



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.

Parking is free during York Week in the lower level parking area. A Bayview Glen 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; 3:00-3:30 pm; and 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.

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.

10:00 am-noon **Inuit Art**

Lecture and slides by Fran Wilson, Humanities. Room 164.

1:15-2:05 pm **"The Ungrateful Land"**

A film on Roch Carrier's ("La guerre, Yes Sir.") visit to his native St.-Justine. Room 129

2:00-4:00 **John Sweeney, M.P.P.**

This Liberal critic of the Ministry of Colleges and Universities will speak in the Senior Common Room. Organized for the National Student Day.

3:00-5:00 pm **"Equality of Educational Opportunity: A Concept in Search of a Programme"**

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

Tuesday, November 9

All Day **National Student Day**

10:00-11:00 am **Principal McQueen, Room A107.**

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

3:15 pm **Quebec Films**
Night Cap (1974), André Forcier;
Le grand voyage (1974), Marclil Carrière. Room 129.

Wednesday, November 10

12:00-1:00 pm **Mathematics for the Non-Mathematical**

Lecture by J.-C. Bouhenic, 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 Carveth, Department of Sociology. Room A107.

2:00-4:00 pm **Open Forum**

York University President H. Ian Macdonald, Glendon College Principal David L. McQueen, and Glendon College Student Union President Greg Deacon will discuss topics of interest to students. Room 204.

Friday, November 12

8:30 pm **Great Ladies of Shakespeare**

Canadian soprano Joan Patenaude will give dramatic interpretations ranging from Juliet to Cleopatra. Musical selections will range from Schubert to Cole Porter. Tickets \$3.00 for students, \$4.00 for staff, \$5.00 for

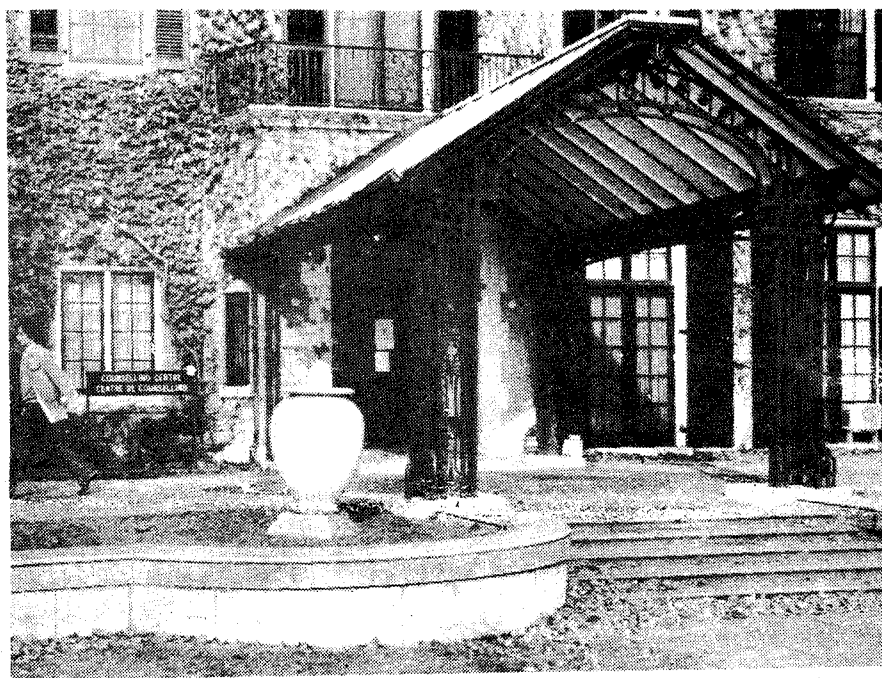


photo by David Garland

general public. They will be on sale in the reception centre, Glendon Hall, Monday, November 8, and Wednesday, November 10. The concert will take place in the Old Dining Hall.

9:00 pm **Public Reading**

Michael Ondaatje, Department of English, will be reading from his new book, **Coming Through Slaughter**, at 9:00 pm in the A Space Art Gallery, 85 St. Nicholas Street. Admission Free.

Glendon Art Gallery

Exhibition of drawings and paintings by Canadian artist Morus Hummel.

