STUDENTS FOR A DAY

WELCOME TO GLENDON!!!

York Week 1976
Semaine de York 1976
November 8 - 12
8 - 12 novembre
Welcome, Visitors!
Bienvenue aux Visiteurs!
York University opens its doors and classrooms to visitors and "students for the day" during the week of November 8.

Glendon College professors have cooperated in this venture and come up with a good selection of courses you may attend with our regular students. Many special lectures and events have also been planned, and we hope you will find them interesting and enjoyable.

L'Université York ouvre ses salles de classe aux visiteurs et aux "étudiants pour une journée" pendant la semaine du 8 novembre.

Des professeurs du Collège universitaire Glendon ont prêté leur concours à cette activité et ils ont pourvu une bonne sélection de cours auxquels vous pourrez assister avec nos étudiants réguliers. De plus, on a arrangé beaucoup de conférences spéciales et d'autres activités et nous espérons que vous les trouverez intéressantes et satisfaisantes.

Open Classes

Economics
English
French
History
Humanities
Philosophy
Political Science
Psychology
Sociology

Details are available during York Week in the reception centre in Glendon Hall, telephone 487-6158.

Special lectures and events

Monday, November 8

9:30-11:00 am David Warner, M.P.P.
This NDP critic of the Ministry of Colleges and Universities will speak in the Senior Common Room. An activity organized for National Student Day.

Wednesday, November 10

12:00-1:00 pm Mathematics for the Non-Newtonian
Lecture by J.C. Boudenis, Department of Economics. Room A105.

1:30 pm Film
The Gold Rush (1925), Charlie Chaplin. Room 129.

Thursday, November 11

10:00 am-noon On the Nature of Human Nature
Special lecture by Donald Carvelth, Department of Sociology. Room A107.

Special lecture by Jos Lemonds, Department of Sociology. Room A105.

Tuesday, November 9

All Day National Student Day
10:00-11:00 pm Principal McQueen, Room A107.

12:00-2:00 Dennis Timbrell, M.P.P. of this area, Minister of Energy and Resources, Room 349.

2:15 pm Quebec Films
Night Cap (1973), André Forcier; Le grand voyage (1974), Marcel Carrière. Room 129.

Wednesday, November 10

12:00-1:00 pm Mathematics for the Non-Newtonian
Lecture by J.C. Boudenis, Department of Economics. Room A105.

3:15 pm Film
The Gold Rush (1925), Charlie Chaplin. Room 129.

Thursday, November 11

10:00 am-noon On the Nature of Human Nature
Special lecture by Donald Carvelth, Department of Sociology. Room A107.

2:00-4:00 pm Open Forum

Parking is free during York Week in the lower level parking area. A Bayview Glendon bus provides free shuttle service between the lower parking lots and the reception centre in Glendon Hall.

Canadian Legion will be selling poppies November 10 and 11 in the lobby of Glendon Hall.

Food Services
In York Hall, you will find two eating places: the cafeteria on the ground floor and the snack bar in the basement. Hours open: 8:00-9:00 am; 10:00-10:30 am; 11:30-1:30 pm; 3:00-5:30 pm; 5:00-7:00 pm.

In Glendon Hall, lower level, a licensed pub, Café de la Terrasse, is open from 8:30 am till midnight. Liquor and beer are served from noon to midnight. There you can also buy light lunches and snacks.

Do you have something to say?

by Michael A. Brooke

Do you have something to say about the way in which the government runs our lives, our universities or our wages? How about the trouble in finding jobs, not just in the summer, but especially after graduation, or what the government's view on how to deal with the environment? Have you heard that the provincial government has decided to raise tuition fees for next year? I'm sure that everyone has asked these questions and probably many others, and this is the theme behind National Student Day questions. Questions that concern every student on this campus. And the time to ask these questions is November 8th at 9:30 a.m. and 2 p.m. in the Senior Common Room.

In the morning the provincial N.D.P. critic for Universities and Colleges, David Warner, will be at Glendon College for a question and (I hope) answer period from 9:30 - 11:00. In the afternoon the Liberal critic for Universities and Colleges, John Sweeney, will be doing the same from 2:00 to 4:00. But, if your questions are concerning other things or you are not able to catch one of the speakers on November 8th, then on November 9th the provincial Minister of Energy Resources, Dennis Timbrell will be talking from 12:30 to 1:15 in room 349.

As well, the principal of Glendon College, Dr. David McQueen, will be in room A107 from 10:00 am.

Do you have something to say?
Deacon's Beacon:
Help security, Help yourselves

Dear Security,

Sometime between Thurs., Oct. 28 at 11 p.m. and Saturday Oct. 30 at 2:00 p.m., someone kicked in the headlight of my car. At this time, it was down in the Lower Parking Lot.

I am wondering if I get the headlight repaired, what's to stop this from happening again? By the end of the year, I may have paid $100.00 in repairs meaning that the Lower Parking Lot is costing me far more than even the Upper--but is a car any safer up there? If not then I'll be in constant wondering and anxiety as to what condition I'll find my car or if next time it'll even be there.

HELP!

by Greg Deacon

The above letter states the serious problems that are arising on the Glendon Campus. The existence of vandalism has become a reality, and it is getting far worse. At least half a dozen cars have been damaged and the situation is getting out of hand. People are asking, what is security doing to stop this? Security is well aware of the situation and they are initiating new procedures, yet the major problem is lack of money and manpower. Security has only one man on the night shift, therefore it is up to the students to help alleviate the situation. Hilliard Residence has a locking system after 7:00 p.m. but most people abuse this form of protection by stuffing the alarm or propping the doors open. A situation occurred on Saturday, October 22nd because a door was left ajar, when a couple of people (not students) decided that they would continue their drinking in D House Hilliard. A week ago today, another situation arose because a girl decided that since she was going home for the weekend she would lead her keys to a couple of her friends. When--the situation became evident to students and security, the friends were asked to leave.

Hilliard is not the only place where this problem is occurring. In Wood, which has no system for locking the doors other than the individual rooms, telephones, food and beverage dispensers and televisions have been mutilated, and you, the student wind up paying for the damage done, whether the damage is by fellow students or outsiders.

I do not have a solution to this serious problem, and security is coping in the best way possible, yet it is up to you to find an answer. Please help. Security - 687-4141. Off-hours - 687-3333

CONGRATULATIONS! The Jr. Common Room is looking much better this week and I hope that it will continue to be used constructively instead of being abused.

Because the Bookstore is having its sale this week, T.T.C. tickets will go on sale November 8, 1976.

Tid Bits

Onadaite Reading

Glendon Professor Michael Onadaite will be giving a reading from his new prose book, Coming Through Slagughter, on Friday, November 12 at 9:00 p.m. at the A Space Gallery, 85 St. Nicholas Street. All interested persons are invited to attend; there will be no admission fee.

Gay Alliance

GAY ALLIANCE AT YORK meets weekly in room 227, Bethune College (main floor). York campus, on Tuesdays at 8 p.m. Pub social evenings follow general meetings. All welcomed: women, men, whether gay, bisexual or whatever. If interested but unable to attend at this time, 2515, or call 687-1548 or 687-3414. Contact may also be made through John Smirnov, 214, Vanier Residence, 667-3569 or 687-3632.

