

PRO TEM

Le Premier Journal Étudiant de l'Université York

The Original Student Newspaper of York University

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Depuis
26 ans

Collège
Glendon
College

In our
26th Year

R.G. Elects Mike Fraser



by Steven Roberts

The time was approximately 4:55 Thursday, March 19, in the Senate Chamber where the thronging masses of Radio Glendon DJ's congregated for the weird, yet spectacular ritual held once a year. The room shook with the force of an earthquake and a light came down from the central part of the dome after hours of chanting the mystic mantras of many DJ's passed on. Then the monolith came through the floor as the great sleeping god of Radio Glendon awoke and there was much rejoicing and feasting. He then bellowed out in 16 different languages (he's pretty smart, being a god and all) that Michael Fraser would be the grand imperial... O.K., O.K., enough delusions of grandeur (and grammar).

Simply put, Mike Fraser was acclaimed as manager of Radio Glendon for next year by a unanimous vote of the six voting members of R.G. available, and two proxy votes given to boot.

Mike looks forward to next

year as a time where "a lot of things could happen" for the 'station with no frequency.' Mr. Fraser sees no drastic changes in formatting or programming within the R.G. machine. He stressed the fact that R.G. will be on the cutting edge of radio, with an added "emphasis on local and breaking acts." This would include more interviews with bands, like the interview with Jeff Healey last week, and other members of the music community. He is also interested in getting some "physical improvements" completed in the station, but he didn't elaborate on this point. This is due to his lack of knowledge presently on how much he is allotted over the summer in the budget for R.G. There is a Radio Glendon Board of Directors meeting in the near future to give further scope to what Mike can do. *Pro Tem* will keep you informed as to future happenings.

Mike has expressed an interest for a more "active executive" to man the station as an office, complete with business hours. This would help coordinate better communication between R.G. and *Pro Tem*, the GCSU and various record companies that provide us with records and information (hopefully). This stressing of top-down management makes "the future so bright, we gotta wear shades" as the song goes. The return of such luminaries from this past year to next year's group, such as Maureen (Little Mo') McCall and Sue Howard making connections with the record companies; the great technical help of Chris Bennett, Paul Charron and Ted Telford; and Jeff Broadbent as administrative liaison, will tighten up the sound of Radio Glendon. Fraser sees the station with people who strike a "balance between the creative side of things and the practi-

cal, and not necessarily in the same person. But, you need both." He urges all DJ's to return next year and for new people with varied musical tastes to enter the studio booth. R.G. has great potential for its size and is an opportunity not to be missed. It is much easier to become involved in this station because of its small size as compared to other schools where new people are drowned out by the numbers of 'experienced' people involved and their regimented formats. Disc jockeying provides valuable speaking experience and improve your confidence (and looks good on a résumé). One can't help but be broadened in his musical tastes and knowledge.

Mike went on to say that commercial radio is in a period of stagnation by its repetitive formatting towards the 25 to 35 year old "Baby Boomer" market. This is typified by the massive influx of '60's and '70's music on the air. This target group has been catered to for two or three years now. There are already signs of people tuning out. This programming style has created "a major problem for up-and-coming groups because they can't get through" by not having the "right sound" for the masses. People have criticized our generation as not being creative and relying on old tricks. Fraser was adamant in his faith in new acts and their refreshing artistry. So, voilà!! University radio to the rescue!!! The college scene has time and again provided us the spontaneous and innovative musical tones that spark generations to come. So get involved next year in something potentially "really new and different" at Radio Glendon. You can tell your grandchildren that you were there on the cutting edge of music. PT



Spring in the Quad. It's here

Photograph: James Mitchell

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Pro Tem Elections

by P. Banville

On Thursday March 19th, the annual *Pro Tem* elections were held to determine next year's editorial board. More than 10 eligible staff members were present. The elections were held with due respect to *Pro Tem's* constitution.

As Assistant Editor, George Brown was returned for next year but he will now be joined by Mike DenTandt who will replace the position vacated by Bill Keays. As *Assistant à la Rédaction*, Claudia Damecour will take over from Jeanne Corriveau who accepted the post of *Rédactrice de Divertissements*. The new Entertainment Editor is Ernie Vlasics who edged out Tim Inkpen in a close race.

Neal Stephenson has agreed to

return once again as Production Manager. Raymond Cheng was elected as Office Manager and Ross Slater will be next year's Administrative Assistant.

Positions that were uncontested and are still available at this time are Advertising Manager, Photography Editor and Sports Editor. If you are interested in any of these positions, nominations will be once again open in September in the new school year. Any Glendon student is eligible to run for any of the vacant posts.

As Editor-in-chief next year, I would like to congratulate the winners and I believe that we will continue to have a good staff and good paper next year.

New Presidential Candidates: Damien & D'Arcy

by Bill Keays

As of 5:01 p.m. Wednesday, March 25, campaigning officially began for the position of President Glendon College Student Union Council.

Two candidates have entered the race for President of the G.C.S.U. Council. Damien Brennan had decided to run again, as well as D'Arcy Butler.

This by-election was called by the Chief Returning Officer of the College, Paul Charron. Mr. Charron had received complaints regarding Damien Brennan's campaign. According to the complaints, Mr. Brennan had been campaigning on the polling days last March 2 and 3. Mr. Charron

felt that the breaking of these rules by Mr. Brennan was just cause for a by-election.

Damien Brennan admitted to violating the Elections Act, yet he believes he ran an honest campaign his violation of the act was an accident. Mr. Brennan also questions the motives of the student(s) who filed complaints against him, since one of the individuals involved was a defeated opponent.

Damien went on to add that his illegal campaigning did not affect the final results of the election and that his actions will have no effect on his new campaign: he is confident that he will win again.

Mr. Brennan never had second

thoughts about running again, yet he realizes he has been put in an awkward position. He also does not feel threatened by his opponent, D'Arcy Butler, who is also bilingual. Damien Brennan feels that there is quite a difference between the two candidates regarding their ideas, views, opinions and plans for next year.

D'Arcy Butler decided to run because he feels that there are important changes needed at Glendon. He believes bilingualism is essential, but it is not the only important quality needed in a President.

Mr. Butler also believes that the CRO and Council acted properly in calling a by-election. He believes

ignorance of election rules is no excuse for Mr. Brennan's behaviour, and that a by-election was needed and just.

As to why he did not run in the first Presidential election, Mr. Butler stated that at the time he was involved in Faculty Council elections and he was also managing another candidate's election campaign.

D'Arcy also believes that his past and present experience qualifies him for the position of President. In high school he was involved in dance and yearbook committees as well as Junior Achievement. At Glendon, D'Arcy is a member of the Communications Committee, Vice-President

of B-House Wood, he assisted in all cultural events this year and finally, next year he will be a member of Faculty Council.

Mr. Butler also believes that there are vast differences between the two candidates' platforms. He believes that Mr. Brennan's only campaign focus was bilingualism. D'Arcy believes that these other factors are also important: increased accessibility of the Council to the students, equal value of both languages in all Council activities and communications, Council funding for the yearbook, fighting centralization of student government at York, and getting

• See Elections p.4

editorial

Letters/Lettres

Mad as Hell

Dear Editor:

Generally, the pub staff are very good to the DJs of Radio Glendon. They put up with a DJ's mixed fatalism and humour. However, every so often the unwritten rule between pub staff and DJ is breached.

The unwritten rule? Thou shalt not switch off a DJ's show.

I have suffered this injustice.

I run a two-hour radio programme every Friday between two and four in the afternoon. I play a wide variety of music. Smiths, Bunnymen and the Banshees are among my favourites, but I also play jazz and top forty material. I try to balance things between the sublime and the ridiculous, the popular and the obscure.

I try to be sensitive to what the people of the pub like. However, this understanding has not been returned by the staffers during my show, such is my misfortune.

Twice that I can confirm I have been switched off in favour of commercial radio. I repeat, while a DJ is doing a show, commercial radio is not to be used. This works for most, but it seems that in my case I might have the bad apples.

I recall that when I once went for coffee one of the two staffers asked: "Can't you play anything like from CHUM-FM?" I also distinctly recall that when she asked me this I had the latest Spoons single playing, not my taste at all. If that song wasn't CHUM-FM, then what was?

I believe that any pub staffer has the right to approach a DJ and request that they alter their music format if there's a question of taste. However, this never occurred. Oh, I played their incessant requests for the same Talk Talk and Psychedelic Furs tunes, but was this allowance on my part returned with courtesy, No,

of course not.

The actions of the pub staffers during my show breaks an understood rule in the relationship and even after being warned by the pub manager the first time, the pub people I have to deal with insist upon flying in the face of the agreement flagrantly.

Out of a sense of proper conduct, *elan* if Glendon has any (I think it does despite its famed and justified apathy), then the pub staff will honour the rule after a stern second warning.

It might be an idea for all DJs to unite under a new banner I'd call the DJs Rights Organization. After all, animals have rights, and since DJs are animals, we ought to be protected. Grrr...

Right Descision

To the Editor

E. Vlasics has drawn attention to a number of issues in his interestingly worded letter, not the least of which is his access to a dictionary. There are any number of possible interpretations of the word principal, none of which I feel would serve the purpose Mr. Vlasics intended. One in particular I am fond of is "Person for whom another acts as agent". "One to which another is subordinate" has possibilities, as does "Person directly responsible for crime" — against or fair language I would say. But enough semantics. The "other motivating principles" upon which Mr. Vlasics darkly and mischievously has based his questions are, to my mind, of little consequence and no import

when one is dealing with constitutional matters.

The informed member of the G.C.S.U. will know that the Elections Act provides a clear avenue of appeal for candidates for office that feel that a violation has taken place, and an appeal process for anyone whose conduct has come under scrutiny. To assert that the decision of the C.R.O., in fact a recommendation, was a "good one", and that "Council acted... according to constitutional principles", is platitudinous if one knows the constitution. Accepting these two points then, the inconsequentiality of extraneous motives, real or imagined, is obvious, for without rules, there can be no game; it is always the wronged side which complains to the referee, and in the case of a valid complaint it is upheld. The state of relations between opponents, in politics or sport, has no impact whatever upon the decision of impartial judges; any appearance of ill feeling can presumably be attributed to the absence of impartiality, and the presence of Constitutional ignorance.

S. Caunter

Pro Tem welcomes signed letters to the Editor. Letters will not be considered for publication unless authorship can be authenticated by telephone. Names may be withheld when requested. The editor reserves the right to condense a letter.

La rédaction accepte toutes les lettres signées. Les lettres ne seront acceptées que si l'authenticité de la lettre peut être vérifiée par téléphone. Le nom de l'auteur sera confidentiel s'il en fait la demande. Les lettres sont susceptibles d'être abrégées et condensées.

Do you write? Have any poems or short stories you would like to share with the rest of us. Submit them to *Pro Tem*.

Êtes-vous poète ou écrivain? Montrez-nous vos oeuvres. Soumettez-les à *Pro Tem*.

Salle 117 Pavillon Glendon
Room 117 Glendon Hall

PRO TEM
invites you to our meetings
Every Thursday at 7 p.m. in the Pro Tem Offices
located in Glendon Hall, first floor.

PRO TEM
vous invite à ses réunions
tous les jeudi à 19h aux bureaux de Pro Tem
situées au premier étage du pavillon Glendon

Pro Tem est l'hebdomadaire bilingue et 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. *Pro Tem* est distribué sur le campus nord de l'Université York, au Collège Ryerson, à la librairie Champlain, au Centre francophone (C.O.F.T.M.) et au Collège Glendon. La date limite pour les soumissions est le vendredi à 17h. Nos bureaux sont situés dans le Pavillon Glendon. Téléphone: 487-6736. Tirage: 4000

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Ah! Democracy

Put your ear to the ground and hear the grumblings about a second presidential election — or rather, about the annulment of the first.

While the CRO's reasoning and his reading of the Constitution may very well lead to the conclusion that this is necessary, still, many people appear to be skeptical of the motives that provoked Council to overturn the student's first decision.

