelve I started writing poetry. By the time I was seventeen I had had my work published; quite an excitement. Now that I reflect upon it, the poetry was probably not

that mature, but I can see that my teachers were trying to train me to enjoy the poetry and to develop an enthusiasm within me.

### *Where were you living in China?*

I finished my high school in the Northwest of China, in what is called a *Gansu* province. I was assigned to work in a factory for one year. But then there was the great campaign in China to mobilize the countryside and effect a *re-education* by the peasants.

my father encouraged me to live in the countryside for two years. I think that these two years were the most unforgettable and happiest years of my life.

Of course, the lifestyle of the countryside was very different from that of the city. The most striking aspect, however, was that everything was totally alien to your previous lifestyle. For instance, when I where I worked our main duties concerned agriculture and animal husbandry; also we herded animals, worked in the grasslands, etc. The place where I went was near Mongolia in the northwest. Most pleasant, however, was the way the peasants treated us — like kings!

### *Was it a large group?*

We had 20 students in this group, what we called a *collective family*; there were 8 girls and 12 boys. We would not go to the fields all the time — we only worked for five or six hours a day — the rest of the time we did independent study. Also, we started a night school for the peasants and taught them things they wanted to know.

### *How old were you then?*

I was 16 when I started, and left the countryside when I was 18. I had just finished high school, and was not actually *obliged* to go; in addition to being employed (as I had a job in a factory at the time), I was the only son in my family — according to the prevailing policies at the time, the only boy in a family could stay at his home. But I was tired of the factory.

### *How does the University system work in China?*

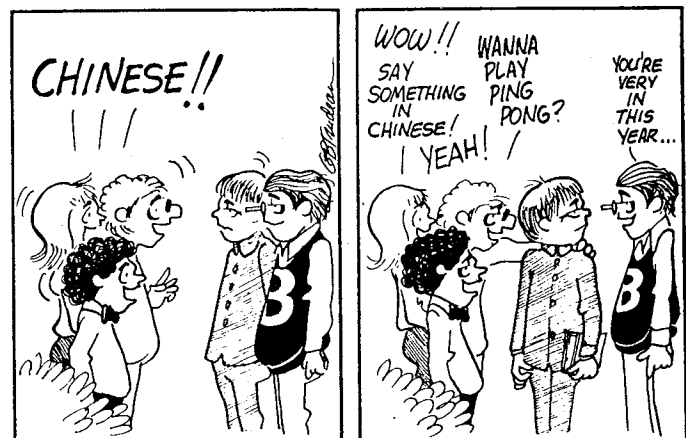
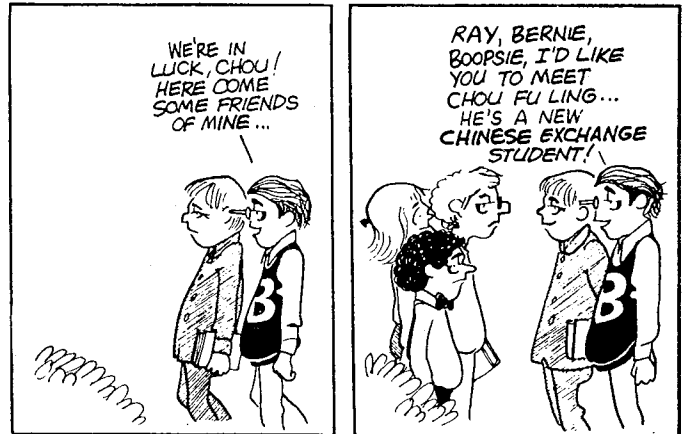
At that time, University students were chosen on the basis of recommendations from the community; if I had stayed at the factory, the factory workers would have decided if I was to go; since I was in the country, I depended on the recommendations of the peasants.

This kind of recommendation is based on your *moral standard* — the impression which you gave to

the peasants whether or not you were a 'good' person. Also, academic requirements play a large role in the selection of potential students. Thirdly, you must be of good physical well-being; you must be able to finish your studies successfully.

You see that we have to make these restrictions because, in China, the University population is quite small. We have less than 1,000 Universities in all of China's 29 provinces; there are only 13 in Sechuan, which is a very large province in itself.

We have a very interesting University system in China. Your programme of study lasts three years,



and each year develops a different facet of your education.

In my first year I went to the countryside for one month. We lived together with the peasants for one month and studied at the same time; the teachers were with us, and more resembled a vacation than actual study, although we learned quite a lot.

In my second year we went to a factory to learn from the workers. This was a tractor plant. We would work together with the workers in the factory.

Finally, in my third year, we spent one month in the army — our teacher would be our 'scout leader', and we were given guns and taught how to fight. It was basic military training carried out in conjunction

with our regular academic programme.

Our basic idea at that time, to quote from one of the government slogans, was 'learn from the workers, peasants and soldiers.' This means that one learns from *society*, and does not confine education solely to the classroom.