Scholarships

An unspecified number of university scholarships offered by the government of France are available in all fields, particularly in science, to Canadian citizens, or those who have held immigrant status for at least one year prior to submitting application, and who have completed a master's degree. Applicants must complete the form in French and a detailed description of the subject of the thesis or of the selected research project must accompany the form. Closing date for application is December 15, 1976; forms and further information are available from the International Programs Office, A.U.C.C., 151 Slater Street, Ottawa, Ontario K1P 5N1.

Gestalt Weekend

The Counselling and Development Centre is offering a Gestalt Weekend on Friday, November 6 (from 7:00 p.m. to 10:00 p.m.) and Saturday, November 7 (from 10:00 a.m. to 10:00 p.m.). For further information or registration call Eva Pila at local -2035 or drop by Room 145 of the Behavioural Science Building. Winters College is presenting its 4th Annual Big Band Night on Saturday, November 6 from 9:00 p.m. to 1:00 a.m. The evening will feature a ten piece orchestra with vocalist, late evening buffet, cash bar, spot prizes and nostalgia awards. Tickets, $8.00/person, are available from Room 269 in Winters College. The dance will take place in the Winters College Dining Hall.

CNIB--The United Way

The Canadian National Institute for the Blind is a United Way agency with eighty specialized services to enable blind people to become independent. Vocational guidance counselors, teachers of Braille, rehabilitation and employment services help the handicapped. The United Way works for all of us.

NOTICE OF BI-ELECTION

In case no notices are received by the deadline, there will be a bi-election. Nomination forms go on for the positions of First Year Rep and Part Time Studies Rep. for GCSU. Nomination forms are available at the Council office. Deposit the completed forms in the box in the office. Nominations close on Mon., Nov. 15 and Tues., Nov. 16 from 9 in the morning, until 5 in the evening.

Terence Takashima, CBO

Announcing THE Salomi - Indo-Pak Bangla - Desh RESTAURANT of PETERBOROUGH at 106 DAVENPORT AV. BETWEEN ORLANDO AND GREENWOOD SUBWAY

OPEN 7 DAYS A WEEK FROM 12 Noon TO 1:00 P.M. $4.50 P.M. TO 11:00 P.M.

INCLUDING HOLIDAYS FOR RESERVATION PLEASE CALL 461-4616 Fast Take Out Service

10% DISCOUNT TO YORK UNIVERSITY STUDENTS

.imagines will be having a poster sale on November 16th and 17th in the Junior Common Room.

The J.C.R. will be closed on November 18th and 19th to have a thorough cleaning in preparation for the Red Cross Blood Donor Clinic on Wednesday, November 24, 1976.

Mr. Stanfield sends his regrets for cancelling last Thursday's appearance at Glendon, and I am certain that all of those who were disappointed will understand.

AN EFFECTIVE LEADER MUST ALWAYS KEEP THE LINES OF COMMUNICATION OPEN
Production: Daniel Belair, Tom Brown, Gord Clarke, Paul Compere, Gilles Paquet. Gord Melvor: Charles Northcote

Typesetters: Maryse Ratine, Carol Wolter, Joan Harvey, Claudine Donze, Sheila Young, Santi Hughes.

For National Advertising, this paper is a member of

PRO TEM

COPY DEADLINES:
SPACE RESERVATION: FRIDAY
TYPED COPY TO BE SUBMITTED:
BY MONDAY, 9 P.M.

(No kidding)

487-6133

LETTERS

In 2,000 words or fewep

Slap-in-the-face

To the Editor:

On Monday night I had the 'honor' to attend the opening of Creeps, Gleno's first theatrical production of the year.

From a technical point of view, I found the first 37 minutes to be exceptionally well-staged. However, I found it necessary to make an exit with my guests at the first opportunity. In fact, the 37 minute blackout was the exit necessary due to the discomfort and subsequent anxiety of my guests who were not of the younger generation, and who found the excessive vulgarity of "overkill" upon further discussion with them after leaving the theatre they reaffirmed my suspicion that it was solely the excessive vulgarity which caused their discomfort—a feeling with which I must concur.

The play in my opinion slaps the audience in-the-face with respect to an excessive use of obscene language and gestures by the actors to the point where it tends to reduce rather than emphasize what is a serious problem within our society. In fact it is quite conceivable that the lodged-hammer approach would tend to make members of the audience shy even further away from Creeps that they generally would. Our treatment of the group of people depicted in the play is poor enough now; insulting people while trying to bring across a sensitive and necessary message can do little to help the situation. I perhaps may suggest then that, as in other entertainment media in Ontario, there be some kind of warning so that people may choose whether or not they wish to be bared with such strong vulgarisms which after the first few uses become useless in a positive way and quickly begin to negate any positive attitudes brought on by the art form.

D.F. Gayton

Accurate Reporting?

To the Editors:

Two weeks ago, you published an article in your newspaper by Marshall Katz regarding the poor and declining quality level of local journalism. Last week, you published an article by Mr. Katz, (Bill the Bureaucrat Steals the Show), which was reporting on the Council meeting of Oct. 26. This article is in itself, of poor reporting quality, and also borders on slander. On many occasions, this reporter mis-represented the facts. The most blatant of these was the last paragraph:

After Hunt had made his exit, the GSCU left in such a way that a time-out was called. On returning, the new-striker GSCU members discussed numerous trivial matters, before adjoining the marathont hree-hour meeting.

The Council did not call a time-out because they were "new-striking", but because they were exhausted from a 2 1/2 hour session, and were in need of something to quench their thirst. As for the trivial matters, Mr. Katz left at the break and so does not know whether the matters which were discussed after the break were "trivial" or not. In fact they were the councilors reports, as well as a decision to write a policy statement regarding the resignation of Hunt.

It is nice to see reporters covering council meetings, but in the future please make certain that the reporter is accurate, without the editorial comments that were evident in the above mentioned article.

Terence K. Takehashi

Our washrooms stink

To the Editors:

Every year this University spends thousands of dollars for the maintenance of its environment. No doubt, classrooms, recreation rooms, hallways and washrooms from time to time well kept. In such respect to the latter, I have noticed for the past three years or so that they are unlike those existing elsewhere (e.g. government offices, banks, restaurants, hotels, taverns, etc.) and have no air fresheners (or something that may help to mitigate bad odours after use) which makes the little time one spends here very disgusting.

Any amount spent for this purpose is no money wasted. I hope that the department of sanitation will look into it and correct this minor anomaly as this would make our washrooms far more hygienic than they are now.

O. Bahadur

Living and Learning

To the Editors:

Gleno students may have noticed, Thursday and Friday mornings, a large number of Seniors on Campus. We are the members of Living and Learning in Retirement, an independent group within your walls. We are the non-stop players, who prefer thinking now and then. In our course, "Canadian Studies", we are being brought up-to-date about this country.

In January we begin new programs, "The Arts and Sciences in Canada", 'The West and NorthWest', and 'Canadian-American Relations'; no exams, tests or age limits—just the pure pleasure of mind-stretching. We also enjoy being in the company of others on the same wavelength.

Michiel Ihm, our academic co-ordinator, consultant, helps us to find the lecturers who set the very high level of excellence we've achieved.

