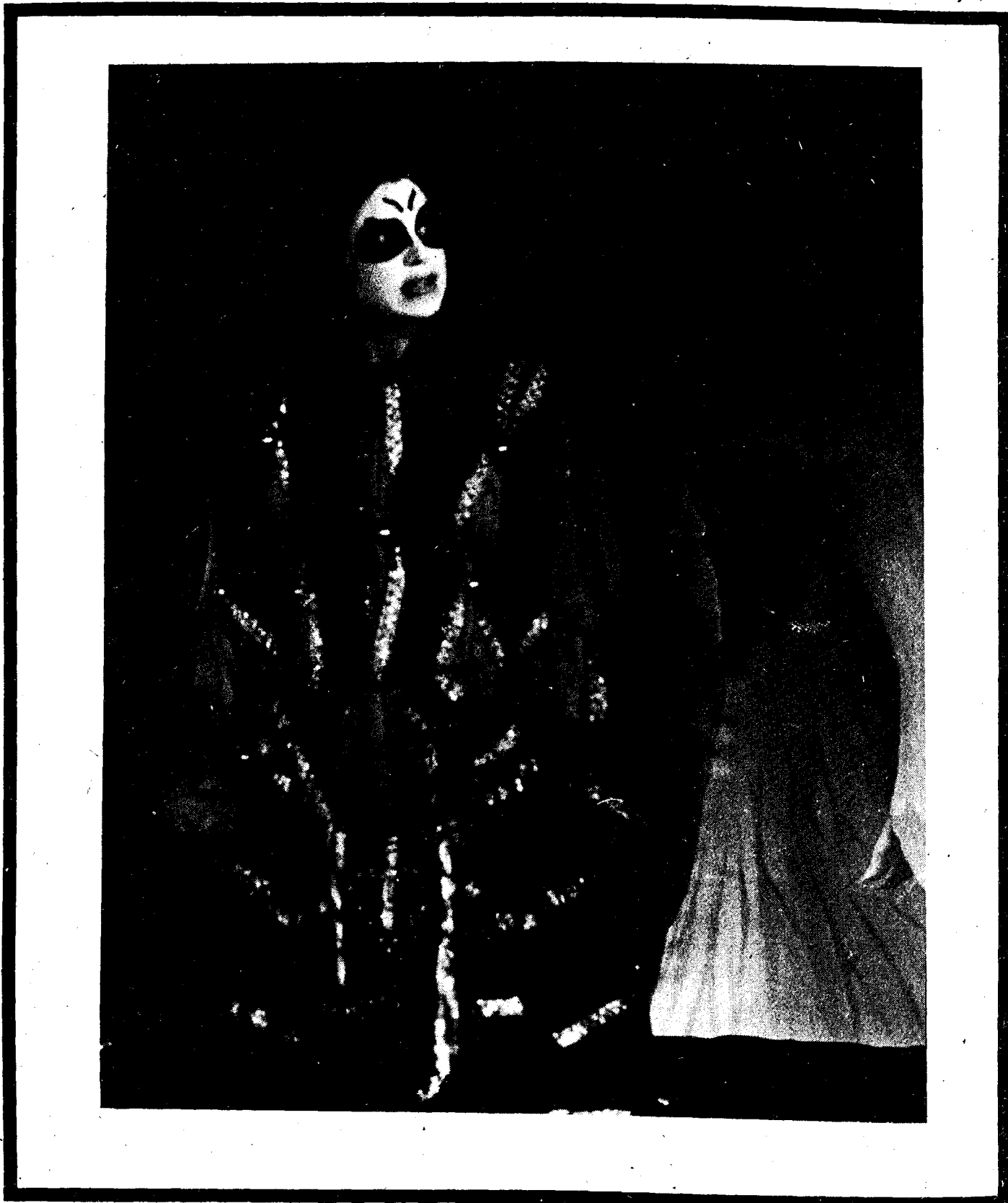


pro tem

VOLUME 13, NUMBER 22

TORONTO, MARCH 14, 1974



Frankie chosen as PRO TEM editor

The basic criticism of this year's PRO TEM by members of the student body has been the lack of Glendon content. Too many editions have contained only Canadian University Press articles, stories out of other newspapers and reports concerning events happening outside the Glendon community.

It was upon this basic point that John Frankie based his campaign for the editorship of the newspaper. Along with this he promised a fresh and original format, a paper filled with articles about people and activities at Glendon, written by Glendon students. But he in no way suggested that Brock Phillips was in any way the culprit behind the non-Glendon content. Mr. Phillips was forced into the unlucky position of employing the CUP and other newspaper services

to gain stories because he was not given support from the student body. There were not enough student articles coming in to fill the paper. On this point Mr. Frankie vowed to do his best to generate interest and place more people on the PRO TEM staff. He cited his experience in other affairs in which he was forced to organize and hassle people into performing different duties and he felt confident he could achieve the same ends when hunting student stories.

Further, Mr. Frankie expressed the view that there was a need for more French content on the Glendon scene and he was confident that his association with a number of Francophones would bring him success in attaining French articles.

Mr. Frankie was complimentary toward PRO TEM's entertainment cover-

age, stating it was interesting and informative but offering new ideas for its improvement and still plugging for Glendon content. He contended that the sports page would maintain the high standard it has enjoyed under Brock Phillips, but added that more low key, down-to-earth articles would be incorporated to appease those dissenters who disagree with the paper's long-standing policy of humorous sport reporting.

The new editor has been at Glendon College for 3 years and is a 3rd year English and History major. He has been actively involved in athletics on the participatory, administrative and coaching levels both at Glendon and other associations. Mr. Frankie is also involved in Dramatic Arts and has been part of a number of productions at Glendon. He claims

to be fair, openminded and states that his most positive characteristic is his "quiet individualism".



New editor John Frankie making his acceptance speech.

pro tem

Bennett

After five months of legal proceedings, Peter Bennett was found guilty of common assault arising out of an incident at the Artistic Woodworking picket line on October 9.

The case finally came to trial on March 5 and the judgement was given on March 7. The crown alleged that Mr. Bennett made a turning motion and jabbed P.C. Clarke in the lower right part of the ribcage with his left elbow. The only crown witness, however, could not substantiate this story because he was standing about five feet to the left and slightly behind P.C. Clarke and therefore was not in a position to see



93625 Peter Bennett poses just before being sent up the river.

convicted

the alleged offence

The defence, however, could not prove that Mr. Bennett only made a pushing motion from the force of his being slightly off-balance.

In his judgement, Judge Clooney chose to believe the testimony of P.C. Clarke. Citing his previous good character; his lack of a record; as well as his present status as a student; Judge Clooney gave Mr. Bennett an absolute discharge (no fine, jail, or probation and the record can be erased after a year). Mr. Bennett is presently conferring with his lawyer, J.A. Hoolihan, concerning the possibility of an appeal.

Election

'74

Vote

today!

COSA interviews 2: Ron and Réjean

by Derek Watt

Last Friday COSA finished interviewing applicants for the position of Dean of Students and Master of Residence. Ron Sabourin and Réjean Garneau were the last candidates questioned by COSA and members of the Glendon community.

Ron Sabourin emphasized that "education outside the classroom" would be an important concept he would use as a guideline, if he were appointed Dean. He favoured "more of biculturalism" on campus to support the concept of a "bilingual" college. The bicultural programme of the present administration should be continued, but with more emphasis on student participation in the direction of new ideas. He had no particular plan for new programmes; however, he said he favoured "low-budget experimental activities" especially from the students to promote "education outside the class".