**How long has this exchange programme been operating?**

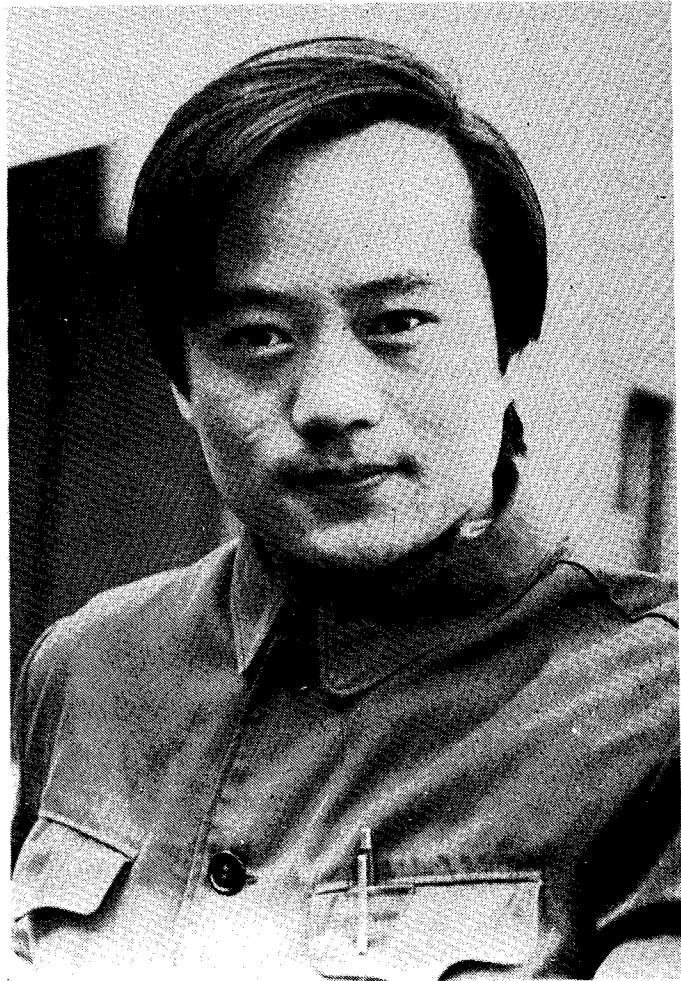
This is the second year of the programme. Mine is the first group of students to be sent abroad, chosen directly from university. The idea has been brought in as a part of the Four Modernizations of Premier Deng.

**What do you think of Canada?**

Canada is a lovely country. Of course, there are thousands of differences between our two countries, but the most striking is the political system, and the culture.

The relationship here between the two sexes is quite a shock to me. China is still very conservative in its attitudes; here people are much more open-minded.

Family relationships, too, are still very traditional in China — the basic unit is still the 'nuclear family'; but here the children reach for independence and their own career when they're grown up. For the



Chinese, the children will stay home to look after their parents.

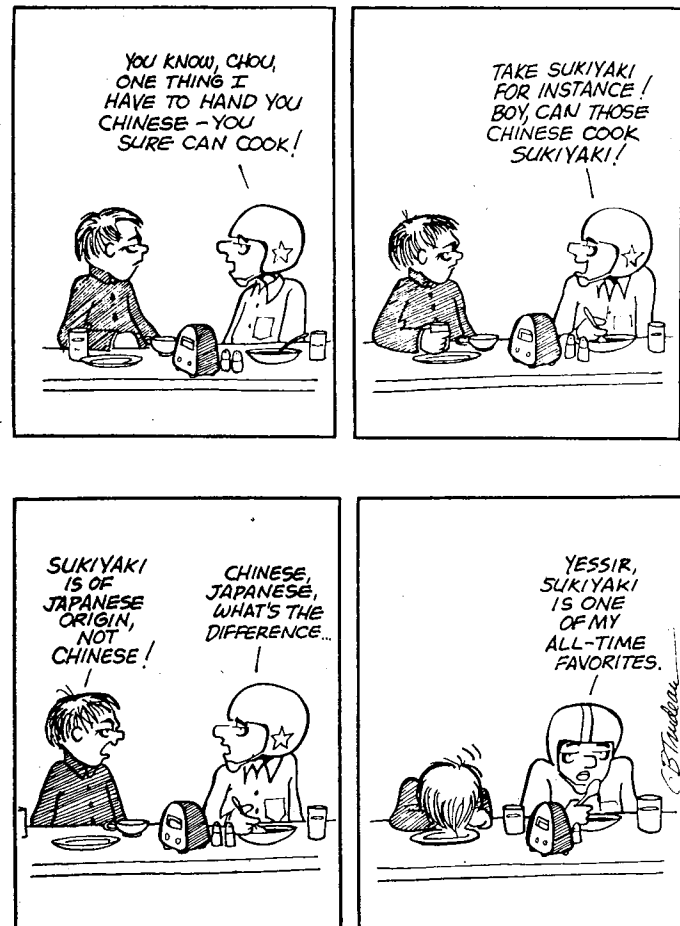
I have enjoyed my stay here. It has been a great learning opportunity and has taught me new ways to see the world. I now have a *complete view*. Although you in North America can read a lot, and have the opportunity to learn of other countries through the media, if you have not *lived* in another culture, you can never really know what it is like. I think now that I have experienced 'both sides of the coin', as it were — a more complete view of the world.