If any of your parents, older relatives or friends would like to join us, please phone 481-8980, leave name and address, and ask for application forms—but soon, the books are closing $5 per lecture series.

I may say, in closing, that not the least of the privileges we value at Gleno is that of being among you, the young students.

Show this invitation to your grandparents. We'll give them a warm welcome.

James McEffie

Living and Learning in Retirement

PRO TEM

Staff (Writers' loft) Meeting

TODAY AT 3:15
We’re entitled to protection

by Anne Sterling

Sometime between Thursday October 28th at 11:06 p.m. and Saturday October 30th at 2:50 p.m., someone smashed in one of my car headlights. The car happened to be in the Lower Parking Lot but as has been proved this year, that seems to make little difference. What is just one of the numerous such destructive car/motorcycle "traffic"-related acts occurring in a gas tank (necessitating the purchase of a new motor) to burning a motorcycle.

As in most similar situations, those of us who haven’t been involved think, "how horrible" but it won’t happen to me. People rarely take any action against a problem until something devastating happens but I’m too scared to wait. We, as Glendon students, are not safe or protected from vandals. I intend to get my headlight fixed this week but what’s to stop both of them from being kicked out next week?

My initial reaction was to go directly to Glendon’s Security Department. What I was paying for was security when my car needed protection and where was my security? But when you realize that with our acres of campus to protect, Security is only given enough money to pay against the midnight shift, then how is it supposed to be everywhere at once? I’m sure any fool knows or has a vague idea of the Security Officer’s nightly routine, so the vandal (I) am aware of the times he can enjoy his work without any "interference". My own incident in itself didn’t scare me, only that there is practically no assurance that it won’t happen again. This would cost me a fair amount of anxiety and money. None of these things, no matter how much I spend, will help to remedy the problem.

If Security had the money and student backing then we could get better protection. Is your car/property worth it? Glendon Campus either needs a paid Student Campus Police Force or we must gain the support of the Student Council to help us obtaining financial aid from the Main Cam- pus. The provincial and national student organizations have argued for some time now for the abolition of tuition, coupled with some increases in already inadequate student aid programs, act as a deterrent to the government’s professional desire to see universal accessibility to post-secondary education a reality. While fighting tuition increases and increased loans over grants in the various student aid schemes, the organizations all have as their long-term goal the abolition of tuition and the institution of grants for living stipends.

Chris Allnut, a researcher with the Ontario Federation of Students, argues for the abolition of tuition on the grounds that it acts as a financial barrier to many who desire a higher education and is a type of "regressive" taxation. When fighting tuition increases and increased loans over grants in the various student aid schemes, the organizations all have as their long-term goal the abolition of tuition and the institution of grants for living stipends.

Chris Allnut, a researcher with the Ontario Federation of Students, argues for the abolition of tuition on the grounds that it acts as a financial barrier to many who desire a higher education and is a type of "regressive" taxation. When fighting tuition increases and increased loans over grants in the various student aid schemes, the organizations all have as their long-term goal the abolition of tuition and the institution of grants for living stipends.

Chris Allnut, a researcher with the Ontario Federation of Students, argues for the abolition of tuition on the grounds that it acts as a financial barrier to many who desire a higher education and is a type of "regressive" taxation. When fighting tuition increases and increased loans over grants in the various student aid schemes, the organizations all have as their long-term goal the abolition of tuition and the institution of grants for living stipends.
Associations francophones existant à Toronto

L'article qui suit a pour but de faire connaître à la population gândolienne les différentes associations francophones existant à Toronto. Le contact avec la francophonie se fait en général par l'intermédiaire de deux chefs de télévision (25 - 19) et de la radio (C.J.B.C.). Mais combien d'entre nous savent qu'il existe à Toronto, trois librairies où l'on peut se procurer tout ouvrage se rapportant à la culture, à la littérature et à l'histoire des minorités francophones en Ontario et au Canada (Francophone Academy, the Quebecois Roundtable) : Librairie Chamin Liede, 82, rueCollege, Toronto TEL. 623-6547, Librairie Garneau, 1325, rue Bay, Toronto et La Chasse Galerie, 577, rue Jarvis Toronto TEL. 921-1408.

On peut également trouver dans notre ville reine plusieurs centres culturels auxquels tout indi-vidu peut se joindre. Chaque centre offre différentes activités (polarie, danse,...). Peut-être y a-t-il un-ci qui vous intéresserait ? Si, par contre, vous ne voulez pas participer d'une façon acti-ve mais tout simplement assis-ser à un spectacle, le théâtre Petit Bonheur et le cinéma Lu-mière répondent à vos goûts.

The Chasse Galerie
577, rue Jarvis Toronto
TEL. 921-1408.
La Maison centre Français
64, rue Charles Est
TEL. 921-9851.
Cette association regroupe diver-ses organismes francophones France Canada, A L'Alliance française L'Association Séphara (pour Is-ralités), le théâtre Petit Bonheur 95, avenue Danforth Toronto TEL. 466-8400.

Cinéma Lumière
290, rue College Toronto TEL. 922-9338.

Ces quelques lignes n’ont cité seulement que quelques noms. Si vous cherche-rez des sources de renseignement qui pourront être obtenues au bureau des liences ac-solaires dans la rue College (51) ou par téléphone au 487-6211 ou 487-6210.

qui va gagner l'élection?

C’est la fête de Bourassa...il es-t de convaincre de tout monde qu’il y avait une croissance é- économique sous sa régime, ce qui est tout à fait faux. Moi, je vais voter pour Rodrigue Béland et l’U-nion National.

Et voilà...six points de vue com-plètement différents. Qui va gagner l’élection au Québec dans deux semaines ? En fin de compte, on n’a aucune idée...ça pourrait être aussi bien les libéraux que le Parti Québécois (ou même l’Union National...) pourquoi pas ? De toute façon, ce sera intéressant de voir les résultats. Ils pour- rait changer totalement le visage de la belle province, et même le visage de notre très beau collège. J’espère que ce sera un changement pour le bien de Glendon, du Québec, et du pays entier...

What? New Years at Glendon!!

It could well be. In the past, the practice at Glendon has been to shut down the café de la Ter-race during the Christmas and New Year’s break. This year however, depending on student interest and response, the café will offer an alternative, to our traditional New Year’s Fête. How about a buffet at the Café? We could then dan-cing through the New Year, dres-sed casually and comfortably, listening perhaps of the best winter scenes in Toronto, right from the cafés’ very own Terrace. Right now, it’s just an idea, but your support and in- terest could make it a reality. What is needed right now is a number; the number of students who will be staying in To-ronto over the holidays, and who’d like to celebrate this New Year at Glendon.

Si vous êtes intéressés, utilisez le tear-off portion in the paper; fill in your name, and deposit it in the New Year’s box just outside the café. De-pending on the response, the New Year’s plans will go into effect. And if there are any ques-tions or even better, any ideas concerning the New Year’s party, please feel free to ask your adviser, one of the following people, who’ll be too happy to listen to you.

Tom Murphy, Café Manager
Phil Roche, Café Manager
David Wexler
(One or more is always around the cafè)
Glendon’s multi-use space and ti
by Clare Urieili
To help clear up some of the confusion and possible misunder-
standings attached to the new multi-
use space, PRO TEM talked with Michael Gregory, Director of the Dramatic Arts Programme. Be-
cause of changes in the sched-
uling and the necessity for the multi-use space a number of changes have also had to be made in the planning of the Theatre productions.