One area of concern where Ron was outspoken was the position of dons. "Dons are useful" as long as they were "not of the same mode", that is, not of the same line of work. "A don at times has to be a policeman as well as a good friend and counsellor. There is an inherent conflict in the role: he has to gain the confidence of the student while being responsible to the Master of Residence." It was because the don had to be the first line of authority that some "distance" from the students would be necessary; therefore, the senior student (3rd and 4th year) would be unable to cope with this "problem of distance" and be unable to perform his duties as don.

Ron did not see day students as alienated from Glendon just because many day students were Torontonians and as such had activities outside Glendon would be no reason to consider them alienated. But to create community spirit would not be the sole task of the Dean; the Student Union has a responsibility too. Teamwork would be necessary to have "the initiative in keeping students aware." One of the problems encountered in conjunction with the day student involvement in activities was the "poster pollution" which only increased the communication problem.

Réjean's main concern if appointed Dean was to personalize the office even more and to place less emphasis on the Dean's role as administrator. Students, he thought, should have a greater role in consulting with the Dean on areas such as discipline. He would democratize the situation by forming a student committee to help decide discipline and to ensure that there was a day student problem (He was of the opinion that the problem was not great.) he would ask the day students with the help of resident students to sit on this consultative committee. Asked whether forming more committees was not creating more "red tape", Réjean disagreed saying that the "consultation committee was a valuable means of communication."

Furthermore, Réjean saw it as a major priority to have the students exercise more responsibility, for example, with the Pipe Room Board. The Dean's position was not that of

a "problem-solver, but of a co-ordinator of activities."

As for the question of residence, Réjean advocated integration of male and female residences if the students themselves supported the idea. Integration has proved successful in B and D Houses Wood, he said, and next year it seemed likely according to the present Dean and Master of Residence that B and D Houses Hilliard would be integrated. Réjean felt that the dons should have some "distance" from the students, in other words be a "detached figure". But Réjean was the only candidate to express a willingness to experiment with one or two senior students as dons, "if chosen very well, to avoid problems."

While Ron Sabourin stated that the position of Dean of Students and Master of Residence should not be split because it would increase red tape and hinder communication, Réjean was more agreeable to a split of the duties. He would prefer to be Master of Residence because with his three years experience as a don he knows the problems associated with residence life and would be "much more comfortable."

Ron impressed everyone with his firm stand on all questions asked, but for me and a few others Réjean presented himself as someone who could personalize the administrative office. Although Réjean encountered language difficulty, he impressed me as a sincere person whom I for one would like to see as Dean of Students and Master of Residence or if COSA decides to split the duties, as Master of Residence. Now it's all up to COSA and Principal Tucker.

NOTICE

NOTICE: THE FROST LIBRARY WILL BE OPEN ON SATURDAY EVENINGS UNTIL MIDNIGHT FOR THE REMAINDER OF TERM

Contest! Contest!

The Glendon College Publicity Committee will award \$50 to the student who designs the best poster for promoting our full-time programme of study.

The poster should measure one and a half by two feet and be adaptable to a suitable test. Deadline for entries is April 15.

"We're looking for something eye-catching and pleasant to look at", says public relations director Toni Silberman. "Simplicity with a dash of sophistication...", she says, "often combine to create a striking poster."

More information is available at Ms. Silberman's office at the Counselling Centre, or by phoning her at 487-6154.

How is your course going? Time for a change?

by Lise Padanyi

Each year the Glendon Students' union puts out their own questionnaire which is different from the ones you have seen up to this point within each department. All courses are evaluated at all levels and all the results are published in our Handbook over the summer months.

Last year there were a few severe errors in the published results which brought about considerable criticism from several faculty members. It was so imperative to have errors eliminated and to come up with sound results.

Under the auspices of the computer division of York Main this can be accomplished with results for each question, each section of the questionnaire, each course/professor per questionnaire returned. The questionnaire is now in the printing process. What changes, if any do you wish to envisage for the following year in the courses you have taken? Would you recommend the course to a friend? If so, why? If not, why not?

The questionnaires will all be back by the 25th of March which will be Your Evaluation Week. It's up to you to make the changes. No-one will see the results of the questionnaire until all final marks are in so your responses will not jeopardize your marks. Take serious thought into the matter and, **FILL OUT THOSE QUESTIONNAIRES.** You have the right to express your opinions - use it!

COMITE DU COLLEGE SUR LE BILINGUISME

Le Comité du Collège sur le Bilinguisme a commencé à se réunir régulièrement à 19h00 le lundi dans la salle "Fireside". Tous les membres de la communauté de Glendon sont invités à assister aux réunions, à présenter ou envoyer des exposés, à discuter sans formalité avec les membres du Comité, qui est constitué comme suit:

Secrétaire - M. J.A. d'Oliveira,
Membres - Mmes Marie-France Silver, Anne Meggs, MM. Brian Bixley, Marc Duguay, Serge Leclerc, Alex Macleod.

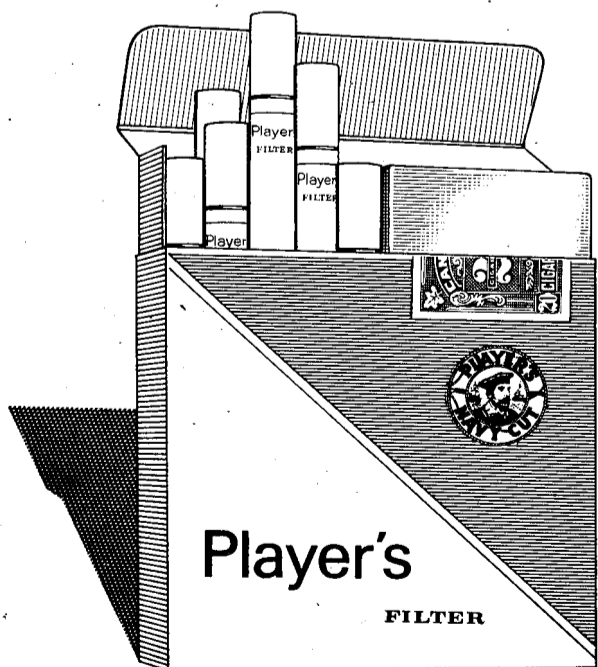
Les exposés écrits peuvent être remis au secrétaire dans la salle C102. Tél. 6211.

COLLEGE COMMITTEE ON BILINGUALISM

The College Committee on Bilingualism has begun regular meetings on Mondays at 7 p.m. in the Fireside Room. Members of the Glendon community are invited to meet with the Committee; to present or send briefs; to make their views known informally to the Committee members. The Secretary of the Committee is Mr. J.A. d'Oliveira. The members are Ms. Marie-France Silver, Anne Meggs, MM. Brian Bixley, Marc Duguay, Serge Leclerc, Alex Macleod.

Written submissions may be sent to the Secretary, Room C102, tel. 6211.

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In your own time.
On your own terms.
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taste of Player's Filter.*



A taste you can call your own.

Energy policy

unresolved by 254

by Peter Bennett

Rick Schultz's Political Science 254 simulated federal-provincial conference on social security and energy concluded late Sunday afternoon with only limited consensus on the issue of oil pricing.

The conference began on Saturday morning with the opening statements by the provincial leaders. At that point the discussion centred around the government of Canada's proposal for the implementation of a Guaranteed Annual Income. The proposal called for the implementation of a guaranteed annual income for all Canadians over 18 years of age, and landed immigrants; to be based on a negative income tax for supplementary income earned; and to be solely financed and administered by the federal government through revisions in the taxation structure to make it more progressive.