**How does our news media compare with the Chinese media?**

The information given to the people in China is now much more objective, and much more available to the public than ever before. My parents wrote to me today that they had watched on T.V. the debate between Carter and Reagan. Something like this would never have been possible during the old regime.

**Has your perception of China changed at all?**

I do not think that my views of China have changed. I still believe what I believed before I left China, but not so blindly, not so totally.



Continued on following page



## THE JOE COOL COLUMN



An article in a recent edition of *Quest*, Canada's Urban Magazine, hails Toronto as the North American answer to Paris. The article notes such awe-inspiring facts as: *L'Express*, our French-language daily newspaper, is enjoying an increased circulation of 15,000, up from the 3,000 mark where it languished just four short years ago; the audience of CBFLT, Toronto's French TV channel, is also up - to over 100,000 viewers; and finally, the author draws our attention to *La Chasse Galerie* and *La Cour Adelaide*, both of which are remarkable examples of French-Canadian institutions surviving in one of English Canada's last bastions of Anglophone Supremacy - Our Toronto.

It is indeed unfortunate to note that La Chasse Galerie is at present fighting on the losing side in bitter struggles with the bailiffs; money is in short supply and La Galerie's Directrice, **Micheline St. Cyr**, is worried that La Chasse will be closing its doors for good three months from now. La Chasse survives on private donations and, simply, not enough people want to give enough money.

'La Chasse Galerie is not an association,' she says, 'but a spirit. Art is a good way to express yourself, and with it, language becomes secondary. We stress programmes for children to give them the sense that French is not a foreign language, but a language of communication that they will use for the rest of their lives.'

Unfortunately, Mme. St. Cyr's French-Canadian environment for the arts in Toronto is an unwilling participator in the example that overcoming a prejudice against a language or a culture is only one step in the struggle for recognition. Getting people to *pay* for that culture is the second step.

According to Mme. St. Cyr, there remains one last hope for La Chasse: the government. A public grant would put the books back in the black, and the patrons back in the pink.

Let's hope our nearsighted federal administrators are farsighted enough to see what we'll all be losing if La Chasse is allowed to die.

Continued from preceding page

I see now that no society is perfect. Whereas two years ago I would be told that a certain society is perfect, I can see now the advantages to each of our systems, but also the problems which must be faced and the undesirable parts which should be altered.

***How do you compare Glendon with York, our parent campus?***

I lived in Founders' College in York Main for my first half-year. I moved because Glendon has a better academic atmosphere — the residences and the classrooms are so close and people are around all the time. Glendon is more human, more personal.

I don't know if any of you insomniacs out there have been watching **MTV's All-Night Show**, but if you haven't yet had a chance to check it out, you'd better do so pretty soon.

**Johnny Lombardi's** bold experiment in the world of multicultural programming seems to be firmly standing on its own 2 feet now; it's pretty surprising to note the high content of non-English floating throughout the day's programming.

But before we start engraving Lombardi's name on any plaques, we should give the station another few months. Remember it didn't take long for almost *all* of the promises made to the **CRTC** by **Global TV** to be swept under the carpet, including their promise of alternate news broadcasts at 10pm.

Remember also **CITY TV**. The *Baby Blue Movies*, which have long since gone the way of the bussel, may not have been the ideal alternative in TV programming, but they *were* a bold experiment. Especially for Toronto.

As for the All-Night Show, it's interesting to note that the only non-English programming seen so far has been a five-minute Italian comedy where the only dialogue was monosyllabic grunts and groans.

What I can't help wondering, however, is how long the spontaneity and ad-lib humour will last on this insomniac's refuge; either *Big Bucks* will get their foot in, or the whole show will become so popular it'll be '*regulated*' out of existence — witness the great *Gene Taylor* matinee ramblings on City just six short years ago. Or more recently — *Saturday Night Live* — now just a big business for NBC, and an even bigger bore for the viewers.

So remember you heard it here first, folks.

And if you want to catch a laugh out of the tube, check out the All-Night Show; you'll soon wonder why you're wasting time sleeping.

***What will you do when you get back to China?***

I could be either a teacher in a university or a research institution, or perhaps engaged in foreign affairs, like diplomatic work.

***If you were to give one piece of advice to Canadians, what would that be?***

The sense of individualism is too strong. That is, to some extent, good, but if everyone thinks too much of himself then the people and the country will fall apart. People are looking out too much for their own personal interests.

No one can live alone — he has to be a cooperative part of the community. We must be more conscious that we live in a *collective* society.

## ZIMBABWE AT THE MOVIES

Boxing has long been a preferred topic of film. In the 40's and 50's, it seemed just about every other movie dealt with pugilism. **John Garfield** and **Marlon Brando** had the plum fighting roles in those days, starring in black & white films which captured, for the most part, the seamy side of this mob-dominated sport.