In this term’s first issue of PRO TEM, the schedule published in-
dicated that the new theatre would open on November 15 with three weeks of shows. The grand open-
ing was to have premiered a new Canadian play by Bob Wallace, Goodbye Pomepli. The next week was to have been allotted to a French production or perhaps a Quebecois ‘spectacle’. The third week of the inaugural fes-
tival would have featured Creeps by David Freeman.

Early in the term, however, it became clear from the Physi-
cal Plant scheduling that the theatre couldn’t be ready in time. It takes a lot of time to get tenders for possible contracts out and back and the entire pro-
posal required government re-
view (we all know how long the government takes to do anything!).

When it was realized that it would be the end of January before the space could be available, the question of postponement arose.

But to hold off the productions until then wouldn’t be fair to the students and the second term would be really jammed up.

The decision was made to open Creeps in November and to hold off on Bob Wallace’s play until the official opening of the theatre space on February 7th. It will be a new play and a Canadian premiere — an appropriate combi-
ation for the opening of a new Canadian theatre. The largest-attended pro-
duction of King Lear will be postponed until March 15.

The plan was to have only one French production and this was to have been produced in second term. But to help advertise the French program, the decision was made to revise L’effet des rayons gamma sur les vieus garçons, and this will follow Creeps in the New Dining Hall.

Further implication of the sched-
ing is that the theatre will be pretty well packed next term, between February 7th and the 21st of March.

Also appearing in the first issue of PRO TEM this year, was an article on the subject of Afters. The play was projected to be presented on December 4.

While on the subject of the new theatre, PRO TEM asked Michael Gregory what the present sit-
uation was with Afters. He pre-
pared his statements about the production with an explanation of the priorities which have been set up by the Principal and the Dean of Students for the multi-use space. (A copy of the list of priorities can be obtained in the Dean’s office.)

The list puts course-related activities first, regular college-supported activities second, and special college-supported activities; other activities involving college personnel; York University-supported activities; and finally outside groups. (These priorities have been much the same since 1967.)

Afters does not fit into the first category because there is no credit involved. The play is not being supervised by any of the evaluating faculty and so would open the DAP/PAD to criticism (quite rightly) from outside.

The DAP/PAD exists for every-
body in the college as a training program (not just those in theatre courses). The cast of Creeps, for example, is split approximately 50:50. Everyone is welcome to the auditions and the best people cast for the parts.

Anyone who would like to see their own play produced could be produced between Goodbye Pomepli and King Lear.

What does all this mean? Professor Gregory pointed out that a very large burden will be placed on the technical resources and people who have once again to convert a dining hall into a theatre. They have also put on both an English show and a French show in quick succession and the space is not large enough, all before December 1st.

An approach either the PAD or DAP, for consideration. Off any given year the attempt is made to pre-
sent one contemporary play, one Canadian play and a large cast production, usually from the classical repertoire.

Michael Gregory pointed out that when applying for grants it is necessary to be concerned with material which forms part of the regular theatre programme. It is the same to have one of those productions as large-cast to give as many as possible the theatre experience. The rationale for Canadian

content is self-evident but as Gregory indicated, it is important that it be placed in the context of international activities. Other-
wise, one would be in the danger of "nationalistic myopia.'

As a reminder to those inter-
tested, acting workshops are on Thursday evenings from 7:00 to 9:00 p.m. These are open to any members of the college community. Auditions for Goodbye Pomepii start Nov-
ember 18th and for King Lear on November 19th. (Times will be advertised later.)

The theatre critic: not artist, not audience, not human?

by David Melvin

For someone wanting to write a review of a play they have seen, I think it is important that they take a few moments before commencing their reviews, and think about what criticism really is.

There are many people who be-
lieve that it is sort of art, or at least some kind of post-
humous resurrection of the per-
fomance, a machine. They take	the	term's first issue of

what the play 'said' or what the play 'did' and that thenewtheatrewould

Taking a look at the problem, it is interesting to note how many the theatre performance, or what the critics think of the play. People read them, but are they really judging the theatre? The answer is no.

A theatre, to me, is a unique thing, which, because of its nature, cannot be reduced to linear form. The director has to maintain control of the theatre, but must also be able to allow room for improvisation.

Though it is probably true that reviewing has changed its role and certainly some of its goals, in the recent past, the activities performed to produce a good review remain strictly interpreta-
tive. They are, after all, a director's 'rhetoric that usually burdens the amateur reviewer seem to be losing out.

The materials of criticism con-
sist of certain autonomous though related elements. The most im-
portant of these for the theatre critic are, firstly, the perfor-
mance itself and secondly, the audience.

It is a question to be asked, for example, why Robin Phillips in the Stratford Festival’s 1976 pro-
duction of Measure for Measure utilized the 19th century conven-
tions of dress and mannerism, or why director Bob Wallace, utilized the 1975 production of Big X.

L’effet des rayons gamma sur les vieus garçons, and this will follow Creeps in the New Dining Hall.

Director of the DAP Michael Gregory

What has the play attempted to bring to the audience: things that they could have done, or things that they should be? How successful has this intention been? To these questions, the critic must not only be able to inter-
pret what the artist and certainly now his community, and the larger society intimately.

He must not agree, or dis-
agree with the social creation, but recognize it in all of its ambience. He must anticipate the popular reactions of the the-
atre’s public and make what has occurred known. He must be able to motivate each decision that has gone into the fusion of text, acting and technical effect, and judge from his attempt to do so, the success or failure of the production.

As critic, one soon discovers the contradicitions of discovering meaning and expressiveness as three removes from reality. Pen-
etration of the obvious complexities and ambivalences of dramatic per-
formance, past the alluring and all too comfortable role of the critic, the
critic must endeavour to surpass any feelings he may have as artist and certainly any opinions he may have as audience, although, paradoxically, audience is all he may ever really be.
Renacontre avec John vanBurek

par Gordon McIvor

"Les québécois ne viennent pas ici pour faire du théâtre... Ils viennent à Glendon afin d'apprendre l'anglais (ce qu'ils devraient faire, c'est de faire du théâtre en anglais). Aussi, ils sont obligés de prendre 80% de leurs cours en anglais, s'ils sont boursiers, ou bien ils sont monitorés et donc très occupés.

Mais de l'autre côté, il faut que les Québécois de notre collège se souviennent qu'ils viennent ici pour étudier soit l'économie, soit autre chose", et souvent ils ne s'intéressent point au théâtre.

Actuellement, dans la production
Les effets des rayons gamma sur les vieux garçons qui sera présentée les 17, 18, et 19 novembre à Glendon, avant d'aller faire une tournée à Welland et à Timmins, il n'y a qu'une francophone qui est toujours étudiant à Glendon. Précisément, ce n'est pas très bien, surtout quand on considère que le but de la pièce est de faire de la publicité pour Glendon, et surtout de l'aspect bilingue de notre chère institution. Une pièce canadienne française qui n'a que des Québécois qui travaillent ensemble, et non pas dramatique.