Needless to say, the provincial delegations could not accept this and made a unanimously agreed-upon counter proposal which would have imposed a Guaranteed Annual Income, the financing and administration of which would have been subject to negotiation between the provincial government and the federal government and with the provision of an opting out formula with full compensation.

Since the federal delegation did not feel that a minimum national standard could be guaranteed under such a proposal, and since the proposal would have the same "patchwork" effect as all existing welfare programmes, the proposal was rejected. At this point, the federal government adjourned Saturday's session to the Senior Common Room.

Sunday's session on energy began in the same fashion with the opening statements by the leader followed by the federal government's proposal for an oil and gas policy which called for a national marketing board to buy oil and gas going out of provincial boundaries and sell it to the rest of the country. In this way, the board, by charging one price, would subsidize the eastern regions while they still depended on foreign crude oil.

When pressed for a price the federal government proposed a domestic price of \$6.00 a barrel, with 70% of the revenue going to the federal government and 30% to the producing province. Alberta countered with an offer of 80% of the world price with 75% of the revenues going to the producing province and 25% to the federal government. The consuming provinces then coalitioned with the federal government's proposal of \$6.00 per barrel and a 50/50 split of the revenues. Alberta and Saskatchewan opposed this compromise and consequently, the federal government withdrew its offer of a parliamentary investigation into freight rate disparities and invoking its constitutional right, expressed by all provinces in their opening remarks declared that the price system would take effect on June 30, the day the present freeze on prices ends. At this point, the conference was adjourned.

pro tem

Only as good as the community it serves.

PRO TEM is the student weekly of Glendon College, York University, 2275 Bayview Avenue, Toronto, Ontario () Opinions expressed are those of the writer. Unsigned comments are the opinion of the paper and not necessarily those of the student union or the university. PRO TEM is a member of Canadian University Press and an agent for social change. Phone 487-6136.

Editor, Brock Phillips; business manager, Greg Cockburn; entertainment, Larry Mohring; sports, Brock Phillips; cartoons, John Rose; photos, John H. Riley staff at large, Anne Meggs, Andrew Nikiforuk, Charles La Forêt, John Frankie, Pat Phillips, William Marsden, Steve Godfrey, Cindy Randall, Steve Barrick, Peter Russell, Bear Lamb, Rhonda Nissenbaum, Frank E. Yofnaro, Jaffy Baganetti, Sylvia VanderSchee, Barbara Munro, Ann Marzalik.



"It must be Spring...the library's full..."

'The Merchant' controversy

"RELAX AND ENJOY IT"

To the Editor:

This is just a letter to attempt to clear up a few very popular misconceptions which arose from the so-called review of "The Merchant" by Mr. William Marsden. I say "so-called review" because it was not a constructive critique of the play but rather a poorly disguised hate-letter against the Dramatic Arts Programme and its director Michael Gregory. Such irresponsible journalism should not be permitted in any publication. The "review" was erroneous and slanderous.

Though Mr. Marsden starts off quite well, why is it that I feel that I have read all this before in an out-of-date- Encyclopedia Britannica? It might be because all of the views expressed by Mr. Marsden have recently been completely refuted by such eminent scholars as Eric Bentley and Robert W. Corrigan. The genre of "The Merchant" is farce not comedy. The difference between the two is not small but very great indeed. I will not give a pseudo-intellectual treatise of Farce but suffice it to say that plays of this genre are not played for Truth or Reality but purely for laughter- laughter at ourselves or at the foibles of others. The scenes, episodes and characters flash before us in rapid succession like a cartoon or a comic book. Don't look for hidden meaning.

Relax and enjoy it!

Contrary to Mr. Marsden's belief bringing off a farce successfully requires tremendous effort by actors of any skill. Their talents are developed and a sense of timing, delivery and company playing are inevitable results. The bawdiness, leering and "crudity" are an essential element of any farce and are written into the text. After all, sex and money are the concerns of any age.

If Mr. Marsden did not approve of the choice of play...fine. That is his opinion to which he is entitled. Many other people on campus share his opinion that they did not like the choice of play, but they still greatly enjoyed the PRODUCTION. There is a difference. But to dismiss the actors as "mediocre to bad" is not only untrue, it is unfair. A lot of thought and planning went into the production and it was a community effort. Contrary to popular opinion again, Michael Gregory is not a dictator, nor is he a puppet-master. An actor has control over his actions and his delivery. But, of course, anyone not in attendance at rehearsals could not realize this.

Now, if anyone is still reading, a few words about the Dramatic Arts Programme. The programme is open to any member of the York- Glendon

community, past or present. If one of the secretaries or grounds-workers wanted to take part in any aspect of the various productions, they could. The group is not elitist any does not require any special qualifications. It is open and always has been open to any one who wants to participate. It is probably for this reason that the Dramatic Arts Programme has more people involved (upwards to 100 active participants) than any other activity on campus-bar none! It is all very well to criticize and demand changes-different directors, different plays, more Canadian, etc., etc., but the only way you can bring changes or improvements about is not with the type of vitriolic backstabbing we have read, but by active participation. To be trite about it, the Dramatics Arts Programme is You. People would not be brought in from the "outside" (isolationism, anyone?), if there were those on campus who wanted to do the job and could do it equally as well.

I've just about run out of steam but anyone who has any questions about the production or the D.A.P. is general is welcome to call me at 484-9673.

Yours Truly,
Charles Northcote

"I'M NOT IMPRESSED!"

In last week's Pro Tem, Michael Gregory's "The Merchant" was criticized quite harshly by William Marsden. Upon reading the article and having seen the play, it was easy to see that Mr. Marsden is very anti-Gregory and therefore a little extreme in his criticisms. This bothered me quite a bit, but naturally not as much as it did the members of the cast. However, the next day another review of the play appeared in Excalibur, one which praised the very ground that Michael Gregory walks on. It too was somewhat extreme in the other direction, and, on the whole, was not an extremely well-written article.

This is where I get to the part that really irritates me. Someone, undoubtedly one of the members of the cast or crew, decided to let the entire Glendon community know that "The Merchant" was great. The article was photocopied and posted just about everywhere, including the front door of Glendon Hall. This, in my opinion, was done in extremely poor taste. A much more subtle approach would have been to make Excalibur more available to the students here at Glendon. With me, the question is no longer about the merits of the play, but on the childishness and immaturity of certain "responsible" members of the Glendon community.

Respectfully Yours,
Charles Laforet

Sport reduced to a consumer - producer status

Sport is fast becoming 'big business' in Canada. The past 30 years have seen a tremendous mushrooming of the spectator sports industry in Canada, and in Toronto especially. This past year Toronto was given a second "national" hockey team; this fall the Toronto entry in the World Football League will swing into action.

Canada, in fact, lags behind the United States in its emphasis on "big time" spectator sport, but the sports industry and the relatively few who own it in Canada stand to make a great deal of money through expansion. No longer is sport a game designed to be played for enjoyment; now we are conditioned to watch it—an inactive pastime.

One University of Toronto coach said last year that we are "probably only 25 years behind the United States" in its emphasis on big time sport. However, we seem to be closing the gap rather quickly.