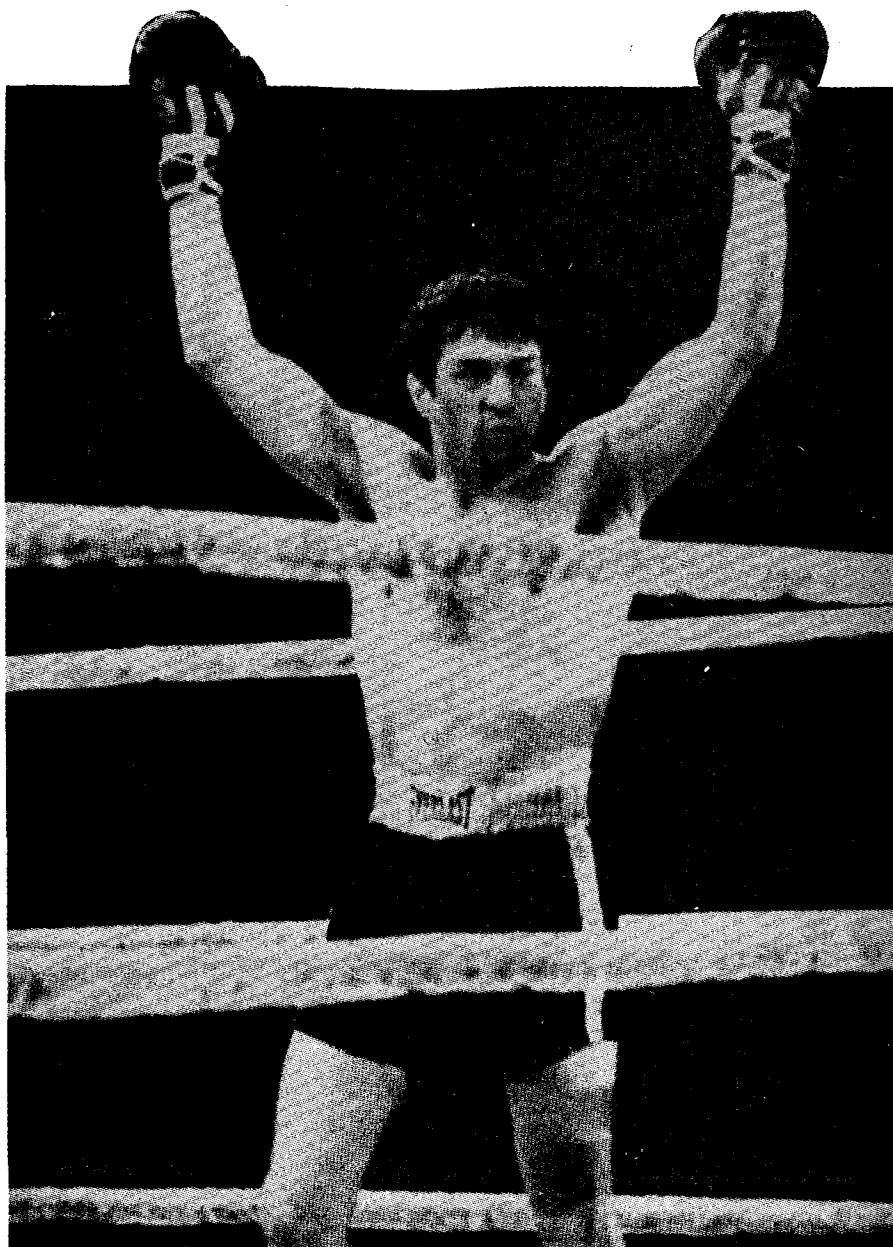
Boxing films have experienced a sort of mini-renaissance these days with the release of **Rocky**, **Rocky II**, and soon, **Rocky III**. But to include **Raging Bull** in this contemporary revival would be to miss the point of the movie. Its director, the amazingly gifted **Martin Scorsese**, has clearly ignored the cutesy-pie **Sylvester Stallone** approach and has instead sought his influence in the very roots of the idiom - the early fight films.

The result is one of the finest, most well-acted and filmed boxing movies of all time. **Raging Bull** is based on the true-life story of **Jake La Motta**, one-time middleweight champion of the world. Not surprisingly, this role is interpreted by the incomparable **Robert DeNiro**.

What we have here in effect is a continuation of DeNiro's performance in **Mean Streets**, another Scorsese film. DeNiro played the part of Johnny, an enigmatic, self-destructive, obnoxious punk who is fast heading towards a fall. In **Bull**, this character is continued in the person of LaMotta. LaMotta is also enigmatic, self-destructive, and obnoxious. And by the end of the film, he's what a punk becomes with age - a bum. The only difference is that Johnny's fall was in the streets, LaMotta's in the ring.

**Raging Bull** (filmed in black & white) opens with an almost surreal shot of DeNiro stomping around like a caged animal inside the smoke-filled ring. This foreboding image is one of an icy, quiet hell.