C'est la deuxième année que John est à Glendon. David McQueen (qu'il connaît depuis cinq ans) et John sont dans le même programme de théâtre à York, et ils sont venus ici au début de l'an-nee dernière pour travailler avec les francophones de Glendon. Bien qu'il soit anglophone, John parle un français impeccable, et il aime bien travailler avec les francophones. Il connaît très bien le théâtre québécois ; c'est lui qui traduit les pièces de Michel Tremblay en anglais. Il va monter sa dernière pièce, Damné Manon Sacrée Sandra, le printemps prochain à Toronto, en anglais.

John a lancé une compagnie de production à Toronto, et il est également animateur dans les écoles secondaires d'Ontario, ("Creative Arts in the schools").

Il adore le théâtre québécois, qu'il trouve plus avancé que le théâtre canadien anglais. "Le théâtre canadien anglais ne cherche... il n'a pas encore trouvé une langue qui lui est propre". Ainsi, il voudrait travailler avec les Québécois et surtout les francophones, mais pour faire ce-ci il faut qu'ils se présentent aux auditions et aux "ateliers". La grande peur de John Van Burek, c'est que les francophones à Glendon deviennent amorphes. On sait qu'ils sont peu nombreux, et qu'ils sont occupés ici, mais pour franciser notre collège, cela va prendre beaucoup plus que des réunions tous les soirs au pub pour boire de la bière.

L'administration du collège doit faire une publicité plus efficace afin d'attirer plus de francophones, soit, mais les francophones qui sont déjà ici ne devraient pas "vendre la mèche" non plus. "Qu'ils se souviennent qu'ils viennent ici pour étudier", voilà le message de John. Et franchement, il n'y a pas d'autre meilleure façon de le faire qu'avec le théâtre français. On est Chanceux d'avoir un John van Burek à Glendon, si l'on ne veut pas le perdre. Il faut que l'on commence à montrer un peu d'enthousiasme!
Glendon's first hit of the season

To go or to stay: That is the question

by David Melvin

In the manner of a post-existential Waiting for Godot, David Northcote's Creeps, a surprisingly cohesive image of frustrated aspiration, misplaced ambition and mistaken sensibility. The scene for the entirety of the play is a washroom, sterile like most washrooms, with a tree and beheaded washfowrs. What distinguishes Freeman's 'creeps' from Beckett's 'aftermath', is simply a highly articulated set of human possibilities. But we don't really need to talk about cerebral palsy or even handicaps in general; the locale is really of men and women coming to terms with their limitations: real and imagined.

David Northcote, abstracting from his own condition as a cerebral palsied victim, has come up with a very appealing 'lifet metaphor in this drama, desperate and laughable, of the troubled spirit's decision.

Life, that problematic and often painful passage through an obstacle course of time and circumstance, is poignantly conjured up in this image of men with very concrete limitations, caught in a moment of futile mutual confinement (a washroom), expressing their very limited feelings toward the things which have arbitrated against them.

impressive degree of vocal variety within the range that he set for himself as Sam. Being confined as he was to a wheelchair, establishing and exploiting the full range of a particular set of voice behaviors, is especially important for the proper development of this character.

David Marley Pete, worked to an equal degree of success within, and more obvious set limitations. He combined this with a wholly believable and quite remarkable vocabulary of gnom, t emanating from his unique centre of physical tension, a deformed left hand.

Michael, Tom and Jim, played respectively by Blake MacLean, Ronn Sarosiak and Ken Seteringten, also handled the total expression of their individual handicaps with sensitivity. The characters of Sanders and Carson, played by Victoria Castelli and Richard Stribling, represented the institution in all its superficiality and insensitivity, patronizing, even pandering to their own ill-perception of human need. Overall, this production exhibits a well-placed consideration for the powerful simplicity of Freeman's basic situational and circumstantial metaphor. The lighting was ample and unobstrusive, utilizing only simple special effects; the set and props were imper- spectably stark, complementing and never attempting to overpower a play which, as I have hinted, just simply works.

Indeed, my complaints with the production are few. During one of the Skinner's scenes, the second one I believe, there appeared to be an awkward management of props, which had to be lifted from behind the urinal wall, then, rather coyly replaced. Without questioning the significance of these scenes, broadening the question to any value or action value of a play which runs for only 90 minutes. Nor do I believe Pete and Kim that they contribute to the progressive construction of any of these events into one or perhaps two more robust and more carefully choreographed 'happenings'.

the degradation of the workshop. However, they talk of 'getting a place' and making it on their own.

Glen- dordon, and one could only say that it was a complete success. As a critic, I find myself in the embarrassing position of having nothing to be critical of. All the actors turned in remarkable performances and the theme of the play was exploited clearly.

The whole play takes place in the men's washroom of a 'shel- lered workshop' for the disabled. The first character to enter is Michael, played by Blake Mac- 

Leon. He is afflicted with cerebral palsy and a mental disorder. Being disabled myself, I thought nothing could bother me, but I was perplexed at first to see such a pathetic case.

Soon, all the main characters arrive in the washroom, mainly to get some relaxation at the workshop, such as folding boxes. All the actors displayed their reactions on what they would really like to do. A feeling of hopelessness is con- ducted to the audience, which is so powerful that I felt like screaming to let it out. The actors built up tension skillfully, but balanced it with a few well-placed witty comments. Without doubt, the tension would be too great.

Outside of these minor flaws, this production delivers everything that is promised in the opening scene. The fundamental tension between Sam and Tom, comic and believable, quickly evolves into a more complex tension involving Jim and Pete. Jim, an aspiring writer who attaches his hope to a belief in the essential value of the workshop, soon comes into conflict with Tom, the artist, who entertains a more radical hope based on his intense feeling.

The general feeling of the play is a desire to escape from the workshop and make it alone. Everything has been taken away from them but their spirit, and even that is constantly being threatened by the workshop personnel. They are made to feel like useless, ambitionless robots with no future unless they have a way to make it on the outside. This play will not appeal to all tastes because of the rough language in it. One must keep in mind though, that the characters are very frustra- ted men in a washroom.

The general feeling of the play is a desire to escape from the workshop and make it alone. Everything has been taken away from them but their spirit, and even that is constantly being threatened by the workshop personnel. They are made to feel like useless, ambitionless robots with no future unless they have a way to make it on the outside. This play will not appeal to all tastes because of the rough language in it. One must keep in mind though, that the characters are very frustrated men in a washroom.

To single out any one performance for comment is a diffi- cult task. I felt that Tom, played by Ronn Sarosiak was very convincing in relating his frustrations through his dialogue and facial expressions. David Marley Pete's Sam was a highlight of the play. He had a very compre- hensive role in that he had to master movements as well as the dis- trended facial expressions and speaking voice of a cerebral pal- sy victim.

When it was all over, it seemed that the audience was so moved by what they had seen, that noone wanted to leave. I felt like just sitting in my seat for a while, in the dark, to think about what I had seen, before coming back to my own world.

A Complete Success

by Michael Massell

Creeps opened last night at Glen- dordon, and one could only say that it was a complete success. As a critic, I find myself in the embarrassing position of having nothing to be critical of. All the actors turned in remarkable performances and the theme of the play was exploited clearly.