Many people are of the opinion that the real instigation for enforcing to the letter particular articles of the Elections Act was more personal than they liked to see. The entire process had somewhat the appearance of a witch-hunt, requested by a member of the current Council, discussed and voted by a Council who have been perceived by some to form a clique and who did not seem to be content with the results of the first polling.

None of these suspicions can be proved and may be groundless. It is reasonable, however, to take issue with a presidential candidate who, while doggedly enforcing this "detail" in the Constitution, when directly asked if he thinks that other "details" in the Constitution should be so forcedly respected, *i.e.* Article 26 re: language requirements of Executives, is remarkably less adamant.

For years we've been hearing that the language requirement is unreasonable to enforce. For years the President of the Union has chosen knowingly not to enforce this article. The president this year has ignored this article. We were close to having a president who seemed bound to repeat his oversight — in fact, we may not be out of the stew yet.

If you pretend it is the Constitution which empowers you to disregard the students voice and hold another election, then follow it consistently, not only when it is convenient. If the Constitution does not suit reality, as Presidents often pretend, then they should initiate proceedings to correct the constitution if the student body will consent and agree and not simply ignore it.

The infractions of those details which offend the power mongers seem to matter more. It's perhaps time for a francophile President to call in this overdue account, especially if we are supposed to be bilingual next year.

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Field Trips : Scrap the Rope, Take the Cookies

by Blair O'Connor

Last Monday I did the unthinkable, if not the unspeakable. I made the trek to York Main. What prompted this foolhardy sallying forth into the great unknown, you cry quite aghast? Well, if the truth be known, and this is the hardest part of all to believe, it was academics. Yes, it's that time of year again, exams and essays... hurrray.

Until my little field trip, Scott was an illusory word I wrote on those nifty little book request forms in Frost Library. Now it means so much more. As you probably know from your own dogged attempts to avoid going "there", there are some things a request form just won't get you. I found myself desiring several of these golden eggs. So throwing caution to the wind, I made the plunge. The water's fine!

Transportation as always was a problem (being carless), so Monday morning at 9:00 o'clock I called the T.T.C., and the nice lady told me just where to go! (Wilson Station and then the York 106 bus, that is!)

Did you know that those guys up there have their own bus? Two as a matter of fact, and one is an express! You know what that means don't you, no private school brats screaming in your tasteful little ears. As if this wasn't enough, Wilson Station, in which I got lost, is pretty cool in its own right. I felt like I was in a French movie, all that was missing was the roller skates.

Of course all was not rosy, the bus ride was almost completely devoid of conversation, nobody will look at you, and if you look at what someone is reading, they cover it up. Oh well, all is fair in bacheloring of arts or sciences.

Needless to say I was a bit apprehensive about my imminent arrival. Stranger in a strange land. I was not completely unprepared. I had torn the map of the campus out of my old calendar, and brought it along. (Did you know that in the calendar it is not "York Main" and Glendon College, but "York Campus" and "Glendon Campus"? We've got equal billing kids!)

Unfortunately, in the tension of the moment, my memory of earlier perusals failed me entirely. I was lost again. Fortunately, this was not my first visit, but it was my first during the day for academic purposes. The outline of Ross Building (huge and rectangular) loomed in my mind's eye like some preCambrian genetic memory; and there it was in front of me, imposing yet comforting.

The bus halted conveniently in front of the edifice and we all got off the bus. Still unsure of where I should be headed I set off to my right, down a path much taken. The road-not-taken was nowhere to be found.

The sensible thing would have been to pull out my trusty map, instead of playing Christopher Columbus, but I thought I had better play it cool. After all, I was

representing Glendon out there amongst our friends in the north. I didn't want to look like a stupe.

So down the path I went, mingling oh so casually with the natives. I set off figuring I would stumble on something eventually. And just when I thought I was lost again, I saw a sign indicating the library was through a pair of doors off to my side.

Intrepidly I entered, and turned to my left for no real reason other than it meant bumping into fewer people than going straight. I hurried along with the crowd stepping over seated bodies, desperately trying to look oriented.

Through a few doors I caught glimpses of several large lecture halls. (204 and then some) and thought, "Phew! I wonder if those are considered large or small?" Onwards, upwards, downwards, sideways, and I think even backwards before I got anywhere. You guessed it, I was lost again.

Eventually, I still don't know how, I stumbled into the legendary Central Square. Another image shattered, I was expecting a great big square room packed with tables and people. *Wrong!* It's a bloody shopping mall! Nonetheless, I was pleased to have found one familiar place, if only in name.

Remember this if you take the York Campus Challenge, once you find Central Square, don't leave! The entrance to Scott is on one of its sides and it has everything you need. It is shaped like a hollow square with corridors leading off the sides and a patio in the middle.

I did eventually find the library myself and pleased as punch, and decidedly more secure, I went into the reserves section and began fervently to take notes. Photocopiers in there work non-stop; people must have a lot of quarters.

All was well until about five, when gastic rumbles broke my academic reverie and forced me to seek sustenance. Off I slunk through the Square to the cafeteria, hoping not to see an ex-girlfriend and a host of others, while hoping I would see a few other people I know. I saw no one familiar. Have I mentioned that there were a lot of people there?

In any case, I got into the gravy line, and very nearly got back out again at the sight of the cafeteria ladies furiously stirring *something* in the back. Be thankful you can't see the kitchen at Glendon. The fish and chips were fast and edible, pretty standard. I ate alone watching the rabid squirrels play on the patio.

After dinner I stepped up my assault and moved into the main part of the library, all four floors. It's big, it's bright, it has sculptures on the wall and light displays

alongside the escalators. It's just not like Frost where you can say, "I'll meet you in the library.", and actually expect to.

I rambled around in the reference section and then upstairs where I got another thousand books on the French Revolution. (I now have a stack of books 19 1/4" high, I measured, sitting right here beside me. It's kind of tippy and I'm afraid it's going to fall over and break my writing hand; wouldn't that be a shame, no essays.)

In my travels I met Mimi, a fellow Glendonite of yearbook fame, who spoke highly of the work environment and says she goes there often. I was crushed. I thought I was being a pioneer — once again relegated to the footnotes of history. I have since been told that she takes all her courses there but I don't feel any better.

At eight o'clock I had enough books and had met a friend who said I looked intellectual, so I felt quite justified in calling it a night. I joined the queue and checked my armband. Incidentally, they queue up for everything there, right down to the buses, just so you know.

The anticipated two hour return trip only took an hour and fifteen minutes, and I even got lost again on my way out of Ross.

Try it, you might like it. Make a day of it, bring a camera and get your picture taken with the natives to send to relatives at Christmas. They don't bite but we ask you please not to feed them. It might be fun and if there is no joy or novelty in going to school, be it small, why go at all? Bon Voyage.

Asbestos at Glendon

by Ross Slater

Recently, due to the rekindled interest in asbestos at Osgoode Hall there have again been statements by all parties that there is no asbestos at York except at Osgoode. That is false. Asbestos not only exists at Glendon but little has been done to remove it. Every person who goes into Theatre Glendon is at potential risk from asbestos fibers.

Now before anyone panics, it is not to the point that you should avoid the theatre. The asbestos has been "encapsulated" by an impermeable covering. This is a scientifically accepted method of protecting people from exposure.

The danger is from an accidental release of the fibres. The asbestos fibres in Theatre Glendon are encased in concrete around the ceiling beams. Then this is covered by the false ceiling. All access to this area is restricted. Although there is a possibility of leakage from the lighting grid, air samples are taken regularly by York Health and Safety. However, there is also potential danger from water damage that would release the fibres into the air. These released fibres would quickly spread throughout York Hall by means of the air circulation system.

This type of water damage could occur from a fire or merely a leaking roof. The damage would be very expensive to repair, not structurally necessarily, but removing the asbestos from the air would be difficult. It would involve tenting the whole school building and then purifying the air. Of course no one could enter the building while this went on.

Some people may feel that this

is carrying the health risks too far, but this is not true. Asbestos is a very harmful substance. Its ability to withstand heat, cold and chemicals makes it just as impossible for the human body to dissolve it. If asbestos ever enters your system, it is there for good. There are three diseases that asbestos directly causes: asbestosis, lung cancer, and mesothelioma. These diseases do not appear immediately, but anywhere from 10 to 40 years later. There is also a type of skin wart that will develop around asbestos fibres imbedded in the skin.

Most of the asbestos at Glendon was removed in 1982. However, not all of it was removed. This should not continue, the asbestos in the theatre should be removed. When approached, York officials agree in principle, but they feel that it is safe and the money is just not there. They also state that the Ministry of Colleges and Universities will not provide the necessary funding.

The GCSU is aware of the problem and has had a member investigating solutions for two years. (The author is that member.) Paramount to the conclusions of this report (available in full in the GCSU office) is the recommendation that a solution be pursued until removal of the asbestos occurs. At its March 3, 1987 meeting a motion to this effect was passed by the GCSU Council. However, the only solution seems to be funding for removal so that asbestos never contaminates any of Glendon's buildings and none of Glendon's population is ever exposed to asbestos.

Student Space Needed at Glendon Too

As many of us know through the occasional droppings of Excalibur at Glendon, the Keele Campus students have voted strongly in favour of establishing a student centre on the Keele Campus. It is past due serious consideration of a similar centre at Glendon.

At Keele, students (and the Administration) are looking forward to a large well-designed, inviting student centre. Current plans suggest that the student centre will include a great increase in club office space, inexpensive bunk rooms, a large pub/lounge area, and a variety of commercial fast food outlets.

Overall, the facilities in the Keele Campus Student Centre will be a significant enhancement of the quality of student life.

The students involved in the Keele Campus Student Centre initiative, particularly Rob Castle and Gerard Blink, are to be commended for their determination, in-depth research and their willingness to involve students from all parts of the campus.

However, it is clear and reasonable to expect that Glendon students (and Atkinson students at Glendon) will not significantly benefit from a student centre on the Keele campus. This is not because of an unwillingness on the part of

the Keele campus organizers to take into account our concerns. It is merely a recognition of the distance between us and the different linguistic communities. So, now it's our turn.

Over the last few years, Glendon students and administration have considered ways of expanding the overall building space. Usually, the reason provided was related to the lack of faculty offices and the need for more classrooms. While the need for more faculty offices is clearly evident (witness the offices in Hilliard Residence), the need for student space is as critical as any other need.

For example, not one Club at Glendon other than groups like the G.C.S.U., Pro Tem and R.G. have office space. The yearbook committee is stuck in space that belongs to the Maison de la Culture. Even at the Keele Campus where the space shortage is enormous, most clubs at least have offices to share.

The Keele campus also has a number of bunkrooms and a religious centre, although the religious centre is also heavily overloaded. Further, le Salon Garigue is probably the smallest "JCR" in the University.

The possibilities of dramatically increasing student space at

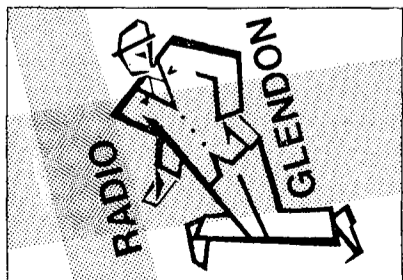
the Keele campus is exciting. So it should also be at Glendon. In this instance, we cannot turn to the University Administration and accuse them of ignoring us. It was the efforts of student leaders who ensured that a viable project was put before the students and the students have agreed to pay for it.

Still, the support, encouragement and advice of the York and Glendon administrations will be necessary if Glendon students are to achieve a student centre of our own. In fact, the Student Centre Committee at the Keele campus received a few thousand dollars from the York Administration, in order to carry out the necessary research, including visiting other student centres, and publicity.

Glendon can and should have a student centre. We need more student lounge space, offices for our clubs and a centre where we can meet and make friends and involve our off-campus students more.

One possible idea is to acquire Cheddington, the stately mansion just to the north of us. Another idea is to take over all of Glendon Hall. Which ever, if either of these two ideas is taken, or another one developed, the onus is now on Glendon students to act.

Wayne Burnett, Alumnus



Questionable Night Pranks at Glendon

by George Browne

The strange moon on the night of Wednesday, March 11 seemed to result in more than the usual amount of strange behaviour by Glendon students.