The rest of the film traces LaMotta's rise and inevitable fall in boxing as well as in his personal life. DeNiro's great performance headlines an equally great performance from among the supporting cast, especially **Joe Pesci** as LaMotta's brother.



LaMotta is not only obnoxious, but paranoid as well; paranoid due to the underworld's potential control over his career as well as over his wife. He looks for clues everywhere - when she innocently mentions that his upcoming opponent seems like a *good-looking fighter*, he jumps to the conclusion that she's cheating on him. In the microcosm that is boxing, women must look good, shut their mouths and, above all, not so much as look sideways at another man.

The fighting sequences themselves are alone worth the price of admission. The images and sounds coming from the ring are ghoulish, horror-filled

and devastatingly graphic. Scorsese every so often plunges the noisy ring into a chilling silence, the only sound being the echo-like stomp of the boxers. This device places the viewer right inside the ring with the boxers.

Although there are some tender moments in **Raging Bull**, it is for the most part a highly unsympathetic look at LaMotta in particular and prize-fighting in general. The director, screenwriter and actor team of Scorsese, **Paul Schrader**, and DeNiro combine to make this film a depressing yet unforgettable indictment of boxing. Not for the faint of heart.

# I COPIED THIS ARTICLE

by **Joseph Holmes**

— Thinking of taking the easy way out? December's almost here and you haven't even *started* those four essays yet. You went skiing during reading week and now you're even farther behind than you'd expected. Think how easy it'd be if *someone else* wrote those essays and left you free to study for exams....

But stop. Think also how painful it'll be when you're caught. According to **Jennifer Waugh**, Student Programmes Officer, about half a dozen plagiarism charges are brought each year against Glendon students. The figure would be much higher, but many professors choose not to report offending first-year students, believing that the offense was committed out of ignorance of the rules rather than on purpose. The most common alternative for the professors is merely to

assign another major paper for the student to complete.

However, should you be unfortunate enough to be a second, third, or fourth year student, the penalties can be severe. If lucky, the student may be instructed to hand in a replacement essay. Otherwise he will receive an 'F' in the course, and the plagiarism charge is permanently entered on his University record. The most extreme penalty is expulsion from the University. Glendon College is, for the first time, currently holding debarment proceedings against a student who has been charged with plagiarism for the third time in as many years.

'There's not much likelihood of a student getting away with plagiarism at a college as small as Glendon,' says Ms. Waugh. 'The professors know

which of their students are capable of producing an 'A' quality paper; if a student suddenly hands in a piece of work which is far above the quality of previous submissions, it's an easy matter for the professor to call him into his office and ask him one or two questions. With that, it's easy to tell whether he has actually written the essay or not.'

Moreover, in addition to the above-mentioned plagiarism policies, Glendon College now has regulations to cover the offense of cheating. Added just this year, the new rules call for a failing grade to be assigned to a student when caught cheating in an exam. For the second offense the student will be debarred from the College.

So beware of the easy way out! — You could be *out* sooner than you'd planned!

## JAZZ by **Lee Zimmerman**

The Glendon Jazz Series came full-circle this past Wednesday as the **Glen McDonald Quartet** gave an outstanding show in the O.D.H.. As you may remember, this is the same group (more or less) that started the series off seven weeks ago.

The lineup for the closing show was as follows: McDonald on tenor sax; **Gary Williamson** on piano; **David Piltch** on bass; and last, but certainly not least, **Terry Clarke** on drums.

It is perhaps fitting that this closing show featured the very best of the musicians who played during the series. Except for the finale of the show, McDonald's sax work was amazing. The tone was crisp and precise, and his delivery was hot. He contorts his body in every which way in order to produce the sometimes raunchy, yet at other times soft and clear sounds.

Williamson (who every time I see him reminds me more and more of Donald Sutherland) was his usual cool self on piano. During his frequent appearances at Glendon, he has demonstrated a fine variety of musical styles, all of which he displayed Wednesday.

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**Cafe de la Terrasse**

**Glendon Hall - Lower Level**

In the Cafe  
Friday & Saturday  
**THE CUSTOMERS**  
9p.m. No Cover!

# WE'VE HAD BETTER HEAD

by *Tim Haffey and Erik Schasmin*

Tues. Nov. 18th, **Teenage Head** played to an enthusiastic but less than capacity crowd of students and friends in the O.D.H.

Teenage Head, having headlined their own private riot at Ontario Place this summer and having been featured in the *Heatwave* lineup, should have been a bigger draw. The less than capacity crowd could be put down to a number of factors, the most obvious being the scheduling of the show for a Tuesday or possibly a feeling that Teenage Head in their new-found glory had become stagnant.

Those who were anticipating the violent nature of previous Teenage Head performances must have been terribly disappointed. Glendon's own crack student security force (a.k.a. hockey players) was more than a match for any would-be trouble-makers. What sane person wouldn't be terrified at the sight of **Pete G.**, **Johnny O.** and company complete with official-looking armbands, menacing scowls and crossed arms?