The whole play takes place in the men's washroom of a 'shel- lered workshop' for the disabled. The first character to enter is Michael, played by Blake Mac- 

Leon. He is afflicted with cerebral palsy and a mental disorder. Being disabled myself, I thought nothing could bother me, but I was perplexed at first to see such a pathetic case.

Soon, all the main characters arrive in the washroom, mainly to get some relaxation at the workshop, such as folding boxes. All the actors displayed their reactions on what they would really like to do. A feeling of hopelessness is con- ducted to the audience, which is so powerful that I felt like screaming to let it out. The actors built up tension skillfully, but balanced it with a few well-placed witty comments. Without doubt, the tension would be too great.

The general feeling of the play is a desire to escape from the workshop and make it alone. Everything has been taken away from them but their spirit, and even that is constantly being threatened by the workshop personnel. They are made to feel like useless, ambitionless robots with no future unless they have a way to make it on the outside. This play will not appeal to all tastes because of the rough language in it. One must keep in mind though, that the characters are very frustrated men in a washroom.

To single out any one performance for comment is a diffi- cult task. I felt that Tom, played by Ronn Sarosiak was very convincing in relating his frustrations through his dialogue and facial expressions. David Marley Pete's Sam was a highlight of the play. He had a very compre- hensive role in that he had to master movements as well as the dis- trended facial expressions and speaking voice of a cerebral pal- sy victim.

When it was all over, it seemed that the audience was so moved by what they had seen, that noone wanted to leave. I felt like just sitting in my seat for a while, in the dark, to think about what I had seen, before coming back to my own world.

The general feeling of the play is a desire to escape from the workshop and make it alone. Everything has been taken away from them but their spirit, and even that is constantly being threatened by the workshop personnel. They are made to feel like useless, ambitionless robots with no future unless they have a way to make it on the outside. This play will not appeal to all tastes because of the rough language in it. One must keep in mind though, that the characters are very frustrated men in a washroom.

To single out any one performance for comment is a diffi- cult task. I felt that Tom, played by Ronn Sarosiak was very convincing in relating his frustrations through his dialogue and facial expressions. David Marley Pete's Sam was a highlight of the play. He had a very compre- hensive role in that he had to master movements as well as the dis- trended facial expressions and speaking voice of a cerebral pal- sy victim.

When it was all over, it seemed that the audience was so moved by what they had seen, that noone wanted to leave. I felt like just sitting in my seat for a while, in the dark, to think about what I had seen, before coming back to my own world.

The general feeling of the play is a desire to escape from the workshop and make it alone. Everything has been taken away from them but their spirit, and even that is constantly being threatened by the workshop personnel. They are made to feel like useless, ambitionless robots with no future unless they have a way to make it on the outside. This play will not appeal to all tastes because of the rough language in it. One must keep in mind though, that the characters are very frustrated men in a washroom.

To single out any one performance for comment is a diffi- cult task. I felt that Tom, played by Ronn Sarosiak was very convincing in relating his frustrations through his dialogue and facial expressions. David Marley Pete's Sam was a highlight of the play. He had a very compre- hensive role in that he had to master movements as well as the dis- trended facial expressions and speaking voice of a cerebral pal- sy victim.

When it was all over, it seemed that the audience was so moved by what they had seen, that noone wanted to leave. I felt like just sitting in my seat for a while, in the dark, to think about what I had seen, before coming back to my own world.
Glendon Goths' First

by Mark Everard

The Glendon Goths Rugby 1st surged to a quick six point lead but went down 14 to 6 before a determined Toronto Barbarians onslaught in rugger action this Saturday at Proctor Field House. The game, played on the eve of Halloween and appropriately christened the "Pumpkin Bowl" by the Barbs, was the first ever for the newly-formed Glendon team. The club had trained for several weeks, but was expected to be over its head in choosing the Barbs, mainstays in the Ontario Rugby Union, as their first opponents.

Undaunted, the Goths took the field under near perfect conditions and opened with a degree of enthusiasm and skill that surprised themselves almost as much as it did the Barbs. With their forwards overpowering their counterparts to win a majority of scrums, they forced the ball deep into the visitor's end right from the opening kickoff. Failing a Barbarian attempt at a rally, Glendon took the ball from a loose scrum and got it out well to centre Zygiy Kowalski. Kowalski, arguably the fastest player on the field, crashed through from the wing to score the first try in Glendon history. John Gilbert drop-kicked the convert to put the Goths in front by a score of 6 to 0. From there on, it was all downhill, although Glendon was never out of the game. The Barbs' years of experience paid off when they reacted fast and well-executed three-quarter movement. The Goths then came on to hold back the tide, and the score at half-time remained 6 to 0.

After the interval, the Barbs continued their march, but it cost them a great deal of effort to count the go-ahead try. They finally pushed the ball over from the Barbs, mainstays in the Ontario Rugby Union, as their first opponents.

Glendon captain Bill Moul expressed delight in the performance of his team, commenting that the Goths seemed "made to play together". A short distance, after a succession of five-yard scrums in the Glendon end, the conversion was good, and the Barbs subsequently added another try in the fourth quarter to complete the scoring. Following the game, the players from both teams and several of the spectators journeyed up Cardiac Hill to the pub to take part in the traditional "beer-up".

The Glendon soccer team vaulted into the York semi-finals on the strength of a default win over Oshawa last Friday. Their bid to go all the way in their first year was abruptly ended by an experienced Stong College team, who clobbered them 4 - 0.

The men's hockey team opened their regular season Tuesday against Vanier, but, as of press time, no score was available. Their next game is today against Winters.

The Yeomen, preparing for the upcoming OUAA season, won by scores of 6 - 2 and 4 - 3.

PRO TEAM

SOCCER

The Glendon soccer team vaulted into the York semi-finals on the strength of a default win over Oshawa last Friday. Their bid to go all the way in their first year was abruptly ended by an experienced Stong College team, who clobbered them 4 - 0.

RUGGER

The Yeomen, preparing for the upcoming OUAA season, won by scores of 6 - 2 and 4 - 3.

Cheers!

THE GLORIOUS BEER OF COPENHAGEN

Intercollegiate Sports / Varsity Round-up

Glendon, too, has a soccer team, one that was formed just this year, and as of press time, had made it into the semi-finals for the York intercollegiate championship. The team, playing with skill and determination, a case of beer on the sidelines for after the game, and with at least a couple of exiled Limyes and frustrated Italians, has gone to put soccer on the Glendon athletic map.

Although categorically denying that the Boozers were the best team he has ever played for, team co-captain Stephen Lukin stated that he has high hopes for next year, predicting at least five wins for the season and two cases of beer for every game.

Call it a noble experiment or a misguided fantasy, Glendon's own Boozers have added another page to the history of soccer in Canada. And, as I will surely put myself to sleep if I add another page to this article, I will now bid my readers adieu till next week.
L’effet des rayons gamma sur les vieux garçons

par Christiane Béavpré

Cette pièce américaine de Paul Zindel, avec une adaptation québécoise de Michel Tremblay, sera bientôt présentée sur la scène du New Diane Hall au Collège Glendon (les 17,18 et 19 novembre 1976). Le prix d’entrée sera de $5.00.