The following feature is reprinted from the book **Rip Off the Big Game** by Paul Hoch. Hoch, a former post-doctoral fellow in physics at U of T, analyzes the politics of big time sport in his recent book published by Doubleday Anchor. Much of the article centres around sports in the United States, but Hoch makes use of some Canadian examples to indicate that Canada is not that far behind. Big time sport in this country is less developed, more subtle in some cases, and owned by fewer people, but it is still quite widespread. The relationships that Hoch sees between producers and consumers in US sport can also be found in Canadian sport.

By PAUL HOCH

In evaluating the successes and failures of the so-called "jock liberation movement," we have to keep in mind just what these players are up against. Not just in terms of authoritarian athletic institutions, but in terms of the relative isolation, narrowed world view, and distorted self-identities imposed on the athletes themselves. Not just by one coach. But usually by their whole athletic upbringing.

From the first time our aspiring athlete made it to his first schoolboy or little league team, he had to keep his hair "neatly trimmed," possibly even in an army crew-cut. Already he was being set aside, made to *look different* from other kids. More than likely all of his friends would tend to be fellow athletes or athletic boosters. If he was good at the game, his girl friend may even have been a cheerleader.

By the time he was in university he may have been living in a separate athletic dormitory, eating his meals separately, certainly taking separate (and almost always, inferior) courses from the other students, possibly even going to separate parties or hanging about with a separate jock-set (most United States campuses now have "jock" fraternities).

In short, by the time he makes it to the first team of the university varsity, he is likely to be totally locked into the narrow circle of the jock world and the jock mentality, for which he was preselected. (An innovation in the selection process of late is the use of psychological testing to help choose those potential athletes who show most evidence of hypercompetitiveness, aggressiveness, and the need to fight, fight, fight to win, win).

Intellectually, the varsity or professional athlete is likely to have been held back - more or less deliberately retarded - so as to be more fully exploited as an athletic commodity. At the big-time universities, practice sessions are apt to be so long and so frequent the athletes literally don't have time for their courses. Lacking any intellectual background - even that which comes from having broad student friendships and involvements - the varsity or pro athlete literally cannot imagine doing anything that would bring him the same social rewards and prestige as sports, temporary as that prestige may be. *His whole self-identity is athletics.*

Even so, many have rebelled. But it is difficult. And those that do rebel are usually so appalled by what they see that they seldom wait around for an authoritarian coach to boot them off the team. They just quit. The odd pro footballer who does this - in George Sauer's case throwing up a \$45,000-a-year contract - gets big publicity. But thousands of high school and university athletes have done the same.

'Fit into the system or get out'

This is certainly one of the main tragedies of today's militarized, commercialized sports: They have been so brutalized by the society around them, that an athlete who really enjoys sports and wants to be something more than a jock-machine finds that there is literally no place for him. Unless, of course, he gets together with other athletes to change things.

There are those, of course, apparently content to be athletic robots. Or at least too weak to try to be anything more satisfying. The big jocks - brutalized by their coaches, exploited by their teams, put through their paces like toy soldiers - have been permitted to "make it" to the top of a mythical dreamworld in which they can play Superman.

Back in the real world, most take orders like good little tots. They have to. The labor market structure of their industry absolutely requires it (unless the players organize). No doubt all capitalists would like workers who are absolutely obedient, absolutely loyal to the company team, constantly striving to stay in shape, put out, improve their productivity, beat last year's figures, and so on. But all capitalists are not in the enviable position of professional sports owners (or even college coaches) of having perhaps as many as two score candidates for every job (though in practice they wouldn't bother to "draft" that many). Candidates who have no place else to go if the boss says their attitude is bad.

So the labor market is structured in that elitist pyramidal fashion that keeps the kids hustling harder and harder for a smaller and smaller number of places all the way up the pyramid to the pros at the top. This structure puts the sports owners and their managers in a stronger position to dictate the values of their subordinates than capitalists in virtually any other industry, provided, of course, the athletes remain unorganized.

The only thing comparable is the pyramidal structure that screens out top management in the large corporations. There, too, the victims are totally unorganized. And there too - as Vance Packard shows in *The Pyramid Climbers* - the level of brutality and emphasis on having absolutely correct bourgeois attitudes is simply incredible. Because of this bottom-heavy labor market - with a mammoth reserve army of labor always in the wings - elitist sports serves as an

ideological generator for the most neanderthal values of hypercompetitive, authoritarian, jungle capitalism.

Competition for status goals

But why do boys subject themselves to the brutality of competing, *in order* to "make it" in elitist sports? Bernie Parrish concludes his excellent inquiry into pro football *They Call It a Game* (P-293) with the remark that players "feel part of something big and important, and that outweighs logic... They're swept up in its exaggerated importance... tv makes it glamorous... Every action and reaction is subject to detailed analysis by the news media. Public awareness of the sport is acute... The aura is intoxicating; for players, it is absolutely stupifying. They will endure practically anything to be part of the team."

Nor is this an accident. Precisely because elitist sports are such a good ideological generator for the most authoritarian and competition-minded values of authoritarian capitalism, it has received constant backing and pushing over the years from the military, big business, and organized religion.

From the viewpoint of the owners, the small elite of top jocks does yeoman service. Not only do they help socialize the working class to the elitism that is so essential in keeping them divided one from the other, but they are also the perfect pseudo elite for workers to identify with - a beefsteak pseudo elite of brawn not brain, myth without power, and one completely under the thumb of the real bosses. So we learn our phony elitism.

Is the competitiveness taught by the sports establishment any less phony? The competitiveness is supposed to be directed only at the other workers, not at the management. The origin of all the competitiveness for starting places on varsity and pro teams is that same elitist split between players and fans. It is not necessary.

The money now spent on varsity teams and intercollegiate sports, for example, *could* be spent on intramural sports aimed at making everyone a player. If everyone was out playing they would have much less time to be fans. And if they had fulfilling, creative jobs, they wouldn't need to look for the pseudo satisfactions of being fans.

The competitiveness between opposing teams is also part of a pseudo world. What difference

does it really make who sports? Jake Gaudaur, Canadian Football League remarked, "It matters not lose, just as long as the vance which it's going to November 28, 1970.) He added "and just as long a important."

Capitalism, sport, and p

The question has been ed by my close friend B

One can say that the producers (players) is relation between teams but produce a product (com capitalist enterprises. I elsewhere, the product it competition." Evidence t or unconsciously come to that there is a strong ten i.e., produce the "appe while at the same time (Leonard Shecter gives sc in his book "The Jocks" petition" is, after all, on social function is serve sumers (fans) believe the obvious in wrestling mat ticularly ignorant pec appearance. The reality of hidden to them. Similarly here almost all the bettors ed, and try to figure out

"Perhaps the best proc of-competition is more i there is real competition w world championship of bo fight at all, only the comi ghosts. Yet millions actual of the Marciano-Ali compe in their seats cheering.)"

Winning is the only thing

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This becomes much cle spectacle of competition those who *own* and *sell* employ the workers (pla What they want to see is a or loses is almost irreleva pend on the appearance, not on who wins the game. man owns both teams. (ago owned three teams i League.)