On the other side of the coin, though, lead singer **Frankie Venom** did indulge in some noisy punkish throwing of his mike stand to the stage and certain members of the audience began to throw their beer in the general direction of Frankie's face. Aside from Frankie's occasional playful outbursts, the stage show was fairly tame. **Dean Gutwinski** must have given Frankie and Co. a stern pre-show lecture.

After an entertaining performance by the opening act, **The Shakers**, on came the Head. As a group they gave a rather lacklustre performance. They played only one one-hour set. Frankie seemed to be in an unusually sedate mood as he simply went through the motions of singing such hits as *Top Down*, *Picture My Face* and *Let's Shake*. Most of the theatrics were left to special guest guitarist **David Bendeth**. Bendeth appeared to be enjoying himself immensely as he self-indulged in the occasional guitar solo and eagerly assisted Frankie in the on-stage chit-chat department. Overall, Bendeth performed adequately, but the Head just did not seem the same without their regular guitarist, **Gord Lewis**. Lewis is still recuperating from the unfortunate traffic accident the band was involved in a few months ago. Frankie, in an exclusive interview with **Radio Glendon** prior to the show, said that Gord was still recuperating in hospital but was expected to fully recover and eventually join the band again; until that time Teenage Head have no plans for recording any new material.



Highlights of the night included: **Steve Mahon's** solid bass playing; **Nick Stipanitz's** spirited drumming and turn at stand-up lead vocals; the brilliant pairing of **Infected** and **Disgusteen** (two great songs from the **Frantic City** album); Bendeth's wandering into what sounded like the jazz part of the **Stones** *Can't You Hear Me Knocking*, during the course of *Something Else*; the packed dance floor of Teenage Head

Disappointments of the night: a terrible version of **Chuck Berry's** *Around and Around*; Frankie's drumming; too short a set and a late start.

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This was the first time that Pilch appeared with a regular bass (as opposed to his usual electric bass), and the results were exceptional. He almost stole the whole show during his numerous creative solos. He worked especially well with drummer

Clarke. The two engaged several times in a delightful bit of counterpoint, which had the crowd entranced. Clarke's work was more understated than usual; he has at times been criticized for being too brashy in his rhythms. This was clearly not the case on Wednesday.

The Glendon Liberals will be holding their 1st meeting Thurs. Nov. 27, 1980 at 3:00 p.m. in the Hearth Room. All Welcome!





LEE FOLEY  
Sports Editor

## SPORTS NEWS VIEWS AND REVIEWS

I really didn't think that *so many* people read my column!! Literally *hundreds* of sports critics (A.K.A. Glendon students) stormed the Pro Tem offices to lambast me for last-week's article. So I think I should take this opportunity to clarify a point: the Toronto Argonaut quarterback referred to *five times* as *Chuck Foley* is of course none other than *Chuck Ealey!*

It is with this in mind that we proudly present this week's *Yup-Yup Yo* award to **Linda Lisicky**, Pro Tem's very own typist, lay-out person, and all-around good girl; it was, of course, Linda and not I who was responsible for the error. A pound of flesh has already been extracted.

Turning to the Glendon sports scene, women squash-players of all levels are encouraged to participate in a **Squash Open House**, to take place on Monday, December 1, at 6:40pm. RSVP would be appreciated; the number to call is 487-6150.

Down in the fieldhouse, Cathy and Peter are now taking registrations for the Winter/Spring instructional programmes. These programmes are also recreational, and afford Glendonites the opportunity of staying warm even on the coldest winter day. By the way, it's still not too late to enrol in Scuba Diving. This programme, offered Mondays (from 8:30 to 10:30 at night) is geared towards certification of participants. If you're interested, get in touch with Cathy at the above-mentioned number.

The gym is open for a number of recreational activities, on a regular basis during the week. These sports are **archery, badminton, basketball, swimming, and volleyball**. For exact times, call Peter or Cathy.

Offered in the Winter/Spring schedule are such sports as **cross-country skiing, exercise&dance, karate, massage&relaxation, scuba diving, squash, swimming&swimming stroke improvement, tennis and yoga**. These classes

may be cancelled due to insufficient enrolment, so make sure to register, and soon!

Turning now to professional sports, reports out of Montreal and New York indicate that the Expos and Yankees (and/or Mets) are prepared to give **Don Sutton** and **Dave Winfield** a million a year and a ten-year contract, respectively. This is *ludicrous!* Sutton is almost 40 and he wants a 5-year pact. During the last few years he has experienced arm problems. To pay him *that* amount, over *that* period of time, is stupid. In the case of Winfield, who is unquestionably a talented player, the ten-year pact has been mentioned as the starting point for negotiations. The idea of this contract is simply untenable. The Yankees have already watched with horror in their eyes as a long-term contract went down the toilet (**Don Gullet** being the player in question). The lesson is clear; whether it will be heeded is another question entirely.