A-house, being in an especially helpful mood that night, assisted one of their residents to enjoy the great outdoors, by placing his entire room outside. All the contents of Steve Vigneault's room were placed outside, including his closet, drawers and even the door to his room.

Mr. Vigneault was startled but took the entire incident in good humour, even insisting on sleeping outdoors. A-house added an extra homey touch to Mr. Vigneault's enforced camping trip by gathering and singing lullabies to him at 12:30.

Mr. Vigneault later consented to joining the A-house third floor gang (or was that the Marines?) and allowed his head to be shaved.

While many were distracted by the antics outside A-house the women of E-house Hilliard left their own token of appreciation to the A-house men. A banner

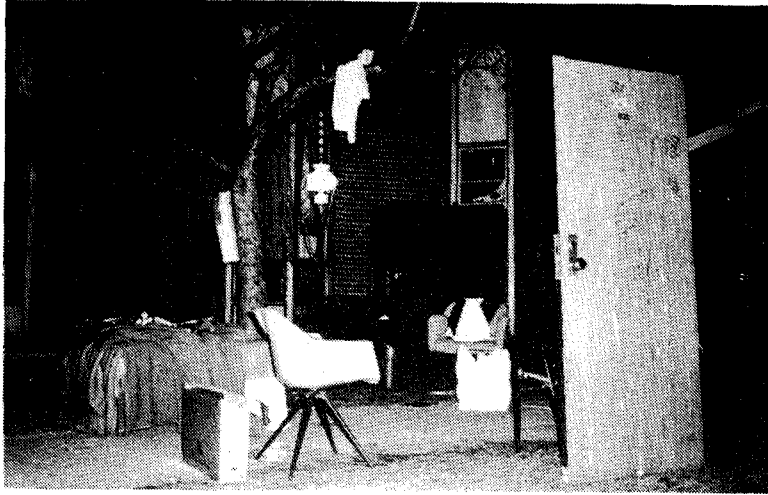
adorned with the alleged personal effects of several members of A-house, was hung in the cafeteria that night as well. It appears E-house realized much more tangible results in their covert raid than did A-house in their series of much more overt actions.

The most ambitious stunt of A-house that night was when they decided to help repark a car in the lower lot, without the aid of engines or wheels.

What A-house allegedly did was move a brand new V.W. Jetta from its parking space approximately 250 feet into a walkway and place concrete parking bollards in front and back of the car.

It's rather obvious A-house is responsible as people wearing the distinctive A-house jerseys were observed running around in the bush around and near the lower parking lot. Also, one unnamed A-house member admitted to being in on the raid.

The danger in this stunt is the manual transmission car could have been seriously damaged, i.e. the brakes, the alignment or the transmission if it had been in gear.



photograph: Patrick Barnville

A drafty place to spend the night

Care was taken to avoid this, according to the confessor, by lifting the rear of the car when the car was pushed. It seems the boys tired out for the last 20 feet since it appeared to have been skidded along the pavement at the end of the voyage.

The car was damaged when someone attempted to gain entry with a tool. The paint was chipped on the front doors and the weather

stripping was torn. The first rain-storm should determine whether the is a problem or not.

The owner of the car, Judy Hahn, realized there was no malice intended in the actions by A-house, but she was still concerned about possible damage and is getting the car checked out by the C.A.A. The dealer has ordered touch-up paint for the scratches on the door. The bill will be sub-

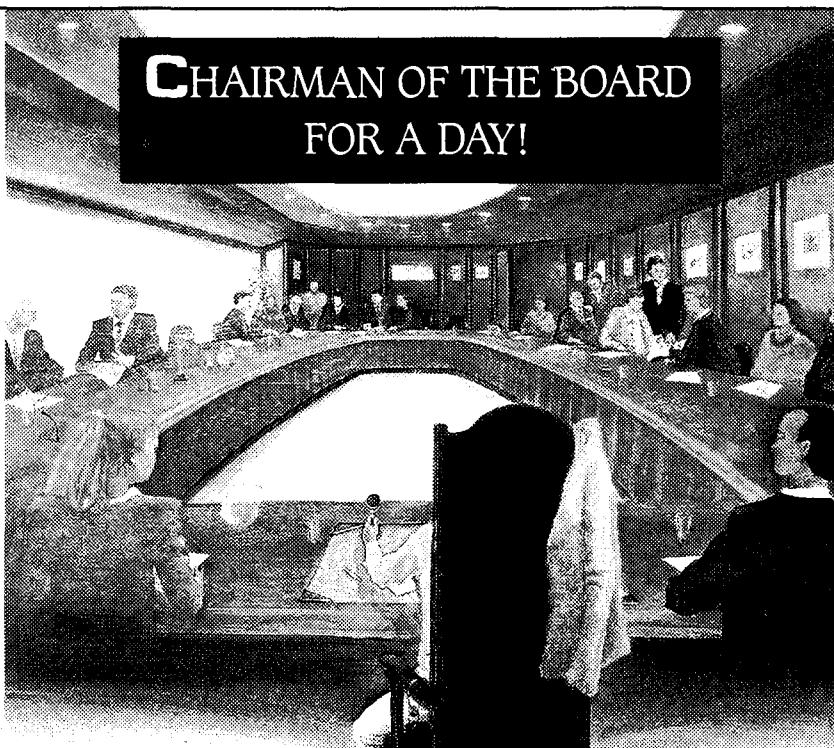
mitted to A-house. As she said "if they really wanted to do something they could have scratched 'Hi Judy' on the hood."

The Dean's office is not amused. Gilles Fortin believes the entire evening is cause for some concern. Mr. Vigneault's camping trip and induction into the Telly Savalas fan club is cause for concern but "as there was no damage to university property and no complaint was registered, there is nothing we can do."

The E-house banner was, in the words of Mr. Fortin, "not in the best of taste but nobody's rights were interfered with... I'm sure A-house is not up sleepless nights because of it."

The incident with the car, again in the words of Mr. Fortin "showed a lack of responsibility... no such thing should have happened."

Mr. Fortin was especially concerned about the fact that the paint on the doors and weather stripping were damaged. "We will bill the guilty parties and they could face further disciplinary action." PT



The National Bank of Canada is launching its second "Chairman of the Board for a day" contest. The contest is open to all Canadian residents between the ages of 15 and 19. The grand prize winner will have the privilege of becoming Chairman of the Board of the National Bank of Canada for a day.

Again this year, the contest will be held in three stages and will consist of written and oral competitions. Winners will be chosen by a jury.

CONDITIONS OF ENTRY

In the first stage of the contest, participants send a typed essay of a maximum of three (3) pages to their nearest National Bank of Canada branch, explaining: "How do you envision an ideal society and what can today's youth do to help achieve it?" The essays judged the most interesting will be retained and their authors will be invited to meet with the jury for the second stage of the contest: the regional semi-finals of the oral competitions. The regional semi-final winners will then be invited to the Bank's Head Office on June 24 (all expenses paid) to meet with the jury for the final of the oral competitions.

DESCRIPTION OF PRIZES

In addition to becoming Chairman of the Board of the National Bank of Canada for a day, the grand prize winner of the final in Montreal will receive shares of the National Bank of Canada (worth \$2,000). Prizes of \$1,250 and \$650 will

also be awarded to the contestants ranking second and third in the final. Winners in the regional semi-finals of the oral competition will receive \$150.

A copy of the contest regulations may be obtained at any National Bank of Canada branch.

CONTEST DATES

The contest opens February 23, 1987 and essays must be received by the Bank before midnight, April 12, 1987. An entry form and birth certificate must be enclosed with the essay for the first (written) stage of the contest.

ENTRY FORM

NAME: _____
 ADDRESS: _____
 POSTAL CODE: _____ TELEPHONE: _____
 AGE (BIRTH CERTIFICATE REQUIRED): _____ LANGUAGE OF ENTRY: _____
 ADDRESS OF BRANCH TO WHICH YOU ARE SENDING YOUR ESSAY: _____

 NATIONAL BANK OF CANADA

Portuguese Studies ???

by Kenneth A. Ross

The Portuguese students of Glendon are actively campaigning for a Portuguese studies course at the College. The present course of study is seen as inadequate, as it is merely a literature course.

It requires one to know the language sufficiently beforehand in order to take it. The students and staff behind the push for a new programme want something comprehensive, more in line with what one sees with French and Spanish.

So far the provincial government has given the project a cold shoulder financially. While the programme has received approval in principle, it lacks funding. The government is unwilling to part with the money.

This has only redoubled student efforts to get at the needed money. One tactic has been used at Glendon already. Concerned

students were asking fellow Glendonites to sign letters of support. These letters were then forwarded to Gregory Sorbara, Minister of University Affairs. The minister's office responded to the action with polite letters of its own -- but at least a reaction was provoked.

Portuguese students at Glendon see the setting up of a studies course at Glendon as a practical move. After all, it will relieve the much burdened programme at York Main.

With the recent increase in university funding by the provincial government, there may yet be more positive signals for the students. After all, the Portuguese community is prominent in the city and elections can't be far off. With a stepping up in the pressure on the Liberal government, who knows...?

Elections on 6th & 7th

From p.1
 the \$1 per FFTE that is currently allocated to Excalibur channelled into Pro Tem.

Over the next several days we will all have the opportunity to hear more from these two candi-

dates through speeches and debates. The dates for these events have yet to be announced. The Election dates are April 6 and 7. A strong voter turn-out is hoped for, as this election is extremely important for next year's Council.

Classifieds

Travelling? I am graduating this year and am interested in travelling beginning Fall '87 for 6-8 months through Australia, Asia, and Europe. I am looking for others who would be interested in travelling with me. For more information call Fran at (519) 746-8144.

Recreation Glendon presents Tropical Rendez-Vous, April 3, 1987. \$22 or \$16 scrip and \$6 cash. Tickets on sale outside caf between 12-1:30

Récréation Glendon présente Tropical Rendez-Vous. Le 3 avril \$22 ou \$16 scrip et \$6. Billets à vendre dehors la cafétéria. Entre 12-1 h 30.

Attention! Defroshers Wanted! On Wednesday March 25 at 6:30 p.m., there will be a meeting in the GCSU office for those interested in becoming defroshers for next year's orientation. Everyone welcome to attend as numerous volunteer are needed.

features

The Tom Thomson Mystery

by Beth Hiscock

The name of Tom Thomson has been carried on into the present through his paintings, and also through the mysterious circumstances surrounding his death.

His art from the early days when he worked at Grip Ltd. in Toronto, and when he was in art school are displayed year-round at the McMichael Gallery in Kleinburg, Ontario, alongside his more popular works from the Algonquin years. His cabin from the Don Valley has also been moved on to the McMichael grounds, and displays many of Thomson's handmade fishing flies among other things.

In Algonquin, there is a cairn set up at Thomson's favourite camp site on Canoe Lake as a memorial to him; and the Canoe Lake General Store also has some pictures on the wall. For the truly curious, the cottages which used to belong to Martin Bletcher and the Trainors are still there as is Mowat Lodge.

Tom Thomson is perhaps best known for his career as a painter, which produced such famous works as "The West Wind" and "Jack Pine". Following his death, several of his friends and colleagues including A.Y. Jackson and Arthur Lismer went on to form the famous Canadian "Group of Seven". Contrary to popular belief, Thomson was not a member of the group, but his art, and even his sudden death, influenced the others.

Thomson was 40 when he died, and a bachelor. He had lived all his life as a loner, with little money. All his friends remembered him as generous, and careless about money. His heart definitely belonged to painting, and to nature. It was from his great love for the outdoors that his ability to paint realistically and sensitively came.

Thomson made quick sketches with oils, and then made them into larger paintings during the winter months. From late March to mid-November he was a woodsman in Algonquin Park, but for the rest of the year he painted in his small cabin in the Don Valley of Toronto. Again, his generosity might encourage him to give one of his paintings to a friend who happened to like it.

Thomson loved Algonquin. He had several favourite camping spots around Canoe Lake, and he lived in a tent, caught his own fish to eat and paddled a canoe all over the Algonquin lake system. He was so particular about his canoe that he bought several very expensive tubes of oil paint so that he could mix the exact colour he wanted. He was a strong swimmer, often traversing the lake from his campsite to the cottage where his friend Winifred Trainor lived. He was also a very successful fisherman, and made his own flies to attract trout and bass.