Pour ceux qui ne l’ont pas enco re vu, cette pièce est un spectacle à ne pas manquer. Pour les autres, jespérez que vous vous feront un plaisir de la re voir.

D’abord quelques mots sur John Van Buren, le metteur en scène. L’expérience de John dans le domaine théâtral est considérable. Entre autre, de 1971 à 1973, il fut le directeur artistique du Théâtre du P’tit Bonheur, à Toronto, où il a monté une quinzaine de pièces environ; il a créé sa propre compagnie, The Plaisio Theatre; il a traduit tout une série de pièces de Michel Tremblay sauf "En pièces détachées" et il fait partie du personnel enseignant du collège Glendon.

La pièce

Premièrement, une explication du titre : "L’effet des rayons gamma sur les vieux-garçons". Pour la plupart d’entre nous, un "vieux-garçon" est un homme qui, passé la trentaine, est encore célibataire. Mais "vieux-garçon" a également une autre signification: "des petits fleurs jaunes, on bouche le défaut donné par Matilde dans la pièce".

Malgré son titre un peu farfelu, cette tragi-comédie a remporté le prix Pulitzer en 1971 et nous présente le tableau puissant et inflexible d’une mère, cruelle et souvent brute, et de ses deux filles face à la désillusion et à l’oscillation.

Les personnages

La mère : elle porte une robe de chambre toute la journée, des initiatives de pires, et boit du whisky. Elle réussit à joindre les deux bouts et son budget en donnant astre à une "moitié de cadeaux", plus ou moindre. Elle est nerveuse, dont personne ne veut s’occuper.

Le nom de la mère est BEA TRICE. C’est un être en conflit avec elle-même qui demande avec ses deux filles, MATILDE et RITA, qu’elle tiendra enfermée à la maison car elle est très pos sessive. Intérieurement, elle est très confuse et elle s’apitoie sur son sort, ce qui la rend encore plus monstrueuse envers ses deux enfants. Par exemple, elle n’hésitera pas à appeler RITA une "bâtarde", elle reprochera à Matilde d’être laidre et finale ment, elle tournera le petit lapis appartenant à ses filles. D’autre part, elle se soucle constamment de ce que ces gens disent ou pensent d’elle et de ses filles. BEATRICE s’est donc construit un petit monde bien à elle à l’intérieur de sa demeure ancien magasin de lumières maintenant disparu.

Matilde, celle qui fera des expériences avec les graines de vieux-garçons, est le personnage central de la pièce. Sans en rendre compte, car elle est trop jeune (14 ans) pour comprendre de son désir, la fille cadette de Béatrice est celle qui veut sortir de cet milieu étrange, sans de l’école et s’intéresser plus particulièrement aux sciences. Il s’ensuit qu’un de ses professeurs l’a encouragée à prendre des graines de "vieux-garçons" et de les traiter au Cobalt-60, afin d’étudier la mutation des fleurs (titre de la pièce).

RITA, l’âtre fille de Béatrice, est plutôtvoltée et ne peut al ler à l’école sans son Devil’s Kiss (rouge à lèvre): elle est celle qui rapporte à la maison tous les comédies entendus sur le compte de sa mère, de Matilde et sur elle. L’inverse de Matilde, l’école occupe un rôle secondaire dans la vie de RITA.

Memère, c’est la pensionnaire de Béatrice. Cette pauvre loge humaine ne dit aucun mot durant toute la pièce mais son rôle n’est pas à négliger puisque cet "vieille prune séchée à moi tié morte" symbolise la mort omniprésente dans la maison.

Angelina Birdwhistle, baptisée Jeanine Trépanier dans la version de Tremblay, est l’une des participants, tout comme Matilde, au concours de science qui aura lieu à l’école. ANgELINE nous parlera de son expérience et nous racontera comment elle a été prise pour obtenir le scuilet de l’école Tabbby. La distribution

Les trois rôles principaux (Béa trice, Matilde, Rita) seront interprétés par les mêmes comé diques que l’année dernière: LILY PRIM-CHORNEY, dans le rôle de Béatrice, MATHILDE GUAY dans celui de Matilde, et MARIE-CLAI RE GIRARD, dans celui de Rita. Le tout sera complété par MARY BARNES, dans le rôle de Memère, et SYLVIA STAPLER, dans celui d’Angéline Bird whistle.

Afin d’avoir davantage sur "L’effet des rayons gamma sur les vieux-garçons" je vous donne rendez-vous les 17, 18 et 19 novembre 1976 (mercredi, jeudi et vendredi) à 19h30 au New Di an Hall.

Le américain play by Paul Zindel and adapted ‘la québécoise’ by Michel Tremblay will be presented by the French Dramatic Arts production on a New Diane Hall at 7:30 p.m. The price will be $8.00. It is worth seeing twice, but a must to see once!

Just a few words on the play direc tor, John Van Buren. As well as being an experienced producer, he runs his own theatre company - The Plaisio Theatre. From 1971 until 1975, he was the artistic director of ‘Le Théâtre du P’tit Bonheur’ in Toronto, and he also translated Michel Tremblay’s productions except for ‘En Pieces Détachées’. Let’s get into the play now.

First, the title, ‘L’effet des rayons gamma sur les vieux garçons’ is Tremblay’s version of ‘The ef fect of Gamma Rays on Man-in-the-Moon Marigolds’. Does this title make sense to you? I think it is one of the most confusing titles isn’t it? But once you see the play, which was a Pulitzer Pr ize winner in 1971, all the pieces will fall into place.

The play presents a bizarre and powerful portrait of a woman - Beatrice, and her two daughters, Matilde and Rita, in a solitary struggle against disillusionment and despair. The mother, played by Lily Prim-Chorney, alternates between fiery passion and grim determination in her attempt to revive her own broken dreams and control possess the lives of her two young daughters. The savage and intellectual Matilde whose efforts for a school contest give the play its title, will be played by Martine Guay; Marie-Claire Girard will appear in the role of her energetic epileptic sister, Rita. The task is completed by Mary Barns, in the role of Memère, and Sylvia Stapler will be playing Birdwhistle’s opponent at the school contest as Angelina Birdwhistle.

For those who feel their French is inadequate, come anyway! I am sure you will find this play an enjoyable experience, especially if it is your initial exposure to French theatre. I hope to see you all there!

Today’s art tends towards both a higher degree of theoretical complexity and a more immediate and effective direct contact with the viewer. Artists are now analyzing and redefining art as only a specialist in a limited field. I would do, and the aim of their research is the creation of an art powerful enough to reach even an unprepared public. To reach the cultivated individual in his home is no longer the concern of contemporary artists, who are creating works that exist by themselves free from cultural conditioning, and to which anybody can go.