Time now for the **Grey Cup** edition of *Zim's Whims*. What we have here is a team with a long winning tradition (Edmonton) as opposed to a team that struggled and just barely managed to break .500 this year (Hamilton). In point of fact, Edmonton is either equal to or better than Hamilton in every category that you could name. This is not to downgrade Hamilton; they're a gutsy, determined outfit who did well to get this far. But when you get right down to it, the choice is obvious: *Edmonton by 6*.

In the N.F.L. this weekend, **Baltimore** travels to **New England** to take on the Patriots. This will be a match-up between Bert Jones and Steve Grogan. The Pats are still smarting from last week's loss to L.A., so they should come back with a vengeance this Sunday. Look for an unconverted touchdown victory for New England. Elsewhere, **Oakland** jets over to **Philadelphia** to take on the Eagles, the best team in football. Oakland and

Jim Plunkett showed some signs of wilting last week, even though they won. The Eagles should give them their first defeat since the Pasterini injury. Philadelphia by 4. **Pittsburgh vs Buffalo** (at Buffalo) looks to be the game of the week. The Bills have not had too much success against the Steelers over the last few years, so this game should go a long way in proving if they are for real or not. I think they are. Bills by 2. Anytime the **Cowboys** and **Redskins** get together, exciting football is sure to result. Dallas should win rather easily this time, however. Cowboys by a touchdown.

*Record: 17 right, 15 wrong.*

## MAPLE LYES BOUNCE BACK *by Johnny Orritt*

The Glendon **Maple Lyes** staged a dramatic comeback in the third period Monday night as they battled the second place **Osgoode Eagles** to a 4-4 tie. Half-way through the game the Lyes trailed 3-0 before **Pete Gibson** tipped in a **Scotch Azarello** slap-shot to close the second period.

In the final frame Glendon took full advantage of powerplay opportunities. Gibson tallied again before Osgoode increased their lead to 4-2 with only ten minutes left. Both teams thrilled the fans with end to end rushes and long periods of non-stop play. Finally **Jimbo McDonough** broke his way through centre ice and slipped the puck over to a charging **Don Blue** who beat the Osgoode goalie with a hard wrist shot to the top right corner. With less than four minutes left the prolific Gibson-McDonough-Blue (**The Kid Line**) cashed in another powerplay opportunity. Gibson completed his hat-trick with a rising shot to the top corner after Glendon had hemmed

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the opponents in their own end for what seemed like ages.

The game could only be described as *superb*. **Phil Bouchard** (of *hockey-pool fame*) played a spectacular game in goal, for certainly the highly-rated Osgoode team had plenty of chances. The way Glendon fought back in the third period was very encouraging and the point they earned was a very big one indeed. Glendon has a good chance to improve on last year's finish. They have three games left - two against teams below them in the standings - and on December 2 will play the **Alumni Warriors**, who are currently in first place.

Everyone had a big game against

Osgoode. **Carl The Crasher Hetu** was belting Eagles all over the rink. Captain **Tim Cork** was constantly breaking up Osgoode forays into the defensive zone and carrying play back into Osgoode's end. **Andrew Fox** played a stand-out game unleashing some wicked slapshots that demanded great saves by the Osgoode goaler. To beat Alumni a similar effort will be necessary and this could prove to be the most exciting game of the season.

To cheer the Maple Lyes on in this big game the **GCSU** has subsidized a bus that will take Glendon fans up to the **Ice Palace**. This will be the occasion for a tremendous exhibition of Glendon's spirit; and like last year

it will call for a rousing post-game party in the Café.