He was not an extraordinary man; just an ordinary quiet man who had a talent for art. However, the mysterious circumstances of his death have elevated him and his art to the status of legend.

Algonquin Park in 1917 was

virtually in the wilderness, and logging was still done in the area. As nowadays, people had cottages, and visitors would come to the park to hire a guide and go on canoe fishing trips or to stay in lodges such as Mowat Lodge on Canoe Lake.

Tom Thomson obtained his Guide's license, and earned his money throughout the late spring and summer by leading various groups of people through the park. He would take his meals at Mowat Lodge on Canoe Lake, and thusly met several others on the lake.

He was especially good friends with the park ranger Mark Robinson, and was associated with Shannon and Annie Fraser who owned Mowat Lodge. He was also closely associated with Winnie Trainor, and was even said to be engaged to her.

Two cottages down from the Trainors' was one that belonged to Martin Bletcher. He and Tom were never compatible, and it has been suggested that they were in competition for the affections of Winnie Trainor.

Accounts of what actually happened on the day Tom died, and the evening before, are as different as the many theories which arose.

The day after Thomson disappeared, Mark Robinson began to worry, and when Thomson's canoe was discovered floating upside down behind an island, Robinson decided to initiate a search. He imagined that his friend had sprained or broken his ankle and had gone to shore for some reason. He spent several days in the surrounding woods whistling for Thomson.

After eight days, another cottager, Dr. Howland, took his

daughter fishing, and her line snagged on something. Realizing what it was, Dr. Howland immediately took his daughter back to shore, and reported the discovery to a park ranger. Later the body was brought to shore and identified as Thomson's. Martin Bletcher then mentioned that he had noticed Thomson's canoe floating upside down, but had not reported it because he thought it was probably a visitor's canoe. Mark Robinson later commented that it was strange Bletcher couldn't recognize Thomson's canoe as it was such an unusual colour.

A later examination of the body by Dr. Howland showed that Thomson had sustained a narrow bruise of about four inches long — similar to a paddle blade blow. There was a length of fishing wire wrapped neatly around one leg, and no water was in the lungs, indicating that the cause of death was not drowning, although it was described as such on the death certificate.

Many questions and theories naturally arise from this, but first, the varying facts must be reviewed.

There are three main theories of how Tom Thomson's death occurred: suicide, accident and murder.

Those who believe in the suicide theory believe that Thomson was being pressured into marriage by Winnie Trainor, and felt suicide was his only way out. This theory does not fit with the facts of that day, nor does it mesh with the descriptions of Thomson's character. None of Thomson's friends believed even for a moment that it could have possibly been suicide.

The accident theory is simply that Thomson was standing to catch a fish and lost his balance,

hit his head on the gunnel of the boat as he fell, rendering himself unconscious and drowned. However, the facts prove that Thomson did not drown, and such a blow to the head while falling could not have killed him.

This leaves only the murder theory, and there are two strong stories supporting this, but both with completely different angles. The first comes from W. Little in his book *The Tom Thomson Mystery*, and the second from Daphne Crombie, a friend of Annie Fraser.

Both accounts agree that there was a party at one of the guide's cabins on July 17, 1917 — the night before Thomson died. Little contends that there was a fight between Thomson and Martin Bletcher in which hostilities and even threats were exchanged.

The next day, Tom was fishing with Shannon Fraser and he mentioned his bet with Mark Robinson in which they hoped to catch a large fish which lived in Canoe Lake. He told Fraser he'd go into the next lake, catch the biggest fish he could find and bring it back to Mark as the fish they had betted on. He thought this would be a great joke, and set out in his canoe across the lake, behind the island and out of sight. Shannon Fraser checked his watch, and it read 12:50 p.m. It was the last time Tom was ever seen.

Mark Robinson, who had been standing on another bank, had witnessed the whole scene, and watched Tom paddle away too.

Little then builds up a case against Martin Bletcher. After all, Bletcher didn't mention his discovery of the overturned canoe until much after the fact, and who could say what happened behind

the island where no one could see?

Little implies that Thomson and Bletcher met behind the island. Perhaps they had an argument, tempers may have been raised. Perhaps even Bletcher with a paddle — a fatal blow.

Daphne Crombie's story agrees that there was party on the evening of July 7, at which a lot of drinking was done. She claims that Shannon Fraser owed Thomson a sum of money, and that after both men were quite drunk, Thomson demanded to be paid back. Apparently, a fight ensued, and the men fell to blows. Fraser was said to have quite a strong temper, and struck Tom on the head causing him to fall and strike his head on the grate in the fireplace.

Fraser then panicked, and hauled the unconscious Thomson outside, dumping him into his canoe. He then towed Thomson and his canoe into the middle of the lake and dumped it, presumably tying a weight to his leg (which would explain the meticulously wrapped fishing line). A similar weight-on-the-leg theory could also apply to the Martin Bletcher story.

The one major loop-hole in Daphne Crombie's story is that Mark Robinson clearly saw Thomson and Shannon Fraser together on July 8, the day of Tom's death.

Now, seventy years after the death of Tom Thomson we are no nearer to the truth than in 1917. All those people who know the answers are gone. And the mystery remains as one of the most tantalizing and legendary in Canada. PT

**Captain Fluke Sayeth:
"L'hésitation coûte 25c"**

Coupe universitaire d'improvisation '87

par François Leblanc

«Ça fait du bien de se voir Ensemble dans un lieu d'espoir...»

Fiori/Séguin

Rendant la politesse au Collège Glendon, l'université du Québec à Trois-Rivières nous a lancé une invitation au Tournoi Universitaire d'Improvisation '87, les 13, 14 et 15 mars derniers. C'est ainsi que l'équipe qui nous avait représentés en février lors d'un tournoi du même genre ici même au collège, se joignait à sept autres équipes pour ce tournoi inter-universitaire.

Des visages familiers nous attendaient à Trois-Rivières : l'équipe trifluvienne et les représentants d'Ottawa, les deux équipes qui avaient participé au tournoi de Glendon en février. Se joignant à ces deux châteaux forts de l'impro universitaire, la formation de l'Université Laval à Québec; toutes trois représentaient un choix logique pour la finale. Les cinq autres allaient donc tenter de meler les cartes... soit Montréal, Sherbrooke, Shippigan (N.B.), Edmunston (N.B.) et Glendon.

Chaque équipe était assurée de disputer deux (2) parties — deux périodes de 30 minutes. Seulement une victoire à la deuxième partie

assurait une participation à la demi-finale. Ottawa et Laval se sont affrontés dès le deuxième tour : Laval l'emporte dans un match enlevant fort apprécié des spectateurs, pendant que Trois-Rivières se classait aussi en demi-finale. Restaient donc deux places disponibles...

C'est parti!

Glendon disputait sa première rencontre samedi à 12 h face au Centre universitaire St-Louis Maillet d'Edmunston (N.B.). Glendon tombait rapidement derrière 2-0, mais se resaisissait et retournait au vestiaire après avoir égalé la marque à 2-2. La deuxième période allait permettre aux deux équipes d'offrir du jeu plus cohérent et un meilleur spectacle aux quelques 35 braves venus assister à la partie. Grâce surtout au brio de Pierre Allen, notre leader sur la patinoire et première étoile de la rencontre, Glendon allait maintenant affronter Montréal, battu plutôt par Shippigan (N.B.). Dès les premières minutes de match, il devient évident que l'on peut battre cette équipe. Mais une point de pénalité pour avoir accumulé trois punitions, jumelé

à une performance moyenne nous place dans une position précaire : Montréal a une avance confortable de 4-1 après la première période. Quelque peu dépités, les joueurs tentent de se regrouper en établissant leur stratégie pour la période finale. La première période s'étant terminée au début d'une impro comparée — Montréal étant sur la patinoire avec Glendon attendant son tour — l'équipe avait une chance unique : dix bonnes minutes pour préparer la réplique!

La deuxième période débute avec la fin de l'impro de Montréal : très laborieuse, l'impro mérite deux pénalités. Glendon saute sur la patinoire confiant et remporte l'impro haut la main. Montréal ayant accumulé trois pénalités, Glendon se voit accordé automatiquement un point; voilà que tout à coup la marque se let 4-3 en faveur de Montréal. Glendon arrache difficilement l'impro suivante mais notre but est atteint : avec un score de 4-4, l'impro qui suit va probablement décider du gagnant!

Glendon délègue Pierre Allen (deuxième étoile de la partie). Se mesurant à deux joueurs montréalais, l'équipe glendonienne sent l'impro lui échapper. C'est alors

que Jean Perron, capitaine de l'équipe, saute sur la patinoire. Malheureusement, il n'arrivera pas à établir son personnage ni à s'intégrer à l'histoire; confusion s'en suit, de même qu'une punition de l'arbitre. Puisqu'il s'agissait de la troisième punition à son endroit, notre capitaine est automatiquement expulsé de la rencontre, coûtant également un point à notre équipe. Avec la marque soudainement à 6-4, les chances de gagner sont minces. Quelques secondes plus tard, la fin du match est annoncée. Glendon est donc éliminé du tournoi... mais sort déjà gagnant de l'expérience.

La tension monte...

Les demi-finalistes sont donc : Shippigan, Laval (Québec), UQAM (Mtl), et Trois-Rivières.

Trois-Rivières a été sans pitié pour son rival, l'emportant 9-2. On s'attendait au même sort pour l'équipe de Shippigan, mais il en fut tout autre, et Laval l'emportera finalement dans un match très serré.

L'université hôte du tournoi allait donc se frotter à l'imposante

• Voir 150 p.7

One of These Men May

Mr. Rathé

by Judy Hahn

The first of the potential successors to Dr. Garigue came to meet us on March 5 from the "other campus", as even he called it. He was Dr. C. Edward Rathé, anglophone and francophile de York.

Mr. Rathé was born in 1928 here in Toronto. He did much of his schooling at the University of Toronto, receiving his B.A. in Modern Languages and Literatures in 1950, his M.A. in Modern History in 1952, and in French Language and Literature in 1954. He did further studies at Syracuse University in the Humanities in 1955, and his Ph.D. in French in 1960.

In 1969, he joined the Department of French Literature at York University and has been Chairman of the department. He has had considerable Board, Executive and Editorial experience at various cultural groups in Toronto including L'Alliance Française, Théâtre du Petit Bonheur, Ontario Modern Language Teachers Association and the Canadian Modern Language Review. He has had administrative experience at York as Master of Founders College from 1976-85, as well as a member of several Senate and Presidential committees and the Council of Masters.

After a brief introductory speech indicating Mr. Rathé's interest in bilingualism in Toronto, his academic and administrative experience at York and his attraction to

Glendon, which he said, "embodies an ideology which [he has] been conscious of for many years", and demonstrating authentic sounding French, the floor was opened for questions.

Mr. Rathé responded equally fluently to questions in English and French.

As regards Glendon's role in relation to the government of Ontario, Mr. Rathé optimistically sees the present climate as one where "there is tremendous opportunity for a college like Glendon" and therefore it is important to develop good links with Queen's Park. The candidate admitted, however, that he is "not comfortable in the corridors of power" and is more interested in the community. He thinks his "major concerns would be local" and promised that

his involvement and presence would be "real".

To become a favorite area of questions throughout all the interviews, Mr. Rathé was next asked to comment on the Franco-Ontarian community and its needs. Mr. Rathé immediately recognized that the Franco-Ontarian community is a very diverse one. Glendon should, in this man's view, be "very concerned with the Franco-Ontarian community but also with francophones in general". We have to consider the community in a broad sense. A "united action" is required for francophones. He cited the Maison de la Culture here as an "important thing" for the francophone community.

One questioner then having remarked that most of Mr. Rathé's

contacts with the francophone community of Toronto as outlined in his C.V. had slackened since the early 70s, asked if he intended to continue his involvement there. "Pas directement" replied Mr. Rathé, but said he wished to remain "au courant" and explained that he had many friends in that community.