Gorgoni Müller
THE NEW AVANT GARDE
Une lettre ouverte au directeur ee Quebecaud

Tout le monde est de bonne humeur mais le monde est dans son coin

Cher Daniel,

Nous, oligophènes* du plus haut degré ressentons un urgent besoin de nous déclamer officiellement mais c'est avec grande peine et lassitude que nous t'exprimons notre passive indifférence. En effet nous sommes irrécep-
tables, et définitivement enragés dans notre apathie prover-
biable et détrôns faire état de la situation. Tu as certainement remarqué que nous ne participons à rien, notre légendaire enthous-
siasme Québécois s’est radicalement muté dans nos gènes en une infâme maladie: le va-
-chisme**. Nous ne sommes plus humains mais nous nous rappro-
chons plus de la famille des lisi-
guines, et particulièrement du concombre, le plus noble repré-
sentant des jardins de nos amis anglo-
ais. Par contre il faut bien avouer que les facultés intellec-
tuelles de ce savoureux habitant du jardin se situent à un niveau très peu élevé, sinon nil. En un mot nous sommes à toute fin pratique d’ignobles créatins. Les activités françaises, si cela existait bien puisque notre partici-
ption à celles-ci est quasi inexistant, ne nous intéressent pas du tout. Que les VanDurens, les Bélaire et compagnie se fendent le cul en quatre pour nous prêter, nous laisse totalement et com-
plètement indifférent.

(Photo D. L. McQueen)

Ceci dit l’éthylisme*** congénital nous est inhérent, et Dieu sait qu’on s’en fout. Quebecaud et le P.A.D.*, ça nous
emmerdent royalement, s’il te plaît cher Daniel, aide-nous!! On s’aimerait bien s’amusser comme avant mais il faudrait que tu nous donnes des coups de pied là où le dos perd son nom, surnom-
moi aussi que nous sommes des sans-coeurs et ne nous frappe pas trop fort.

L’âge d’or de Glendon est ter-
miné on connaît nous une Re-
alissance.

Signé: Les Oligophènes, en les Québécois potagés.

* Voir dictionnaire de la psy-
chologie moderne, Marabout Ser-
vice MS115 12

** Nouveau mot désignant per-
sone dont l’état d’activité jour-
naïre est à un niveau inexist-
te.

*** Intoxication par l’alcool, a-
vec ou sans ivresse.

Upon review

Books: The Man Who Wanted to Save Canada

The Man Who Wanted to Save Canada,
by R.J. Chick Childerhose
Hoot Productions, 196 pages, $10.00.

by Ruth Seeley

Richard Rohmer has managed, with great commercial success, to write four novels on the sub-
ject of Canadian nationalism and Canada-U.S. relations. Rohmer’s basic premise is that our neigh-
bours to the south will one day grow impatient with our inability to come to terms with them concerning the use and sale of
our natural resources, and will simply engineer a military take-
over, facilitated by our economic dependence.

Chick Childerhose, in The Man
Who Wanted to Save Canada, feels that “Officially, Washing-
ton does not want Canada….why buy the row when you can get the milk free.”(p.92) He also suggests one reason why Wash-
ington might not care to annex us, “The colonial mentality of
English-Canadians, passive—coupled with the high education
standards, and their expectations for an easy life—make them unsuitable candidates for U.S.
citizenship.”(p.72)

This may be just another novel lamenting our lack of national identity and our economic de-
pendence on a nation which in the past has not successfully demonstrated that it has any interests but its own at heart. It may also be an elaborate satire on the entire Canadian political scene. “Back in 1970…they called out the army to put down a revolution which totally con-
sisted of the kidnapping of one diplomat and one politician.” (p.153)

Childerhose’s hero (who is none other than the man who wants to save Canada) says of our two major federal political parties, “They are both liberal in rhe-
toric, traditional in outlook, exp-
edient in practice.”(p.151)

There is also an hilarious ana-

examination of the man behind the integration of our armed forces, provided by a grateful general who has been rapidly promoted as the result of his active support for Paul Potter (Heller): “His ideas! Integrate the forces. Out with the rusty-dusty generals; the dogsma; the tradition. Get rid of that. Replace it with good, practical, Harvard School of Busi-
ness Management techniques.” (p.37)

This novel will not be popular in Ottawa, The portrait Childer-
bose paints of federal civil ser-
vants will not endear him to them. (“Most people in Ottawa are to-
tally unfit for work.”(p.35)

In any case, only time will tell whether The Man Who Wanted to Save Canada is the prophetic novel it claims to be, or whether it is just another piece of amusing but nationalistic trash.

Join us!

Subscribe to Toronto’s best entertainment value

The St. Lawrence Centre
27 Front Street East Toronto
5 plays as low as $15.00
Contact Rob Collins
534-8123
484-840

PERFORMING ARTS SERIES
presents
‘GREAT LADIES OF SHAKESPEARE’

with Joan Patenaude-Yarnell

Fri. Nov. 12, at 8:30 p.m.
Glendon College, Old Dining Hall, York University

Tickets available: Burton Auditorium Box
open Mon. - Fri., 11 a.m. - 2 p.m.
Also: Glendon Dining Hall, Nov. 8 - 12,
12 - 2 p.m.

Reservations, call 667-2370

Novembre 1976 Pro Tem 11
Galaxy from on Nov. 8-12, Morus 8:30
Morus Gallery: Tues. 8:30 p.m., Sat. 3:15 p.m., Sun. matinee at 2:30 p.m. Tickets range from $3.50 to $8.
Lawrence Centre, 27 Front St. E. Reservations 366-7273.
Yah Yah's Wednesdays p.m. Admission $1. 519 Church St.
Charley's Aunt: Brandon Thomas' comedy classic is presented by the Alladin Theatre to Nov. 29. End of School Matinees at 8 p.m. Tuesdays, Thurs. and Fri. $4, Sat. $5, students $2.25 Yonge St. 482-5200.
By George: By the Royal Alexander Theatre. 50 songs by George Shearing. Oct. 25 to Nov. 29, Mon. to Sat. 8:30 p.m. Tuesdays, Thurs. and Fri. $4, Sat. $5, students $2.25 Yonge St. 482-5200.
Harry's back in Town: Performed by Comus Music Theatre Foundation of Canada. For an indefinite run. Tues. to Fri. 8:30 p.m., Sat. 6:30 and 9:30 p.m., Wed. and Sun. matinee at 2 p.m. Tickets $7.50 to Tues. $5 to Sat. $8.50 Fri. to Sun. Bayview Playhouse, 1665 Bayview Ave., 481-6199.
Anne of Green Gables: Okt. 21 to Nov. 2, Tues. to Sun. 8:30 p.m., matinee at 2:30 p.m. Tickets $3.50 to $8.
Lawrence Centre, 27 Front St. E. Reservations 366-7273.
Yah Yah's Wednesdays p.m. Admission $1. 519 Church St.
Charley's Aunt: Brandon Thomas' comedy classic is presented by the Alladin Theatre to Nov. 29. End of School Matinees at 8 p.m. Tuesdays, Thurs. and Fri. $4, Sat. $5, students $2.25 Yonge St. 482-5200.
By George: By the Royal Alexander Theatre. 50 songs by George Shearing. Oct. 25 to Nov. 29, Mon. to Sat. 8:30 p.m. Tuesdays, Thurs. and Fri. $4, Sat. $5, students $2.25 Yonge St. 482-5200.
Harry's back in Town: Performed by Comus Music Theatre Foundation of Canada. For an indefinite run. Tues. to Fri. 8:30 p.m., Sat. 6:30 and 9:30 p.m., Wed. and Sun. matinee at 2 p.m. Tickets $7.50 to Tues. $5 to Sat. $8.50 Fri. to Sun. Bayview Playhouse, 1665 Bayview Ave., 481-6199.