Hours:

11:00 am-5:00 pm and 7:00-9:00, Monday through Thursday; 11:00 am-5:00 pm Friday. Near the Cafeteria.

Bookstore

Display of Canadian books.

Computer Facilities

Glendon's computer facilities will be open to the public.

Counselling

Drop in and discuss educational or career plans with one of Glendon's professional counsellors.

Frost Library

Display of latest publications of Glendon faculty. Tours of the library.

Proctor Fieldhouse

Regular programmes. Visitors are welcome to have a look around.

Theatre Activities Display

Videotape, sound tapes, costumes, posters. For location, please enquire at reception centre.

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 is 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 ques-

tion 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 spea-

kers 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

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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 Volvo. 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 problem that has arisen on the Glendon Campus. The existence of vandalism has become a reality, and it is getting far too serious. 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 lend her keys to a couple of her friends. When the situation became evident to fellow 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 - 487-6141
Off-hours - 667-3333

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.

Imaginus 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!



TAKE A LOOK! HERE'S THE LATEST News Bulletin

"Afters"

All those wishing to preview the Freedman - Johnson play "Afters" before it appears at Glendon in two weeks, can take in this brilliant new piece of art at Studio Theatre, Seneca College, Finch and Don Mills, Wed. and Thurs. November 10 and 11, at 8:30.

For tickets, call 485-7279.

Life Drawing Workshop

Thursday November 4 in the basement of Wood Residence. 7 to 9 p.m.

Anyone welcome.

\$1.50 supplies provided.

Wanted:

WANTED: Students to sit on an Atkinson-Glendon Co-ordinating Committee.

Further details are available in the GCSU office.

Karate School

Study traditional martial arts. Thursday at 8:00 pm in the small gym.

Dave Harrison and L. Westra are qualified black belts under Mas Tsuruoda's guidance.

Get fit! No experience necessary.

Psychology Course

Union

The Psychology Course Union Presents

Dr. Stuart Anastis - Associate Professor of Psychology at York University

Who will speak on "I thought I saw it move" (Illusions of movement)

on Thursday, November 4th, 8:00 p.m.

Senior Common Room - 3rd Floor, York Hall
ALL WELCOME

L'Union des Etudiants de Psychologie Présente

Dr. Stuart Anastis, professeur agrégé de Psychologie à l'Université York

Qui donnera un exposé intitulé "I thought I saw it move" (Illusions of movement)

Jeudi le 4 novembre à 8:00 p.m.

Senior Common Room - 3^{ème} étage, York Hall
BIENVENUE A TOUS

English Course Union

English Course Union meeting to choose selection committee for English Chairman, among others. 1:15 Thursday, Nov. 4, 1976 in the Hearth Room.

Sociology Student Union

In order to express your desires and opinions, we need a nucleus of active students.

Come to the SENIOR COMMON ROOM (3rd floor, above the Cafeteria) on TUESDAY NOV. 9th at 5:30 p.m.

Beer will be available at a minimal charge. Special invitation to first year students, and to any students interested in Sociology courses.

Tid Bits Ondaatje Reading

Glendon Professor Michael Ondaatje will be giving a reading from his new prose book, **Coming Through Slaughter**, 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 6 p.m. Pub social evenings follow general meetings. All welcomed, women and men, whether gay, bisexual or whatever. If interested

but unable to attend at this time, 2515, or call 667-1548 or 667-3141. Contact may also be made through Harbinger, 214 Vanier Residence, 667-3509 or 667-3632.

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 landed immigrant status for at least one year prior to submitting application, and who have obtained an honours bachelor's degree. Applicants must complete the form in French and a detailed description of the subject of the thesis or of the

selected research projects must accompany the form. Closing date for application is December 15, 1976; forms and further information are available from the Directors, International Programs, 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 5 (from 7:00 p.m. - 10:00 p.m.) and Saturday, November 6 (from 10:00 a.m. - 4:00 p.m.). For further information or registration call Eva Pila at local -2305 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. - 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.

C.N.I.B.--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 counsellors, teachers of Braille, rehabilitation and employment services help the handicapped - the United Way works for all of us.