When asked to outline some specific potential trouble spots for Franco-Ontarians, Mr. Rathé highlighted the problems of young francophones to get quality education, good course selections, and stated that he was conscious of this problem area.

Mr. Rathé had spoken of "building bridges" with the north campus. He was asked to explain how specifically this might be done while remaining independent? The candidate considers Glendon's "special mandate to be a guarantee for our separateness". He presented his opinion that it "ought to be possible for students to do work on both campuses" but that the "ridiculous navette" hardly does the job. Basically, however, Mr. Rathé considers the building bridges solution to mean "crossing back and forth more often" and more inter-relations.

As regards the curriculum, Mr. Rathé explained that he "believe[s] very strongly in a strong liberal arts programme" and that he wished to see Glendon "maintain a very, very strong undergraduate Programme". We must "accept the fact that the students want courses in economics, mathematics, history", according to Mr. Rathé, and we must "make them available" and "in French if the students want them."

How does he see his leadership style in order to attain these ideas? He affirmed that he is a community person who likes to work in planning groups and that he does not like confrontation, although he is not afraid to express his opinions. "Beating drums" and "Blowing trumpets" is not his style, he said.

And is the post-secondary educational system for an elite? "To the extent that this is a small campus, we could imagine that we might be forced with vast numbers of people wanting to get in." We must "meet the needs of the community", i.e. francophones and mature students, and to "attract good students at the same time."

The candidate was then asked if he excluded the idea of graduate studies. Undergraduate courses and research compliment each other asserted Mr. Rathé. Therefore, "bien sur on veut promouvoir des études de 2^e Cycle and in French, if possible."

In the past, Glendon has seen itself as an elite college, a liberal arts college, and a bilingual institution. What does Mr. Rathé see for the future? He does not want to "deny Glendon's history", and Glendon "will continue to be a bit of all those things." He particularly sees a "further strengthening of the bilingual ideal... for Franco-Ontarians" but Glendon will also offer an "opportunity for anglo-

Comprendre avant tout la nature de Glendon

par Yves Côté

On ne peut choisir un nouveau principal sans comprendre la nature de l'établissement qu'il aura à administrer. En effet, diriger Glendon, c'est diriger une institution qui a une nature et des buts uniques non seulement au Canada mais aussi dans le monde. Ainsi, lors du choix du nouveau principal, on devra tenir compte des qualités particulières requises pour diriger ce collège bien particulier.

En fait, qu'est-ce que le Collège Glendon? Et quels sont ses buts?

Selon l'actuel principal du Collège, le Dr. Philippe Garigue, pour comprendre la nature du Collège Glendon, il faut le situer à l'intérieur de plusieurs autres systèmes. Malgré que le Collège soit une unité fonctionnelle en soi, Glendon est également une partie intégrante de l'Université York, de la communauté torontoise, ontarienne et canadienne. De plus, la nature bilingue de Glendon fait de ce dernier à la fois une partie intégrante des communautés francophones et anglophones canadiennes.

Concrètement, qu'est-ce que cela veut dire? Au niveau microscopique, Glendon est constitué de plusieurs composantes (étudiants, professeurs, employés de soutien, administrateurs) qui ont tous des besoins et objectifs bien particuliers à leur nature individuelle. Au niveau macroscopique, Glendon est un sous-système de plusieurs autres systèmes beaucoup plus grands et complexes (Université York, Ville de Toronto, Province de l'Ontario, Canada) qui ont aussi leurs propres finalités et besoins particuliers.

Par exemple, l'étudiant qui vient à Glendon s'attend à recevoir une formation académique la meilleure possible tout en vivant dans un milieu qui favorise le plus l'acquisition de cette formation. Cela veut dire non seulement que l'étudiant recherche une qualité de l'enseignement, des cours et des programmes mais aussi une qualité du milieu de vie. De même, les professeurs, employés et administrateurs ont tous leurs propres besoins à satisfaire.

De son côté, Glendon doit non seulement satisfaire les besoins

multiples de ses composantes mais a aussi ses propres besoins en ressources qui sont à leur tour limités par les priorités d'allocation des ressources de l'Université York et des gouvernements qui sont orientés vers des finalités torontoises, ontariennes ou canadiennes plus complexes. Et dans toutes ces finalités, Glendon n'est plus l'élément central mais seulement une composante parmi plusieurs.

On en arrive ainsi à une définition synergique des buts et besoins de Glendon qui sont à la fois déterminés par les buts et besoins de ses composantes internes et par ceux des systèmes plus complexes dont Glendon fait partie intégrante.

Ainsi, parce que Glendon fait partie intégrante de l'Université York, il se doit de promouvoir une qualité de l'enseignement, de la recherche et de vie basés sur des critères établis par York. Parce que Glendon fait partie intégrante des communautés francophones et anglophones canadiennes, il se doit de tenir compte des besoins de ces deux groupes qui veulent devenir bilingues afin de leur donner une capacité d'opérer (de connaître, de vivre et travailler) dans la société bilingue canadienne.

Evidemment, tous ces éléments de Glendon (composantes internes et systèmes englobants) n'ont pas tous des besoins et finalités qui pointent vers la même direction. Ainsi, le rôle du principal, qui a une vision globale de la nature de Glendon, est de proposer un ou des compromis sans jamais favoriser un groupe aux dépens d'un autre. Cela se fait en orientant le débat vers des finalités communes à toutes les composantes de Glendon, au lieu de polariser ces composantes les unes contre les autres. On en vient donc à ce que le Dr. Garigue appelle l'esprit de Glendon. C'est-à-dire que le sentiment d'appartenance à la communauté de Glendon est plus fort que le sentiment d'appartenance à une autre composante particulière de Glendon (que ce soit d'être étudiant, professeur ou administrateur). C'est cet esprit qui fait de Glendon un endroit de coopération et non de confrontation dans la résolution des problèmes, un

endroit où l'on travaille ensemble pour réaliser ce que le principal appelle le "bien commun" de Glendon.

Enfin, une autre caractéristique importante de Glendon est le bilinguisme. Ici, il est important de faire la distinction entre la nature bilingue de Glendon qui fait partie d'une politique plus globale de développement du pluralisme individuel et la question de l'accessibilité des francophones (et non des franco-ontariens seulement) à Glendon, ce qui fait partie de la politique de l'Université York d'accessibilité des groupes minoritaires à l'université.

En effet, dans la politique globale d'accessibilité des groupes minoritaires à l'université, Glendon s'occupe d'un groupe minoritaire particulier formé par les francophones. Ainsi, Glendon est pour ce groupe une institution qui va contribuer au développement et à l'affirmation de cette communauté qui était jadis, et qui est encore aujourd'hui, défavorisée au niveau institutionnel et donc menacée d'assimilation.

D'un autre côté, même si Glendon contribue à développer le français en Ontario, son but fondamental demeure le bilinguisme. Ici, il faut faire la distinction entre le bilinguisme institutionnel et le bilinguisme individuel. Le premier favorise le développement bilingue des institutions qui permettent, par exemple, à deux communautés (francophone et anglophone) d'être capables de vivre dans une société sans avoir à apprendre une deuxième langue puisque déjà tous les services des institutions qui permettent l'actualisation des communautés dans leur propre langue sont bilingues. Le deuxième, au contraire, favorise le développement personnel des connaissances des deux langues officielles qui permettent à des individus de vivre dans la société canadienne parce qu'ils parlent personnellement les deux langues.

Ainsi, Glendon favorise plutôt le développement du bilinguisme individuel. De plus, ce bilinguisme individuel se veut non seulement pan-canadien mais aussi mondial.

Il est pan-canadien dans les sens où Glendon accueille des étudiants francophones et anglophones de toutes les provinces et territoires du Canada sans discrimination, et même de l'étranger.

Ici, les critères de sélection de la clientèle étudiante ne sont donc pas l'appartenance à une communauté et à une zone géographique particulière mais plutôt la qualité du dossier académique et la volonté de développer le "bilinguisme" individuel.

L'acquisition d'une deuxième langue fait partie intégrante du système d'amélioration d'un individu qui tend, à mesure que la société planétaire devient de plus en plus complexe, vers des finalités pluralistes. En fait, l'individu pluraliste, c'est une personne qui ne dépend pas d'une réalité absolue puisqu'il est "multiculturel" et "multilingue". Il a une vision globale du monde et il est capable d'opérer au niveau mondial. Cet individu est en fait le "jeune génie internationaliste" dont Pearson rêvait et dont Glendon est l'instrument formateur.

Le rôle du principal, selon Garigue, est donc d'assimiler les divers besoins des composantes internes et des systèmes englobants dont Glendon fait partie intégrante. Et une fois qu'il a pris connaissance des besoins de chacun, il devra orienter au niveau interne le débat vers des finalités communes à Glendon et au niveau externe, tenter d'orienter les priorités dans l'allocation des ressources de York et des gouvernements vers les finalités de Glendon.

Le principal devra proposer des solutions aux besoins du Collège, qui en plus de répondre aux besoins, devront assurer la coopération entre les divers niveaux, c'est-à-dire préserver l'esprit de Glendon. Il devra proposer des solutions qui seront à la mesure du niveau de complexité du problème à résoudre et éviter les solutions simples, faciles et radicales. Il devra proposer des solutions qui seront le plus souvent des compromis sans toutefois menacer la caractéristique fondamentale de toutes les universités, l'universalisme, l'ouverture sur le monde. **PT**

Succeed Garigue

phones to improve their French skills". This perhaps reflects his own personal background and is a reason "why Glendon appeals" to him.

The candidate was asked to express some of his views on bilingualism. Mr. Rathé is, as he says, realistic about this. He has "no allusions of perfect bilingualism for Canadians." Passive bilingualism, comprehension, should be the first goal, but "we should provide opportunities for those who want to do more" despite the elitist aspect to this. Mr. Rathé supported the idea of bilingual courses and would like to improve the offerings of courses in French.

What about specific problems like space? How can this candidate convince the President about the seriousness of Glendon's problem in this respect? Simply, make a good case. He even suggested inviting the President to see and orchestrating some sort of inconvenience to demonstrate the problem.

An insistant issue during these interviews, affirmative action for women at a college with 70% women student population, was put to him next. It was his opinion that something clearly has to be done but "sensibly" so that we don't cause other problems in solving this one.

A final question on how he proposed to maintain the idea of collegiality ended the community's interview on an optimistic and pleasant note. Mr. Rathé reaffirmed that he wanted to be available, involved, and set up good lines of communication. "The Principal should know what's going on and to be involved".

Mr. Rathé's unilingual, English C.V. is available in B219 until March 27. Any student may peruse it. The search committee welcomes your comments at C223, Office of Chair Beth Hopkins.

Mr. Calvé

By Judy Hahn

The second candidate, Dr. Pierre Calvé, a very forceful person, came to check out Glendon from Ottawa on March 10. The Glendon community had the opportunity to test him at the same time.

He was born 44 years ago in Maniwaki, Québec. This pedagogue and linguist received his M.A. in applied linguistics from Georgetown University, Washington, in 1969 and his Ph.D. in 1978. He has taught at the primary, secondary and university level and a Ottawa University since 1968 in the Linguistics Department and then in the Education Faculty.

In his introductory remarks, he insisted that was not here to sell himself. He tries hard to sell his views on bilingualism however, a subject which has obviously been a subject of much reflection for this second candidate.

Mr. Calvé "trouve la formule de Glendon absolument intéressant" et "le campus [le] séduit beaucoup". This is why most of us are here. "Le bilinguisme et le biculturalisme est un défi et le but de toute mon carrière", continued

Calvé.

He forsee lots of consultation with the present community and will need to develop long-, medium- and short-term plans to fulfill the principal's shoes.

Leadership means to keep sight of these goals from day to day and to "make sure the sub-systems work" to maintain standards of excellence.

Bilingualism and biculturalism cannot be realized to the detriment of standards.

He forsee relations within and outside the university, with the government and society. The post requires stamina, and personality.

The general quality of life on campus is important to maintain a feeling of pride. Good standards of education, a pleasant social, cultural and physical ambience will guarantee pride in the community as well.