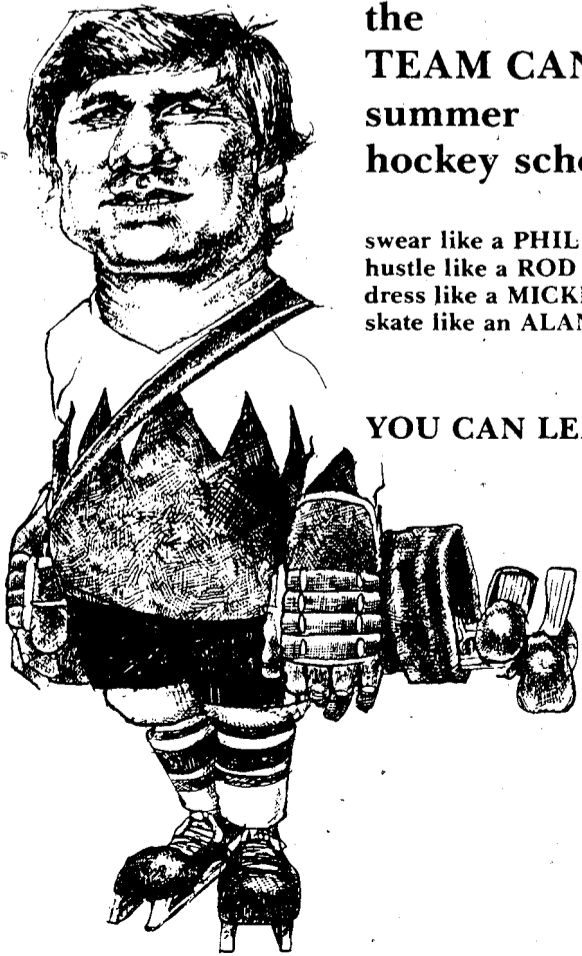
But it is just as true w owners who run one leag everyone knows that the benefits from the appeara at his arena where he coll the event that one team is provide a marketable com with another team in the teams' owners will try to team, which is a loser for of profits.

The strengthening of lo the spectacle-of-compet profits, is institutionalized whereby the weakest tea weakness on the field is reflected at the box offic choice of the new playe Canadian Football Leagu owners actually have a whereby those "losers" w are paid receipts from the

A struggle between prodi

"The real competitio appearance is (i) the producers to make the s petition between owners (although even here there that although owners in c pete for rookies, they ust veterans). In the latter ca which capitalism inevitabl markets.

There are only so (spectacles-of-competitor market of consumers fan result in owners of these s sell their products since n pose of them. Thus, whe the NFL owners opposed saw it as a threat to their p



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and who loses in missioner of the ince perceptively er you win or you aren't sure in ad- he *Financial Post*, aps should have fans think that it's

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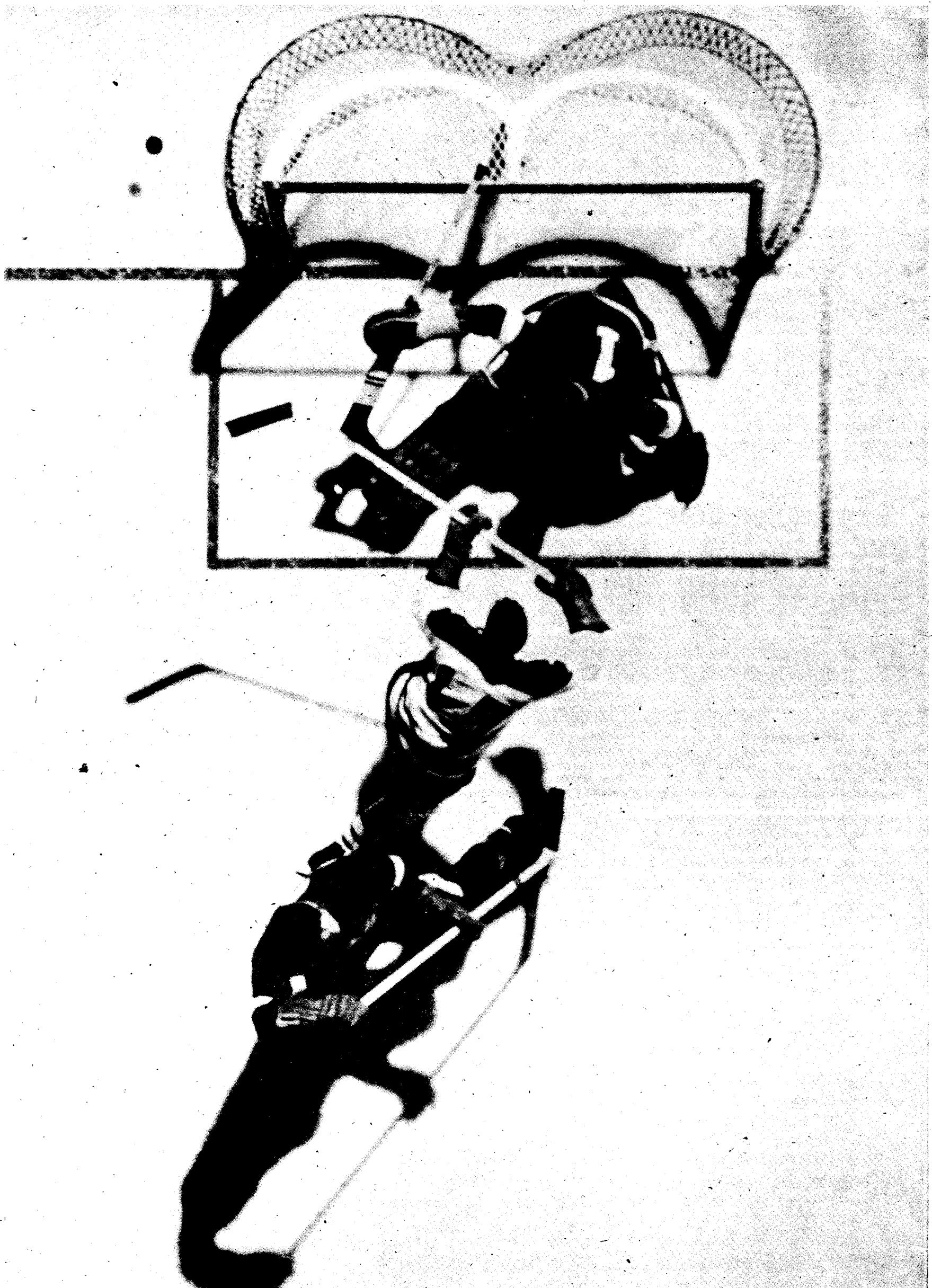
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and consumers

ich is not just atition between am, (ii) the com- posing leagues r strong evidence ng leagues com- ave a "truce" on see the problem s - saturation of

commodities ich a particular absorb. This can les competing to ill be able to dis- AFL first started, rly because they though they tried



to disguise their real interest by alluding to the quality of football, etc. The AFL, being new in the market, had to break the "brand loyalty" of the NFL consumers and therefore sold their tickets (product) at a lower price. Of course they also tried to tap new customers by going to different cities if possible. But tv makes the market almost nationwide so competition was inevitable.

"Of course once their product caught on they raised their prices, and the consumers who benefited from this short (untypical in the stage of monopoly capitalism) bout of competition were once again facing monopoly rip-off prices. This brief bit of competition also helped the producers (i.e. players). While it lasted the AFL capitalists were forced to pay higher salaries in order to sign rookies to produce the same quality spectacle-of-competition and prevent them from going to the NFL. So there was a price war for a short period in which some producers and consumers were the beneficiaries.

"If the NFL had had the power to keep the AFL

out of business, and thereby protect their right to exploit the market as a monopolist, they would have done so. But the AFL was able to make it a battle. Therefore, like all good capitalists, the owners of both leagues realized that their competition was only benefiting the consumers and the producers, and unlike the spectacles they sell, they decided they would *both* be winners.