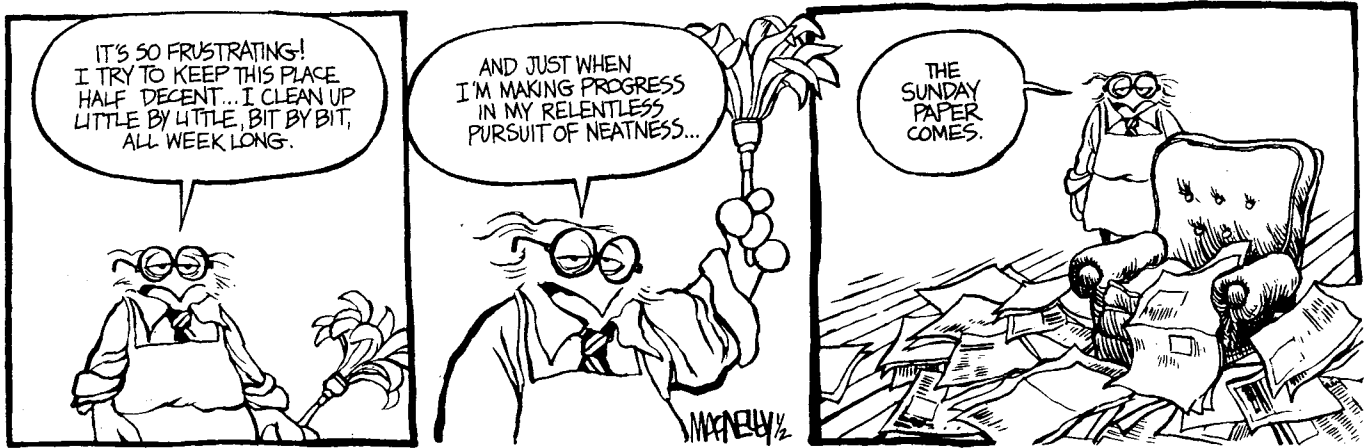
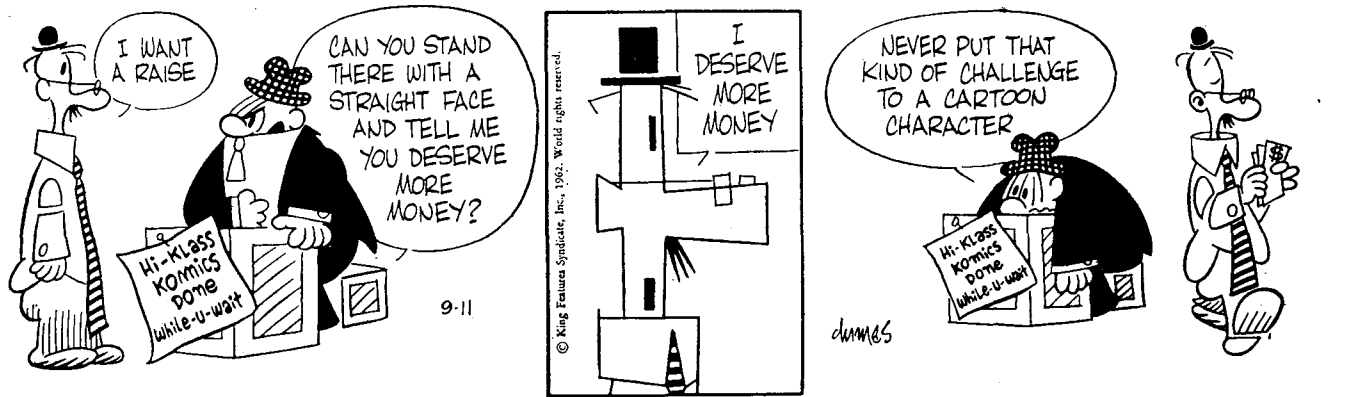
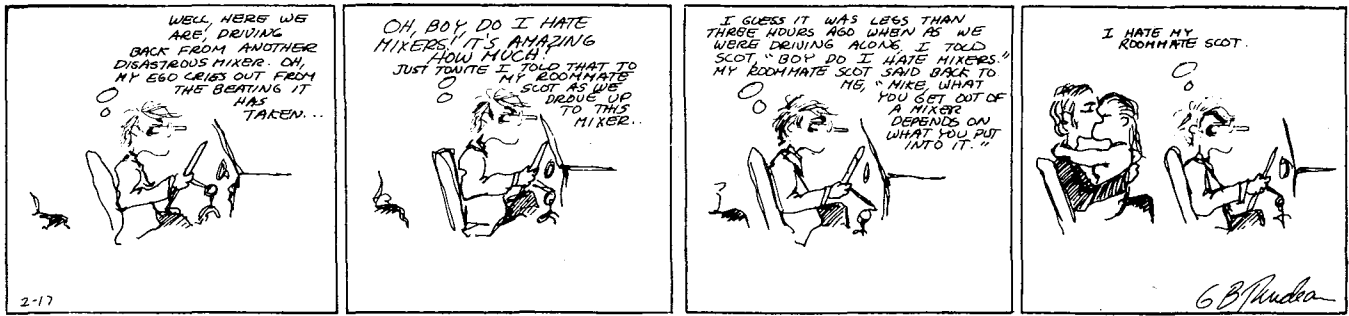
Come on out Tuesday Dec. 2 and help the Lyes bring fame and glory to our Alma-mater. The bus will leave at 7:30. See you all there.



## What to do with an empty Blue.



When you're smiling, call for Labatt's Blue.



"Nobody here seems to know how I can get back on Route 22."

## THE MOVIE BUFF

### *I DON'T BELIEVE IT!*

Do you believe that only **one** person in all Glendon knew enough to recognize the *Paul Newman* quote of last week?! Yet although multitudes upon multitudes came rushing in to scream out their answer (which was invariably 'The Hustler!'), only **Mark Smith** was astute enough to recognize **Cool Hand Luke**, the 60's version of **One Flew Over The Cuckoo's Nest!**

So enough is enough! No more enigmatic movie quotes (at least for this week)! Instead, tell me in which movie George C. Scott stood up and advised us all:

*'No damned son of a bitch ever won a war by dying for his country!..... He won it by making the other damned son of a bitch die for his!'*



## THE ROVING EYE

*by Larry Organ*

This week the *Roving Eye* travels into the men's washroom to surprise **Vikki Ibbotson** doing her thing — really caught you off guard, eh Vikki? Heh heh!



Editor's note:

Strangely enough, since delivering this photo, **Photo Editor Larry Organ** hasn't been seen. Applications are being accepted immediately to fill the vacated position.