NOTICE OF BI-ELECTION

In case you haven't noticed already, there are nominations going on for the positions of First Year Rep. and Part Time Studies Rep. for GCSU Council. Nomination forms are available in the Council Offices. Deposit the completed forms in the box in the office. Nominations close on Mon-

day, November 8 at noon. Campaigns may begin when the nominations close, and must end on Sunday, Nov. 14 at midnight. Polling will take place on Mon., Nov. 15 and Tues., Nov. 16 from 9 in the morning, until 5 in the evening.

Terence Takashima, CRO

Announcing

THE

Salomi - Indo - Pak

Bangla - Desh

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RADIO

GLENDON

MUSIC FOR AN

OPEN MIND

Pro Tem



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

Editors: Clare Uzielli, Kim Wilde
Business Managers: Ron Stott and Clare Uzielli
Advertising Manager: Bill Hunt
C.U.P. Editor: Patrick Arbour
Entertainment Editor: Rob Williams
Photography Editor: David Garland
Sports Editor: Mark Everard

Production: Daniel Belair, Tom Brown, Gord Clarke, Paul Comper, Gilles Paquet, Gord McIvor, Charles Northcote

Typesetters: Marye Ratsoy, Carol Wolter, Joan Harvey, Claudine Donzé, Sheila Young, Sandi Hughes.

For National Advertising, this paper is a member of

youthstream.
 The Campus Network
 307 Davenport Road, Toronto, Ontario M5R 1K5
 (416) 925-6359

With feeling

Last weekend we attended an ORCUP (Canadian University Press, Ontario Region) conference in Toronto. Among the many subjects on the agenda was the chevron issue. Production manager Neil Docherty spoke on behalf of the chevron staff members.

He related much of the information that had been published in PRO TEM (Vol. 16, No. 7, pages 6 and 7), but adding enough facts to convince us that a violation of democratic rights had occurred.

Shane Roberts, President of the student federation in Waterloo, accused the newspaper of being unduly influenced by the Anti-Imperialist Alliance (AIA), for which he has yet to provide sufficient evidence.

By closing down the chevron before an investigation had occurred, the federation has put the newspaper in the position of having to prove their own innocence. This, in a country where people are deemed innocent until proven guilty!

Not only was this action a violation of democratic rights, but it was also in direct contradiction to the CUP statement of principles, which maintains that:

"...only when the newspaper is free from a) threats or actual expulsion, suspension or confiscation of issues when critical of the institution, b) financial pressures used to limit newspaper policy, c) censorship of articles by faculty, administration or student government and d) excessive pressures used to prevent publication will the newspaper be able to fulfill its role.

Therefore, the student press in Canada

should be free from any pressure by student governments, university authorities or any other external agencies, whether or not that paper is part of such an organization. The extraordinary power or removing the editor should reside only in the authority which appointed him or her."

If a newspaper is not fulfilling its role, and this fact has been proven beyond a doubt, then and only then would there be any justification for closure.

Since the chevron was shut down, the staff members have been producing the free chevron, in direct opposition to the federation. It has been financed by advertising monies, and donations from other newspapers, including PRO TEM.

A motion of support was adopted by the ORCUP conference, in essence condemning the 'arbitrary suspension and firings' implemented by the U of W student federation, calling on the council to reinstate the chevron as it was Sept. 24, 1976, prior to closure.

PRO TEM, as a member of CUP, supports this motion.

However, we do feel that this issue should be discussed with the staff of PRO TEM before a letter of support is sent out by us. We are calling a staff meeting for Thursday, Nov. 4 (today) at 3:15 in the PRO TEM offices. This will be an important part of the meeting, but there will also be a few other items on the agenda, so that it is imperative for everyone to be there—writers, typists, photographers, and production people included.

COPY DEADLINES:

SPACE RESERVATION: FRIDAY

TYPED COPY TO BE SUBMITTED
 BY MONDAY, 9 P.M.

(No kidding)

487-6133

LETTERS

Up 2,000 words or fewer

Slap-in-the-face

To the Editors:

On Monday night I had the 'honour' to attend the opening of Creeps, Glendon'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 opportune moment... ie. the 37 minute blackout. The exit was necessary due to the discomfort and subsequent anxiety of my guests who were not of the younger generation, and who found the excessive vulgarity exemplary of 'over-kill'. 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 sledge-hammer approach would tend to make members of the audience shy even further away from Creeps than 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 berated with such strong vulgarisms which after the first few usages become useless in a positive way and quickly begin to negate any

positive attitudes brought on by the art form.