Thus, in contrast to the ideology they perpetrate, in true monopolist fashion they decided to merge. This way they could agree to share the market, raise their prices together and ensure the continued rip-off of the consumers (fans). They could also stop the situation which put the producers (players) in a stronger bargaining position. When the two leagues were competing the players could in theory play one off against the other and get slightly better salaries. But once the leagues merged the players were again faced with only one possible employer, since they would now all be subject to the same draft and same monopoly.

"It is important to see that in their behavior as capitalists in the monopoly stage of capitalism, these owners *avoid* competition with each other at all costs while, at the same time, they sell a product whose main ideological function is to perpetrate the belief in competition."

It might be added that whenever the players suggest that the reserve or option clauses that bind them to indentured servitude for one owner be discarded, the owners bashfully retreat behind the veil of their pretended competition and claim that this would mean that the richest team would sign all the best players. At the stage of monopoly capitalism, this is simply nonsense. If there was any danger of this happening, the owners would simply collude to stop it. They could, for example, pass a statute preventing any given team from signing more than a certain number of players from other teams each year. Because General Motors is richer than Chrysler does not mean that they sign all the best engineers. They are all in the game together.



Cameron McKay, John Frankie and Barbee Laskin contemplate Everyman's fate in last week's Dramatic Arts Production.

'Everyman' acclaimed

by Stephen Godfrey

This production by Michael Gregory's 425 English class, coming so soon on the heels of "The Merchant", was in many ways superior to that production. Most people (myself excluded) have read this classic moral play and it was an ideal play for performance. Of just the right length, there is a lot of opportunity for good acting, especially when each actor plays more than one role, as was generally the case here.

John Frankie as Everyman had a grueling part to memorize, and managed it without any visible technical mistakes. Although his death scene was not as emotional and dramatic as it might have been, and he seldom changed the volume of his delivery, he was always convincing and the countless times he was called on to react with expressions of pain, anger, and disappointment were carried off exceptionally well.

Of the other parts, Barbee Laskin as Death (and a beautifully contrasting Knowledge) was the most striking. But it was the performance of Judy McCullough as Goods that was really different. Aided by a clever and colourful gold costume, she was both gently seductive and affectionate as the part demanded. She was so at ease on stage and seemed so sincere in her laughter and emotion that she seemed not to be acting, and the audience was particularly quiet when she was on. The Pipe Room is hardly the place to determine stage presence, but it certainly seemed like the real thing in this case.

Although there were one or two off-beat interpretations too trivial to mention, there was not a really weak member in the whole cast. What was more important is that the acting styles were all fairly consistent with each other and the tone of the play, which certainly could not be said for "The Merchant". No one over-played, and everyone actually acted with each other and not alone.

The production possibilities of the play were exploited to the full. The set was simple and functional but very striking, particularly with a large central painting and the effective use of dry ice. The lighting was excellent, especially with the candles and orange lights in the last scene, which made the tableau look like a period painting.

Although the budget was certainly more than the average 253 production, it was a fraction of that for "The Merchant". The fact that it was so striking and expensive-looking is mainly due to the elaborate costumes rented for a nominal fee from Pocoli Ludique Societas, and the really excellent makeup. Each costume was exactly suited to each character, and undeniable added to the ef-

fectiveness of Goods, Death, and Strength, among others.

The direction by Peter Russell was smooth and sometimes original. The penance by whipping of Everyman was dramatically done (and particularly well acted), as was the idea of having the characters each blow out their candles one by one as Everyman dies.

This was an exceptional production, especially considering that it was completely student produced. It was far more competently done than any other 253 production this year, and although it may not be fair to compare it to the big-budget "Merchant", with its company of over 50 compared to the twenty involved here, such comparison is to its complete advantage.

BOOK REVIEW:

by Stephen Barrick

"Getting Even", by Woody Allen, Random House,

"I don't believe in an afterlife although I am bringing a change of underwear."

Descartes? Kierkegaard? Sartre? Would you believe Woody Allen? Woody Allen, script-writer, producer, off-beat comedian is "Getting Even" with his first 'literary' effort. This book consists of a collection of articles which have appeared previously in popular magazines (The New Yorker, Playboy, etc.) over the past several years and the pieces encompass everything from Count Dracula to a somewhat dubious expounding on God.

Allen's peculiar brand of humour will be familiar to anyone who has seen his movie offerings of late. "Bananas", "Play It Again, Sam" and "Sleeper" are vintage Allen; "Getting Even" adds to this tradition.

In fact, Woody Allen is one of the few truly imaginative humorous talents existant today. Woody Allen is a very funny guy, but what really accounts for his success is that he comes across as the perfect loser. ("His one regret in life is that he is not someone else.") He looks like a loser, he talks like a loser, he acts like a loser. All this adds up to a great deal of mirth and an innovative brand of humour. "Getting Even" gives the impression of Allen as a very well-read (I hesitate to say learned) individual. He parodies many famous authors and philosophers with a wit and perception that is far from subtle though it does help if one is familiar with the particular work or personage to which he is referring. "Notes from the Overfed" is a direct take-off from Dostoevsky's "Notes from Underground". Anyone who has read the

latter will be hard pressed to restrain from uncontrollable laughter.

It is perhaps as a philosopher that Woody Allen is most prolific. "Not only is there, no God, but try getting a plumber on weekends" being one of his golden aphorisms. Another platitude that will appeal to any serious student of philosophy is; "Eternal nothingness is O.K., if you're dressed for it". It is all too apparent to the layman that a philosophical tour de force of this nature is hard to refute. Woody Allen will undoubtedly take his place among the great philosophers like Hume and Plato on the pinnacle of profundity, (or is that profanity?)

"Getting Even" deals with many diverse subjects (obviously Allen is NOT a limited man!) It is very difficult to refrain from quoting long passages from this potpourri of absurdities. Another hysterical piece is entitled "Mr. Big" and is highly reminiscent of probably his finest movie, "Play It Again, Sam" with a strong Bogart flavor running through the story.

"...when the door to my office swung open and a long-haired blonde named Heather Butkiss came striding in and told me she was a nude model and needed my help, my salivary glands shifted into third. She wore a short skirt and a tight sweater and her figure described a set of parabolas that could cause cardiac arrest in a yak."

"Getting Even" is packed with similar take-offs and is indeed one of the funniest books I have read in a long while. Humour, to a large extent, is a question of taste, Woody Allen succeeds in maintaining good taste throughout "Getting Even". (Though when experimenting and attempting new ideas it is inevitable that the fine line between acceptable and crass will be crossed.) One can only hope Woody Allen can maintain the balance in future since he is undoubtedly a brilliant comic talent.

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Veterans capture hockey, volleyball

by Brock Phillips

Last Wednesday was a successful day for 4th year as it captured two championships. Before taking the Stanley Saucer in the evening, the Veterans added some spike to their evening champagne by winning the volleyball tournament against all-comers.

The Veteran Six composed of former Fightin' Faculty performers Bill Irvine, Irv 'Golden Spike' Abella, Dick Tursman and aided by Peter Jensen, Mike Lustig and Sydney T. Duck first of all demolished a mottley crew of A-house Axemen.

Runners-up two years in a row the Axemen fell before a fine combination of set-ups, tips, Bill Irvine's two-handed spikes, and Irv 'Golden Spike' Abella's classic walk-on serve.

Peter Jensen believes the scores were around 15-5 and 15-9, but he is not quite sure. It seems that he read the official scores on to a tape, but when the sports editor went to listen to these official tapes he found there was a 15 minute erasure. Jensen, though, explained that he had not been on the phone all day. "Ma Bell still hasn't installed a phone in squash court 1," he told Mallard J. Duck in an exclusive squash court interview.