The francophone cultural ambience, envisioned by Mr. Calvé is not necessarily a Franco-Ontarian one, but rather a "macroculture française internationale". This is the real challenge of francophones in Canada according to Mr. Calvé — to escape from an "esprit de clocher", to not "se chialer entre eux".

Mr. Calvé also drew our attention to "his baby" — "Southern Ontario deserves a language teaching training centre". "Glendon has something to offer in this respect" thinks Mr. Calvé.

During the question period which followed, he was asked to outline his administrative experience. "Je ne suis pas en effet un administrateur professionnel", he replied. But he is not bothered by this aspect of the post. He has administered a program in training second-language teachers for six years. He asked the community to judge not his experience, but his potential.

The expected question on the needs of Franco-Ontarians provoked the following comments: Mr. Calvé told us that he knows the relevant works on the assimilation of Franco-Ontarians, and that it is necessary to "donner aux franco-ontariens une institution dont on peut être fier." Mr. Calvé explained that he had had ample experience as an ambassador of "la francophonie canadienne". He would continue to "essayer de vendre aux anglophones le fait française".

Mr. Calvé was a little stuck for words when asked to explain his personal vision. He thought he had. He expanded saying he believed in quality education, a spirited institution which we could be proud of and whose originality is its bilingualism and biculturalism. "Je ne suis pas le type pour me réfugier derrière un secrétaire", he said.

What makes a quality institution, according to the second candidate? The problem is a multifaceted one, said Mr. Calvé. You can't grow without first ensuring quality. Quality needs to be maintained among staff, research facilities, and students. This requires financial support.

The questions then asked Mr.

Calvé if he would find his role as a PR agent a comfortable one. He said he would find it appealing and that he had turned down a PR job at the University of Ottawa.

On bilingual courses, Mr. Calvé produced the opposite opinion as Mr. Pathé. "Students must not shift in the middle of a sentence from one language to the other". We "must not force the integration of the two". However, two separate systems are "not feasible or practical". Mr. Calvé would not support the "same courses taught at the same time in both languages".

So how can Mr. Calvé implement these ideas? "I articulate my opinions but I do not force them on someone without bouncing them around a lot", he said. This means lots of consultation in small groups; large groups cannot draft a project, but input is important. The raison d'être of the college is the students said Mr. Calvé. He reaffirmed his commitment to teaching by stating it must not yield to research but that there should be a balance between the two.

It seems Mr. Calvé has bounced his ideas around a lot already. He is quite confident in his stands on the issues, he has obviously considered a great deal both as a linguist and as a teacher.

His C.V. is also available in B219.

M. Paquet

par Lajos Arendas

Le mercredi 18 mars dernier a eu lieu l'audition dans la Chambre du Sénat du troisième candidat pour le poste de principal du Collège Glendon à partir de l'année académique 1987/88.

Monsieur Gilles Paquet est né le 19 juillet 1936 à Québec. Licencié ès lettres en 1956 et licencié ès sciences en 1958 à l'Université Laval, il a obtenu sa maîtrise en économie en 1960 dans la même université et son doctorat à l'Université Queen's en 1962.

Il a occupé un poste de professeur à l'Université Carleton de 1967 à 1981 et, en même temps, le poste de professeur-adjoint dans diverses universités du Québec. Depuis 1981, M. Paquet occupe le poste de chef de département des études administratives de l'Université d'Ottawa. En outre, M. Paquet a rempli de nombreuses fonctions académiques et administratives et a siégé dans divers conseils et comités tout au long de sa carrière.

Dans son discours d'introduction prononcé dans un anglais impeccable, M. Paquet a expliqué pourquoi il voulait venir à Glendon. Il s'est présenté comme un entrepreneur par nature, toujours excité par de nouvelles choses. Ne faisant pas preuve de fausse modestie, il a déclaré avoir fait un bon travail à Ottawa et il a dit aimer ce qui se passait à Glendon (sans autre précision). M. Paquet veut diriger Glendon comme si le collège était une firme multinationale. Il s'est dit ne pas être un rêveur et selon lui, il n'y a pas toujours de solution idéale à tout problème. M. Paquet a terminé son discours d'introduction en exprimant l'es-

poir que cette entrevue publique lui permette de se convaincre de ce que le poste de principal à Glendon était vraiment un défi qu'il voudrait relever.

Ensuite a suivi la période de questions et réponses.

La première question concernait les projets de M. Paquet quand au programme des études consacrées à la femme, considérant que plus de 70% des étudiants de Glendon sont des femmes et que les femmes sont encore toujours sujettes à discrimination dans la société actuelle. M. Paquet a répondu en "poussant de côté" la question. Ses gradués se défendent tous bien dans la vie a-t-il dit, qu'ils soient hommes ou femmes. Pour lui la meilleure façon de préparer les femmes à leur rôle de demain est de leur procurer une excellente formation, sans aucune discrimination.

La réponse ne satisfaisait visiblement pas la personne qui avait posé la question mais M. Paquet a laissé entendre que le sujet était clos, après plusieurs tentatives de le forcer à donner une réponse plus précise.

La deuxième question posée concernait ses habilités à réunir des fonds, étant donné que Glendon est bien loin du building Ross sur le campus nord et qu'il ne courrait pas les politiciens de Toronto.

M. Paquet a répondu à cette question de façon très adroite en disant que tous les politiciens sont identiques. Pourvu que l'on ait un objectif précis et des arguments frappants, il n'est pas difficile d'obtenir de l'argent. M. Paquet s'est dit être convaincant et a déclaré avoir beaucoup d'expérience quand il s'agissait de faire pression sur les politiciens pour leur extirper de l'argent. "Je sais ce que je veux et je l'obtiens" a-t-il déclaré.

La question suivante fut posée en français et traitait Franco-Ontariens: Quelle était, selon lui, la politique à suivre pour attirer plus de Franco-Ontariens à l'Université? M. Paquet a donné sa meilleure réponse concernant ce sujet. Il a avancé des idées originales comme par exemple visiter les classes terminales du secondaires de la région pour essayer de convaincre les jeunes Franco-Ontariens d'aller à l'Université francophone (c'est-à-dire Glendon). D'autre part, M. Paquet a répété son refus de faire une dis-

crimination quelconque: pas question de rendre l'accès de l'université plus facile parce que quelqu'un est Franco-Ontarien.

Il a défendu le bilinguisme institutionnel. Selon lui, cela est essentiel car les droits des francophones ne seront vraiment reconnus que s'ils peuvent travailler en français. Le bilinguisme personnel est culturellement souhaitable mais ce n'est pas assez. À Ottawa, il y a une tension entre les deux groupes linguistiques car les anglophones se sentent menacés par les quelques 40% de francophones. Cela n'est pas le cas à Toronto où à Winnipeg où on aime les francophones car ils ne sont pas "dangereux". Donc l'argent sera d'autant plus disponible pour la cause francophone.

Lorsque la question suivante revint aux problèmes des finances, M. Paquet a déclaré: "You sniff where money is and you go get it". Ou bien M. Paquet a l'odorat particulièrement bien développé ou il est optimiste. En tout cas, il a dit qu'il ne pensait pas qu'un bon projet mourrait simplement par manque de ressources.

À la question sur les vues de M. Paquet sur l'expansion de Glendon, celui-ci a répondu qu'il ne pensait pas qu'il serait souhaitable d'élargir trop le nombre de départements à Glendon à cause de la compétition intense, surtout de la part de l'Université de Toronto. Il préférerait que Glendon "produise" un plus grand nombre de gradués avec un niveau d'excellence de façon à donner au collège une image de marque.

Quant à ce qu'il pensait du rôle des associations d'étudiants, M. Paquet s'est défendu d'être un autocrate mais a ensuite déclaré: "student organisations should be listened to but they should not run the place".

Vers la fin de l'entrevue, quand on lui avait demandé comment il pensait pouvoir réconcilier ses idéaux avec l'université, M. Paquet a répondu qu'il ne lui restait que peu d'idées. Ayant fait des études économiques et étant passé ensuite à l'administration, il est essentiellement un homme pratique.

Ces considérations ont clôturé l'entrevue qui fut en et du contre, comme toujours. Mais une main de fer dans un gant de velours ne serait peut-être pas préjudiciable à la direction de Glendon.

150 spectateurs

Suite de p.5

formation de Laval. Soulignons immédiatement que la partisanerie n'a été un facteur dans l'issue de la grande finale. Devant une salle comble et fort enthousiaste — plus de 150 spectateurs — Trois-Rivières l'emporte 8-7 en supplémentaire. L'invitation est déjà lancée: rendez-vous à Québec pour la seconde édition de la Coupe Universitaire d'Improvisation!

Nous avons été reçu comme des rois, par une organisation bien rodée. Chapeau bas au comité

organisateur. Et aussi un super gros merci à Tara Donovan pour la conception de notre drapeau: c'était, en toute humilité, le plus beau du groupe là-bas... Et merci à Trait D'Union pour sa contribution financière, sans laquelle cette aventure n'aurait pas pu prendre place.

Quelques heures plus tard, c'est le long voyage du retour qui nous amènera finalement à Toronto au milieu de la nuit. Toronto... Pendant plusieurs jours encore, le cœur et l'esprit demeureront à Trois-Rivières, ressassant mille et une émotions, mille et une images...

The Lawn at the Cameron

by Afsun Qureshi

The Cameron House provides local bands with a platform to ply their wares on. Its owners have been and will probably always be, one of the most supportive managements around. Great acts have started there, and sadly, as is the case with Handsome Ned, ended there as well. From Jane Siberry to Swinghammer to Molly Johnson, the Cameron has been supportive in churning out a legacy of great rock'n'roll; it's a cool room. This year is no exception. The Boneheads, Scott B, the Garbage-men and the Lawn all contribute to its neatness.

One of the great things about the Cameron is the intimacy created by its tiny size. Consequently, what went on last Tuesday was not bunch of musicians playing to an audience, but more accurately, a party. The Lawn boys looked as relaxed as their audience. This is not to say they were lacking in intensity — they simply appeared to be having as good a time as the crowd.

Talking to guitarist/vocalist Patrick Gregory and drummer Mike Duggan before the show shed some light on the history of the Lawn, formerly The Woods are Full of Cuckoos. The Woods are Full of Cuckoos split a couple of years ago, although they were getting regular gigs. According to Patrick, "It was difficult working with five people." A year later, they reappeared as the Lawn, says David Gregory, who now plays for the A-wigs. The new tighter line-up, Patrick and Mike, along

with "unquestioningly hip" guitarist Gord Cummings and Richard Gregory on bass "gave us the confidence to work well," according to Patrick.

Understatement. They worked great. Patrick switched easily from acoustic to electric (rumour has it he's a hot flautist as well) while the old hipster Gord played an evil slide guitar. Richard totally withdrew himself into his bass. (It was as if he had an imaginative circle drawn around him, daring someone to step in. No one did.) He just did magic stuff in one corner, while the Cool Dude Mike drummed a steady beat. Their spontaneity confirmed that their niche is on stage.

The importance of being lyrical

Mick Jagger, on why he mumbles his lyrics: "That's when the bad lines come up. I mean, I don't think lyrics are that important. Fats Domino really (...) influenced me. He said 'You should never sing the lyrics very clearly.'" (1968 Rolling Stone)

Patrick Gregory: "Any band worth its salt always makes lyrics the first consideration. If a band has good lyrics everything else will fall into place."

"Listen to our lyrics," cuts in Gord. "We make them ambiguous on purpose." I tried. Whether it was the sound system, Gord's cold, or my Labatts, I didn't quite catch the lyrics. The sentiment is interesting, however. Some bands like the Stones or, more recently, Jonathan Richman & the Modern



Lovers, have undermined the importance of lyrics, while bands like the Lawn think in the other direction.

The Video Question

The Shuffle Demons have done it. So have Pursuit of Happiness, Andrew Cash, Vital Sines, and Robert Priest. But the Lawn says no to celluloid.

Gord: "It's no good having images forced on you. Half the

pleasure of music is to be able to visualize an image." Video no, vinyl yes. Something from the Lawn will be out soon but they remain ambivalent about signing on to a commercial label: "We are not going to be told what kind of music to write," sez Mike.