The Axemen rationalized their defeat to the absence of their inspirational leader and noted volleyball star Réjean 'Lance' Garneau. It was reported that he broke a shoe lace on his lucky Red Ball Keds and that he could not obtain another colour co-ordinated lace in time for the tournament.

After eliminating the mottley Axemen, the Veteran Six faced the 3rd year Beavers.

"It was no contest," Bill Irvine explained later, "We gave up two points early and that got them over confident. However, this was not to be the essence of the game."

It was not the essence, for the Veteran Six came back to put down the revelling Beavers by the score of either 15-9, 15-10, 15-11 or 15-12.

The second game went to the Beavers as they displayed some excellent volleyball skills. Led by the placements and spikes of Tome Cerepnal-kovic, Ted Kurcharuk, Joe Tuze, Jim Short, Bob Dimofsky, Greg Haslam and Frank E. Yofnaro (I think we've named them all.--J. Frankie) the Beavers easily beat the Veteran Six.

The third game was nip and tuck all the way.

"It went right down to the wire," explained Irv 'Golden Spike' Abella, "but I think we gained a little advantage when we juggled our line-up before the game."

"It might be a figment of my imagination, but I'm sure our line-up never changed. It was always the same six," said Dick Tursman.

With the juggled line-up the Veteran Six caught the Beavers after being down 5-1 and 11-7 at various intervals. When it was 11-11 they put on the pressure and broke through to take the game and championship 15-13.

Although there were not a great number of participants this year, the players that did play revealed some fine talent. Not all of them were stars, some had not played volleyball in years, one had never seen a volleyball. But in the long run it was the most skillful and most enjoyable tournament in years, although there were not the numbers. But then again that has been the problem all year.

by Brock Phillips

"Stop the presses!" screamed Brent Stacey as he burst through the oak door of the PRO TEM office, an act which was very unnecessary as the door was open. "We have won the championship and we have inaugurated a dynasty," he announced to the assembled multitude of one who had gathered to mourn the passing of the oak door that had kept PRO TEM out of reach of seditious radical groups.

The 'we' he was referring to were of course the 4th year-faculty-alumni Veterans (How could I have been so blind.--Tom Lietaer.) and they had just been crowned Stanley Saucer (emblematic of total victory in the Glendon Hockey League) champions by walloping the A-house Axemen 5-1 in the second game of the finals and 7-3 over the two games. This ameliorated (Refer to 'How to Speak Good' page 523) the Veteran record to two championships in two years.

The A-house Axemen kept their losing record in tact by graciously losing to the Veterans in the GHL finals for the second successive year. The Axemen were close after the first game, but fearing victory itself, fearing the responsibility of success, the Axemen allowed themselves to be totally annihilated in the second game. (Isn't it amazing how it is always the same old story.--The Amazing Doug Watson).

The first game, played on Wednesday night before a sell-out crowd (We were certainly sold-out.--commented Lois Bartman. We were under the impression that there was going to be a game at 10:00 p.m., but somebody at the Arctic Arena screwed it up and the players couldn't get on the ice until 11:00 and we couldn't cheer until that time.) of twenty at Arctic Arena, was a come from behind tie for the Axemen. Losing in the early stages of the game, the Axemen were still losing in the late stages, the result of goals by Mike Gravenor (It's about time I got some ink.) and Jamie Anderson. However the Axemen never said die and quickly fought back on goals by Paul 'Mr. G' Picard and Kareem Abdul Fred Kulach, the Polish-Arab wonder of the basketball court and the ice rink. It was another of Paul 'Mr. G' Picard's patented underwhelming drives that have fooled numerous GHL goalies this season and made Picard one of the most dangerous shooters in the league, that gave the Axemen the will to fight back.

"After he scored on his patented shot, I knew we had a hope," commented Dave 'Flash' Melvin.

"I over shot it," Veteran goalie Pete Van Horne told PRO TEM's duck on the scene Mallard J. Duck. "I was caught grovelling."

Kulach's goal came when he coolly slipped a shot under the outstretched glove of goalie Van Horne after carrying Wilson Ross on his back for half the length of the ice.

The second game started much like the first. Both teams came out fighting and they played it close and hard. But by the middle of the first period the Veterans, reinforced on the forward line by former Jack's Esso Station pee wee star Pete Van Horne and Glendon's favourite cope, Bob Brown. (With the law on your side how can you lose.--mentioned Pete McAskile in a post game interview) were gaining the edge in play. At this point Chumley Sullivan got together with his defencemen for a very important summit meeting. Sydney T. Duck was there on assignment for PRO TEM and he reports that Sullivan and his defence decided to open the flood gates for they were afraid that they might snatch victory from the jaws of defeat. Also Jimmy 'The Greek' Snyder was going to lose big if the Axemen won and the 'Boys from Chicago' would not be pleased because he could only pay them with Beaver Bucks and they would not accept them because they do not like beavers. But what can you do in a small town when you can't dance and roller skates don't come with racing slicks because Howard Johnson's only has 45 1/2 flavours as Wednesday does not fall on Sunday for it always rains on your day-off. Then Mike Gravenor popped in a goal

and the Veterans were on their way.

In the second period Dave Roote erupted for three goals, two on the same shift, to put the game out of reach.

The Axemen, though, fought back again on a goal by Lynn Hammel. At this point the Axemen had the momentum to come back or at least make it hot for the Veterans. They swarmed Veteran goalie Ron Maltin, but they could not steer, blast or sleaze a shot past the cool protector. Then suddenly the tide turned and Jamie Anderson triggered a high hand dribbler into the lower right hand corner past the Axemen goalie Chumley Sullivan to put the icing on the cake for the Veterans.

"Actually I think I got an assist on that goal," Anderson later explained. "I was heading for the bench when it went in. I suppose one of my good friends on the Axemen defence put it in for me so I could see my name in the paper and add another page to my scrap-book."

Coach Cockburn attributed 4th year's win to his excellent coaching. "I guided them well. My lines clicked and my strategy worked. We went out to score goals while preventing them and win. In that respect we were successful. My line changes were also crisp which kept us fresh because we kept the Axemen off guard by throwing out fresh troops after short intervals. We caught them off balance on many occasions."

In discussing the dynasty, coach, general manager and all round great guy interim BMOC Greg Cockburn agreed that it was all built on the draft. "We used our draft picks to our best advantage. We went in to teams such as 1st and 2nd year and some of the houses for four year veterans. We sacrificed youth and in this respect some young legs, but we gained experience and savvy. I think this offsets the loss of speed and youth. Our results with the Over the Hill Gang prove that."

"Really I think credit should be given to a duck sporting a green velvet vest with matching green hotpants and tights, topped off by powder blue Peter Pan slippers, who reportedly is associated with a group of merry ducks in a hide-out deep in Glendon Forest near the Senior Common Room," explained Sue Powell. "He was outstanding in breaking up Axemen scoring drives and robbing them of golden scoring opportunities. It was also amazing the way it was able to arrowhead attacks on the Axemen net for the less fortunate."

"I noticed him too," replied Greg Cockburn, "but I brushed him off as a pigment of my imagination."

In a postgame telephone interview from the adjoining dressing room Steve 'De Butcher' Reesor predicted that the Axemen would be back in the thick of things next year. "We have a young club and were nervous when we reached the big one. We didn't have the veterans to settle us down. Next year we will be older and more experienced so we should easily capture the Saucer."

"One must remember when one is discussing A-house," said Charles Laforet, "that nice guys always finish second."

Both finalists reached the final by the back door. With a combined regular season record of one win and five losses 4th year captured third place on the strength of three defaults and A-house ended up in a tie for fourth on the strength of one default. Then 4th year and A-house knocked off the leading teams by surprising them.

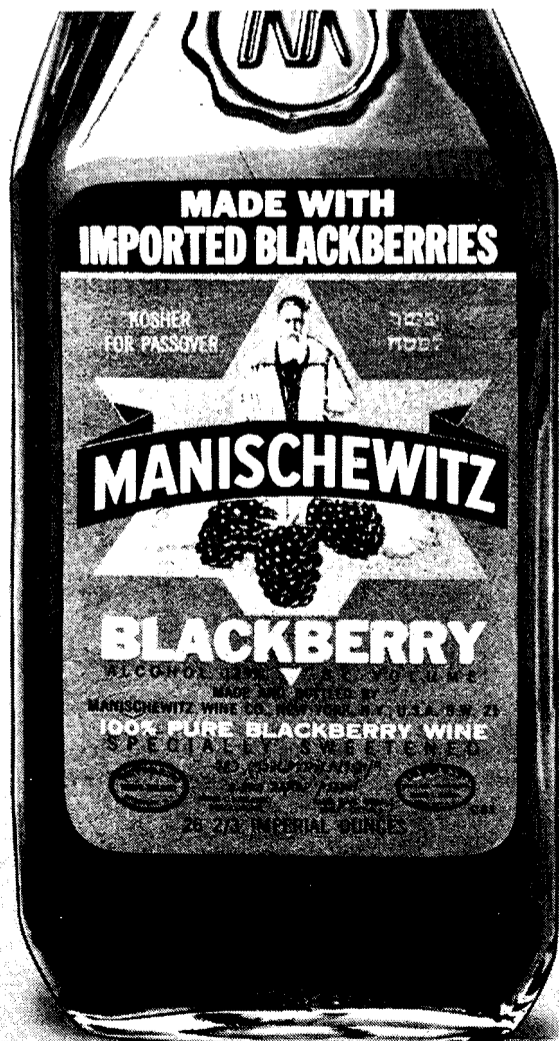
In the semi-finals the Axemen defeated the B-house Sons of B by out hustling them and out checking them. (We also rerouted a couple of cars ferrying players up to the game.--mentioned Colin McCoristan.) Paul 'Mr. G' Picard scored twice for the winners and Yves Gauthier, Fred Kulach, and Jim Snyder added singles.

Pierre David and Denis Gosselin accounted for B-house.

In the second game 4th year caged the 1st and 2nd year Animals by the score of 5-2. Wilson Ross led the way with two goals followed closely by Brendon Stacey, Ian McAskile and Mike Gravenor with one.

Greg Gravelle and Bob 'Hot Dog' Kellerman scored for the tamed Animals.

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Thursday, April 11
9 p.m., Channel 11. The broadcast date of Under Attack--filmed at Glendon--with Keith Rapsey.

Thursday, March 14

Dernière soirée pour 'Un Geste Pour un Autre' de Tardieu, et 'La Boîte à Mort' de Marcel Beaulieu, présenté par Français 225 dans le Pipe Room à 8 heures; Entrée 50 cents.

Poetry and Music series continues with Mariposa Folk Festival, beginning at 1:15 p.m. in The Art Gallery; Free Admission.

The Roxy Theatre presents 'Play it Again Sam' at 7:00 and 10:10, and 'Bad Company' at 8:30 p.m.

Friday, March 15

Annual Radio Glendon Dance in the ODH beginning at 8:30 p.m.; Admission 75 cents.

The 99 cent Roxy will show two Pink Floyd soundtracks: 'The Valley' at 7 and 10:45 p.m. and 'More' at 8:50 p.m.

Saturday, March 16

House Party Night, including an A-house Hilliard 'Movie Night' in the Café, beginning at 8:30 p.m.

11:43 p.m., CBC: Rick Nelson, Maria Mulder and The James Gang appear on ROCK CONCERT.

1:03 a.m.: 'Dear Bridgette', a 1965 comedy starring James Stewart.

Final evening for Toronto Workshop's production of 'Ten Lost Years', based upon Barry Broadfoot's look at The Depression; 12 Alexander Street. 925-8640.

The Roxy, Danforth at Greenwood, shows 'The Wizard of Oz' at 7:30 and 9:30 p.m., and Pink Floyd at midnite.

Sunday, March 17

The Glendon Film Society presents 'Bird with the Crystal Plumage' at 8:00 p.m. in Room 204 at York Hall.

9:00 p.m.: 'The National Dream' on CBC; Episode 3: 'The Horrid B.C. Business'.

'The King City Slickers' at 8:30 p.m. at the Toronto Centre for the Arts, 390 Dupont Street. Students \$2.00. 967-6969.

Last production of 'Red Emma' (based on the life of anarchist Emma Goldman) at the Toronto Free Theatre, 24 Berkeley Street. 368-2856.

Monday, March 18

10:00 p.m. on CBC: 'Images of Canada' analyzes the development of Western Canada from the 17th to the 20th century.

The Roxy Theatre shows 'Who's Afraid of Virginia Woolf' at 7 and 11:25 p.m., and 'East of Eden' at 9:20 p.m.

Toronto Centre for the Arts presents another workshop production: 'Leila' by Terry Leeder and 'The Process' by John Romano, at 390 Dupont Street, tonight and Tuesday only at 8:30 p.m. 967-6969.

SUNWHEEL presents 'The Bat Poet' at Le Théâtre du P'tit Bonheur, 95 Danforth Avenue, continues to March 23; Students \$2.00.

Tuesday, March 19

Roxy Theatre Presents 'Seance on a Wet Afternoon' at 7:00 and 10:35 p.m., and James Fox in 'The Servant' at 9:00 p.m.

Wednesday, March 20

Français 225 présente 'La Leçon' d'Eugène Jonescodans le Pipe Room à 8 heures; entrée 50 cents.

The 99 cents Roxy will show 'Klute' at 7:00 and 10:45 p.m., and 'Deliverance' at 8:55 p.m.

St. Laurencé Centre presents a Public Affairs Forum at 8:00 p.m. on The struggle for survival of Toronto Island.

COMING UP

Watch for the 'Big T-Shirt Sale' coming soon: all stock at good reductions.

Thursday,

Representatives from religious groups active in Toronto will be invited to discuss a central religious issue. Among those in attendance will be Shri Pati Das, president of the Toronto Hare Krishna Movement, and Ben Magor, director of the Toronto B'nai B'rith Society. Senior Common Room. 8:00 pm.

Nominations for the Bazoobie Awards.

1. Best Performance on Winter Weekend.
2. Best Performance by a Café Staff member on duty.
3. Casanova of the year.
4. Cigarette Bummer of the year.
5. Pinball Wizard Award.
6. Worst Programming on Radio Glendon.
7. Most "STONED" person on campus.

These are the categories open for nominations for the Radio Glendon Bazoobie Awards for 1973-74. Only the students and faculty of Glendon qualify for these awards. Nominations must be in by March 12 in order for us to pick the winners. The winners will be announced at the Radio Glendon bash on Friday, March 15.

In order to nominate your friends? for these coveted awards, which rank somewhere below the Bono's, simply write the name, award, and reason for nomination, (it better be a good one), on a piece of paper and drop it off in the envelope in the Café or at the Radio Station.

Radio Glendon