The music Tuesday night at the Cameron was good rock'n'roll produced by four serious, yet easy-going musicians. It was a neat way to spend St. Patrick's

day. (Gord: "What does an Irish man order in a Mexican restaurant? Chili con Kilarney!" I laughed. Labatts was distorting things a bit again.) To sum up, in the words of Scott B, "They have a neat sort of charisma around them."

(And sir, in the words of Gordon Gano, "nobody ever taught you how to dance like that, nobody ever taught me how to dance like that...")

PT

Centre de Griefs/ Complaint Centre

Le 23 février 1987, un rapport portant sur les Règlements Présidentiels II & III entraient en vigueur. Ces règlements régissent la conduite des étudiants sur les deux campus de l'Université York. Des copies de ce rapport sont disponibles pour consultation, au bureau 124, Central Square ou à Glendon, au bureau 242 York Hall.

Le Centre de Griefs de l'université, situé dans le bureau des Affaires Étudiantes, 124 Central Square et le Centre de Griefs du Collège Glendon, 242 pavillon York, ont comme mandat:

: de recevoir les plaintes concernant tout aspect de la conduite non-académique des étudiants, incluant les domaines déjà couverts par des procédures spéciales;

: ainsi que de conseiller les personnes portant plainte des options qui leur sont disponibles afin d'une part, de remédier au problème et d'autre part les aider à poursuivre l'option choisie.

Veillez adresser vos demandes d'information au sujet des procédures à suivre pour porter plainte à Brenda Hanning, Centre de Griefs de l'Université, 124 Central Square, téléphone 736-5144 ou à Gilles Fortin, Centre de Griefs du Collège Glendon, 242 pavillon York, téléphone 487-6708.

On February 23, 1987, Presidential Regulations II and III came into effect. These regulations govern the conduct of students at York University. Copies are available for the perusal of interested individuals in Room 124 Central Square.

The University Complaint Centre, located in the Office of Student Affairs, Room 124 Central Square, and the Glendon College Complaint Centre, located in the Office of the Dean of Student Service, 242 York Hall, are mandated to

receive complaints concerning all aspects of student non-academic conduct, including those matters for which special procedures have been provided

and further, it shall advise complainants of the alternative forms of redress which may be available to them, and shall assist them in pursuing the form of redress preferred.

Any inquiries concerning complaints procedures may be directed to Brenda Hanning, University Complaint Centre, 124 Central Square, telephone 736-5144. On the Glendon Campus, Gilles Fortin, 242 York Hall, telephone 487-6708.

En plus des deux centres de griefs déjà mentionnés, toute plainte concernant la conduite d'un étudiant peut être portée par n'importe quel membre de l'université aux personnes suivantes:

In addition to the University Complaint Centre, complaints concerning student conduct may be made by any member of the university to a local complaints officer. These are listed below:

COLLEGES/COLLÈGES

Calumet College	L. Lowther Room 127 Atkinson	Education	G. Chase (Keele Campus) Room N826 Ross J. Lennards (Glendon Campus) Room C132 York Hall
Founders College	J. Webber Room 219 Founders M. Mosher (residence) Room 218 Founders	Environmental Studies	TBA
McLaughlin College	H.T. Wilson Room 234 McLaughlin	Fine Arts	R. Pillar Room 228 Fine Arts
Norman Bethune College	E. Hooven Room 334 Bethune	Graduate Studies	P. Callen Room N909 Ross
Stong College	O. Cirak Room 317 Stong	Science	K. Aldridge Room T113 Steacie
Vanier College	S. Taman Room 248 Vanier	Osgoode Hall Law School	Associate Dean (M.J. Mossman) Room 225F Osgoode Hall
Winters College	TBA	York University Libraries	J. Thomson Circulation Desk, Scott

FACULTIES/FACULTÉS

Atkinson College	H. Bassford Room 221A Atkinson	SPECIAL COMPLAINTS CENTRE/ CENTRE DE GRIEFS SPÉCIAL
Administrative Studies	C. Courtis Room 107D Administrative Studies	Sexual Harassment Education and Complaint Centre
Arts	D. Hobson Room S924 Ross	G. Telman Room 140 Central Square
		Centre de griefs et d'éducation sur le harcèlement sexuel (Glendon)
		Nina Josefowitz, Glendon Hall

divertissements

Régine Astier : charmante, tout simplement

par Josiane Houde

Mercredi le 18 mars, c'est Régine Astier, vêtue d'une robe beige et saumon début XVIII^e, qui nous était présentée à la Maison de la Culture. Cette femme à l'air sympathique venait nous introduire à la danse de l'époque du musicien Jean-Sébastien Lully (1632-1687) et nous présenter une démonstration chorégraphique.

Régine Astier est spécialiste de la danse du XVIII^e siècle. Elle étudia à l'Université de Paris, à l'Académie Royale de Danse, au *Institute of Choreology* (Londres) et à l'Institut für Bühnentanz (Cologne). Suite à cette illustre formation, nul n'est surpris de la voir représentante au Comité National de la Danse, à Paris, qui a pour fonction d'aider les jeunes danseurs à trouver du travail.

Débordante de vie et amoureuse de la danse, Mme Astier nous a fait un simple et intéressant

exposé sur l'époque de Lully. En fait, Mme Astier a elle-même monté plusieurs ballets du XVIII^e siècle et travaille actuellement sur un à l'occasion du tricentenaire de Lully (1687-1987), qu'elle présentera en novembre en Californie. Chose intéressante, c'est elle-même qui fabrique les costumes, et comme on le voit ici, ceux-ci s'avèrent non moins originaux que magnifiques. «Au XVIII^e siècle, nous a-t-elle déclaré, les costumes sont très importants par leur symbolique. Leur formes, leurs couleurs et leur style nous révèlent les caractéristiques du personnage.»

Chorégraphe, Régine Astier utilise évidemment la musique de Lully, des pièces comme *Le bourgeois gentilhomme* (1670) et *Le triomphe de l'amour* (1681). Elle estime que, Lully en collaboration avec le danseur-chorégraphe Charles-Louis Beauchamps (1636-1719), ont transformé la musique et le ballet.

Lully apporta des «airs de vi-tesse», tout nouveau pour l'époque, tandis que Beauchamps y apporta les pas, fixant ainsi les règles de la danse française noble.

Comme il existe très peu de documentation sur la danse du XVIII^e siècle, Régine Astier se veut avant tout chercheuse.

Ce fut à Toronto qu'elle découvrit ce goût pour la danse «ancienne». Mme Astier fut, en effet, l'élève d'un professeur de ballet,

technique russe, qui enseignait des enchaînements appris d'une longue tradition familiale. Ces enchaînements s'avéraient une nouvelle façon de danser, plaisant tout de suite à Mme Astier.

Enfin, sa démonstration se révéla d'une très grande qualité. Originale, spirituelle, Régine Astier nous montra le caractère émotionnel de la danse du XVIII^e siècle. Par exemple, l'arrêt de la danseuse signifie le contrôle d'une forte émotion. Les pas sont légers et tout le mouvement apparaît comme une cascade, défilant en frappant quelquefois des rochers. C'est un mouvement vertical, très différent du mouvement circulaire du XVIII^e siècle, avec les grandes et rondes crinolines.

Le problème tient à la musique : les musiciens contemporains n'aiment pas jouer du Lully. Ce fut la première difficulté que Mme Astier rencontra. Tant qu'aux danseurs, elle les recrute dans les écoles de ballet et les universités. Notons finalement que Régine Astier n'appartient à aucune compagnie et n'est ni professeur; elle est tout simplement une danseuse amoureuse de son travail!

«La danse, m'a-t-elle confié, est ma fenêtre sur le monde : j'ai tout appris par la danse.»

Espérons qu'elle viendra bientôt présenter son ballet à Toronto...
Bravo Madame Astier PT



Du nouveau pour le RAFEO en 1987

Les fonds alloués au Régime d'aide financière aux étudiants de l'Ontario (RAFEO) ont été augmentés de 17 pour 100 pour l'année d'études 1987-1988.

Quels sont les principaux changements?

- augmentation des allocations de chambre, de pension et de dépenses personnelles;
- réduction de la contribution des parents;
- considération spéciale pour les familles monoparentales recevant de l'aide sociale;
- augmentation des bourses destinées aux étudiants célibataires qui ne sont pas à la charge de leur famille;
- augmentation des fonds destinés au Régime de bourses spéciales de l'Ontario et au Régime travail-études de l'Ontario;
- remise d'intérêt sur les prêts consentis par la province.

Qu'est-ce que ces changements signifient pour moi?

- hausse de la moyenne de la bourse;
- des bourses plus élevées et des prêts moindres, donc une dette moins lourde à rembourser une fois vos études terminées.

Où puis-je obtenir plus de détails?

Contactez le bureau de l'aide financière de votre campus.

Comment puis-je bénéficier du RAFEO?

Vous pourrez vous procurer le formulaire de demande du RAFEO pour l'année d'études 1987-1988 au bureau de l'aide financière de votre collège ou université, au début d'avril.



Ministère
des Collèges
et Universités
Ontario

Gregory Sorbara, ministre
Alan K. Adlington, sous-ministre

RAFEO

More Books In Paperback

by *Kenn Ross*

Black Sun. Geoffrey Wolff. Vintage Press, \$8.95, 367 pages.

Black Sun is the biography of Harry Crosby, an American expatriot who dwelt in the celebrated circles of the artists' community in 1920's Paris.

Black Sun is named for the famed press Crosby and his wife, Caresse, set up in Paris. The press published classic books in luxury volumes as well as publishing the work of writers such as D.H. Lawrence, Ezra Pound and James Joyce amongst others. The title also signifies the character of Crosby.

Born to one of the old and respected families in Boston society, Crosby rejected the values of staid American life after experiencing the horrors of World War I as an ambulance driver. From an early age Crosby's stark nature was evident, controlled by his family name, parents, Boston society and its morals, and ultimately, by Crosby himself. The war, however, showed to Crosby the futility of a 'good and respectable' life. Why were the parts of a woman's body taboo and an unknowable thing? After having col-

lected body parts and wallowed through death as such battle fields as Verdun, what was the point to the American way of life? Mysteries were to be delighted in, not obeyed.

Upon returning to America Crosby was definitely out of place with his preoccupied and morbid nature, his black suits, and European attitudes. He came to openly detest Boston and Boston returned the favour. Crosby's uncle, none other than J.P. Morgan, gave his nephew a post at a bank in Paris, where he scandalized Boston by marrying an older divorcee.

In Paris, Crosby lived the life of the Decadents he so admired: Baudelaire, Rimbaud, Poe, and Wilde. Crosby and his wife denied themselves nothing. They took a variety of lovers while still devoted to each other, drank to excess, ate to excess, and used opium in great quantities. The couple travelled together widely and did what they wished for Crosby lived well off of his rich parents and famous uncle. Unlike the Decadents he loved so much, however, Crosby didn't dissipate. Wilde sunk into an image of his famed Dorian Gray, corrupted and undesirable, but Crosby

and his wife always looked good, seemingly defying reality and acknowledged laws common to others with their beauty.

By just about anyone's standards Crosby was immoral, selfish, thoroughly reprehensible, and perverse, embodying many of the age-old qualities of evil. He was a man obsessed with the Bible, God, sensualist Omar Khayyam, decadence, death and eventually, sun worship. Without skipping a beat and seeing no conflict, Crosby was able to mix these different forces up into one personal belief.

The central pull for Crosby, though, was the heavy fabric of death. Crosby was always convinced of his eventual suicide with his wife and his plans were grand, such as plummeting into the middle of Paris or New York in an airplane when the sun was closest to the earth.

Most people who were friendly with the charming Crosby thought his talk on death an act, as every personality in Paris affected some stance. Such was Paris artistic life. Yet Crosby meant what he said. Neither was his goal to kill himself eventually a self-fulfilling or forced effort. He saw it as part of himself,

a natural extension of his life.

A disturbing view of Crosby's mind can be seen in an excerpt from his diary. Crosby goes out to the markets in Paris and returns with the skeleton of a girl. In the apartment, Crosby hung the skeleton from the bookcase, writing in his diary:

And who was this woman, princess or harlot, actress or nun, young or old, pretty and passionate or ugly and numb?

Toward the end of his life, Crosby was possessed to write down the following poem:

black black black black black
black black black black black
black black black black black
black black black black black
black black SUN black black
black black black black black
black black black black black
black black black black black
black black black black black

Crosby is not an inspiring character, but does prove to be a disturbingly fascinating one. Though he certainly was bizarre in a cold and calculating way, he lived his life honestly by his mixed code of 'morals' and died by them. Crosby is one of those oddly compelling people, the effect on the reader akin to viewing a horror movie or car accident: we shouldn't look, but we do. This isn't meant to make a trite point, to say there's a little of Crosby in all of us. There simply isn't. While not respecting the man, one is interested with morbid curiosity of how a man was able to embrace his dark side so willingly and let that be his ruling passion, though not 'ruled' in the way one is used to thinking.

Black Sun, a superbly written account of Crosby's life is an essential read for anyone interested in this artistic period, or by those wanting to shed some light on the black aspect of human nature. PT

La cabane à sucre

par *Elise Gagnon*

Samedi, 21 mars. Il fait soleil sur la ville de Toronto. Un groupe d'une trentaine d'étudiants s'embarque pour aller visiter le nord ontarien goûter à ce printemps tout neuf. L'érablière des Charlebois, située à Penetang n'est pas facile à dénicher mais elle n'est pas introuvable car au bout de trois heures de route, on arrive à destination.

Le groupe envahit la Cabane à sucre et déjà on sert la tire sur la neige. C'est une première pour Certains, une tradition à laquelle tient farouchement pour les autres. Le repas rassasie les plus affamés. Au menu : fèves au lard, jambon, pommes de terre, salade, crêpes, etc... et du sirop d'érable à profusion. Car l'érable est maître ici. Les propriétaires ne recueillent plus la sève des arbres comme autrefois mais on a gardé les mêmes coutumes.

Il s'agit tout de même pour ces citadins d'une belle aventure, eux qui sont habitués au grondement constant de Toronto. Ici, la ville s'est tue, le printemps semble moins pressé avec cette neige qui demeure encore.

Après une visite des lieux, on s'amuse et tous se mêlent au jeu mais déjà, les traits se tirent et les babillements trahissent la fatigue qui est venue s'installer sournoisement. Norbert Lepage prend sa guitare et rappelle aux visiteurs l'atmosphère des soirées autour d'un feu.

À 21 h 30 pourtant, c'est l'heure de rentrer. Tous sont heureux de regagner leur place dans l'autobus, emportant avec eux un petit morceau de printemps du nord. Tous? Un seul se rebelle, semblant trouver notre fête trop raisonnable, trop coloniale, peut-être.

Le chemin du retour est moins long. Mais il l'a été assez à quelques-uns pour endommager un banc de l'autobus, une belle besogne qui en coûtera 100 \$ de

réparations. Car il est à noter que le groupe se composait de ceux qui considèrent la visite de la Cabane à sucre comme une beuverie et des autres qui préféreraient profiter d'une journée de plein-air. Il y aura donc des modifications à faire quant à la formule si on ne veut pas voir se répéter les actes de vandalismes gratuits.

Bündock

by *Afsun Qureshi*

It won't die. It's no use fighting it. The psychedelic revival keeps on reviving. It refused to be beaten, so I've given in and joined it, at least last Saturday the 14th.

Baap ba bop! Bündock, a five brother band from Quebec blew into town to play two sold-out nights at the Horseshoe. Equipped with long hair, velvet and chains, they bombarded us with waltzes and whips, as well as trumpets and tributes to cool dead people.

My lack of French, and the lead singer Pierre's lack of English did not make for a good interview, despite his heroic efforts. I did decipher, through sign language, that he believes that psychedelic music is played so often, "because it's the best form of rock'n'roll." Pierre, a classically trained musician, and his brothers have put out a 5-song E.P. *Mauve* on Enigma records. It contains such innocuous hits as "American Singer" (a tribute to Jim Morrison) and Le Corbeau.

As with any neo-psychedelic band, the music isn't the most titillating or inspiring. But they played hard on stage, and a good jolly time was had by one and all. Besides, waltzing and being dipped by everyone's favourite — red-head — councillor, Mike Jursic, made the whole evening worthwhile. PT

Radio Glendon's Top Tenz

SINGLES		
	Title	Artist
1.	<i>Dirty Water</i>	Rock'n'Hyde
2.	<i>All In My Mind</i>	Love'n'Rockets
3.	<i>Bullet the Blue Sky</i>	U2
4.	<i>See the Light</i>	Jeff Healey
5.	<i>Don't You Just Know It</i>	Amazulu
6.	<i>My Biggest Thrill</i>	The Mighty Lemon Drops
7.	<i>I'm an Adult Now</i>	Pursuit of Happiness
8.	<i>How Will the Wolf Survive</i>	Los Lobos
9.	<i>True</i>	Concrete Blonde
10.	<i>Time and Peace</i>	Andrew Cash
ALBUMS		
	Title	Artist
1.	<i>Angel with a Lariat</i>	K.D. Lang
2.	<i>Happy Head</i>	The Mighty Lemon Drops
3.	<i>Concrete Blonde</i>	Concrete Blonde
4.	<i>Sticks'n'Stones</i>	Andrew Cash
5.	<i>The Joshua Tree</i>	U2
6.	<i>Legend</i>	Bob Marley
7.	<i>Brotherhood</i>	New Order
8.	<i>Express</i>	Love'n'Rockets
9.	<i>Under the Volcano</i>	Rock'n'Hyde
10.	<i>Red Roses for Me</i>	The Pogues

The Joshua Tree — U2

by Ernie Vlasics and Patrick Banville

U2 — **The Joshua Tree**

Released March 11/87

Produced by Daniel Lanois and Brian Eno

Recorded in Dublin for Island Records

The album plays while we speak.

Ernie: What do I think? I don't like it. It's over-produced, predictable, and nowhere near their potential.

Patrick: I disagree. Although it's not their best effort, it stands on its own as a good record.

E.: The sound is too much like a watered-down *Unforgettable Fire*. Where that album had its moments, *The Joshua Tree* is completely lacking any passion or fire.

P.: This album represents a natural progression for U2. They have always evolved by trying new sounds and by using new methods. There is passion here, for instance, "Where the Streets Have No Name," and "Bullet the Blue Sky."

E.: I don't think it's coincidence that Steve Lillywhite mixed those two tracks. He was responsible for their unique sound (produced *War*). As soon as they dropped him, they lost their urgency and their sound became too polished.

P.: Although *War* was a fabulous

album, I don't think it's accurate to credit Lillywhite too much. I agree though, that they have lost the 'basic four-piece band' sound by introducing synthesizers...

E.: The reasons that I liked them in the first place aren't present on either *Unforgettable Fire* or *The Joshua Tree*. Certainly not to the extent which they were on *October* or *War*. It's to be expected though. Look what success has done to Simple Minds and Tears for Fears: AM radio crossovers. The Smiths and the Cure are heading that way also.

P.: I disagree. I don't think U2 is down that road. *Unforgettable Fire* was a very successful album, but not really commercial sounding. Although I predict that *The Joshua Tree* will hit number one, I don't think it will be an album of singles (as Simple Minds or Tears for Fears were). This is an album that you have to listen to completely in one sitting to get the full impact, and to appreciate it fully.

E.: I agree that *Unforgettable Fire* wasn't very commercial sounding, but it wasn't very U2 sounding either. The Edges distorted guitar is gone, the drums aren't prominent in the mix, Bono's breathless urgency is gone, he doesn't scream anymore.

P.: Because the Edge has become a better guitar player, his sound



You too can get the new U2

has evolved, becoming crisper and cleaner. Adam Clayton is still playing as well as ever. Although I agree that drums could be more prominent, I think that Bono's voice has become more polished due to experience. He doesn't strain as much, but he still carries the same emotion and power.

E.: His lyrics have become too vague. He doesn't say anything topical anymore, at least not as graphically as he used to. He's 'speaking' in diluted metaphors that don't really hit the point. Where he used to address relevant

social issues (i.e. "Sunday Bloody Sunday", "40") he is now withdrawn and introspective.

P.: His lyrics have become subtler. "Bad" and "With or Without You" are examples of the dangers of drug abuse. "Mothers of the Disappeared" is obviously about human rights abuse in repressive societies. They're still fighting for social causes.

The Joshua Tree ends. *War* now plays while we speak.

E.: Energy. That's more like it.

The sound jumps right off the record and grabs you. The themes are presented full force; it doesn't demand prolonged attention.

P.: You're right, *The Joshua Tree* doesn't have the 'bop' to it, but it's very powerful in its own way. It stands very well on its own. If it had been their first album, it would be stunning. Everyone would take notice. Since they consistently put out great records its hard not to compare.

E.: Once a band has a name they have to live up to it. Comparison is expected. They know that the album is going to be accepted regardless, because of their name. Therefore, they're responsible to put out quality music to the best of their abilities.

P.: I think that they've lived up to that responsibility. *The Joshua Tree* is a quality album.

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OSAP

Winter Shows How It's Done

by Stefan Caunter

The Copa was packed on Thursday, March 19, with an overflowing crowd of ardent blues fans. They came to see the premier guitarist in the field, 42-year-old Johnny Winter from Austin, Texas. The show had been sold out from day one, and a ticket, if you could find one outside the door, was fetching twice the price.

A Johnny Winter show is essentially an exercise in mass adulation; he has released 14 albums since 1968, and has been playing the largest venues for years, including Woodstock in 1969; his most recent Toronto appearance drew 25 000 to the Grandstand. Some in the audience looked to be the same age as the guitarist, and one fellow I talked to said he was seeing Winter for the 11th time!

Winter arrived almost on time, strolling in the front doors with a small entourage, dressed in a black leather cap and sleeveless shirt, numerous tatoos surreally adorning his impossibly skinny body and albino skin. He is not a guitar hero for the image-conscious teenager who would prefer a prettier poster-boy as a wall-hanging; his music is rooted too firmly in traditional blues forms for this, and consequently he is the idol of the

musician, from beginner to professional. Relaxed and smiling, he picked up his black Lazer guitar and led his two sidemen into an extended opening jam.

Material for the 80-minute set was drawn largely from the three albums Winter has recorded for the Alligator label since 1984; the lyrics and familiar riffs served as jumping-off points for blazing guitar solos. The simple stage set-up, guitar, bass guitar, and percussion, allowed the music to ring

out clearly and with power. On some occasions, the volume level approached that of a jumbo jet on take-off, augmenting the excitement. On "Don't Take Advantage of Me," from *Guitarlinger*, the jam progressed from the standard blues progression, to "Sunshine of Your Love" eventually finishing with a scintillating rave-up to "All Along the Watchtower." Winter finished his set with his cover version of "Jumpin' Jack Flash"; he takes the hypnotic, two-guitar

drone of the original and molds it into a cranking double-time rocker. It was Winter's interpretation that Keith Richards used when he re-recorded the song with Aretha Franklin last year.

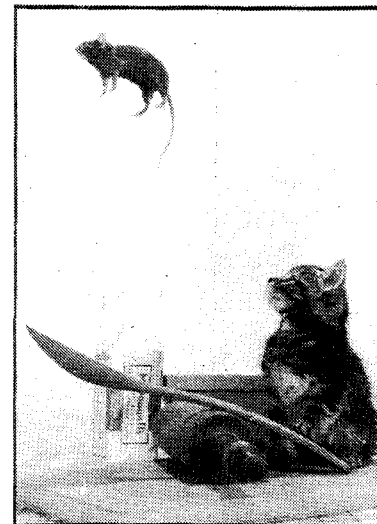
Johnny Winter is a master of his instrument, a true virtuoso who makes guitar-playing look effortless. He combines the elements of right-hand speed, left-hand economy of motion, and brilliant tonal quality to produce an awesome display of skill. The

rambunctious crowd got what they came for; a solid hit of the blues delivered by an authoritative guitar voice. Johnny Winter never disappoints, and his enthusiasm and genuine love of the music will continue to ensure packed houses and smiling patrons wherever he plays. **PT**



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