D.P. 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 of your publication. Last week, you published an article by Mr. Katz, (Bill The Bureaucrat Steals the Show), which was reporting on the Council meeting of Oct. 20. 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 GCSU left in such awe that a time-out was called. On returning, the awe-stricken GCSU members discussed numerous trivial matters, before adjourning the marathan three-hour meeting.

The Council did not call a time-out because they were 'awe-stricken', 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 councillors reports, as well as a decision to write a policy statement re: Radio Glendon.

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

Terence K. Takashima

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 are from time to time well kept. But, with 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, 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 expended 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 healthier than they are now.

Thanks,

O. Babatunde

Living and Learning

To the Editors:

Glendon 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 independant group within your walls.

We are the non-bingo 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 Horn, 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 481-8969, leave name and address, and ask for application forms--but soon; the books are closing. \$5 per lecture series.

May I say, in closing, that not the least of the privileges we value at Glendon is that of being among you, the young students?

Show this invitation to your grandparents.

We'll give them a warm welcome.

Janet McPhee

Living and Learning in Retirement

PRO TEM
Staff (WRITERS TOO)
Meeting

TODAY AT 3:15

OPINION

We're entitled to protection

by Anne Sterling

Sometime between Thursday October 28th at 11:00 p.m. and Saturday October 30th at 2:00 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 to the vandalizers. This is just one of the numerous such destructive car/motorcycle "tragedies"--from putting sugar in a gas tank (necessitating the purchase of a new motor) to burning a motorcycle seat.

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 being kicked out next week?

My initial reaction was anger directed towards Glendon's Security Department. What was I paying for? Where were 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 one officer to work the midnight shift, then how is he 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 (s) is/are aware of the times he can enjoy his work without any "interference".

My own incident in itself doesn't scare me, only that there is practically no assurance that it won't happen again. This could 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 Campus. Thus, Security would have the funds enabling them to hire more officers. York University, Main Campus, musn't be allowed to ne-

glect us. We need them now, so we must fight for what we are entitled to have - **Protection!**

If my words have made any sense to you, moved you in any way, made you aware of facts you hadn't known or made you realize that your car is a possible future victim, then please show your concern by signing a Concern List available at the PRO TEM office in Glendon Hall, or in Hil-

If we don't do something now we might soon be minus a car and walking, in debt, due to the expense of car repairs or the ownership of only one headlight!

Brother can you spare me some time?

by Vince McCormack

Why is it that students here at Glendon all seem to be so unconcerned with anything that goes on in the school? Why are elections cancelled due to the fact that no one wanted to run for office? Why do many sports teams have to fold because people have not shown up? And not only sports have suffered--many other organizations and groups have faltered and collapsed because there was no one there to maintain them. Why?

Glendon has become much like the weather - people talk about it but nobody does anything about it. Can we call this apathy? Is there a lack of caring? Are we really that indifferent? Granted there is a dichotomy that exists between English and French, between resident students and day students but that is a pretty poor excuse to apply to our situation

here. No, the problem is far greater than mere differences such as these. The blame lies with a perspective that is slowly eroding the few benefits that have remained.

It seems to me that there is a barrier that has been erected in many people's minds, creating an attitude that disqualifies ap-

preciating our potential and getting good grades at the same time. Herein lies the basis of our present predicament. By denying ourselves the right to sit back and enjoy the activities open to us through clubs and teams, the emphasis has been put solely on the academic side of university

life and has thus taken away from the experiential side, the side that involves getting to know people, enjoying people, and above all, letting them get to know you. But the trend seems to be to avoid people and strictly going about your own business. In other words a quick way to isolate and insulate one's self from the people one comes in contact with, a perfect way to destroy any solidarity and common interests in the group as a whole. Have people at Glendon forgotten how to have a good time? This doesn't have to mean forsaking scholastic obligations, rather just a compromise between well-developed and narrow mindedness.

The key to all this is participation. But before we can attain that, it will be necessary to create an interest common to all students. It is my belief that there is not so much a tendency towards apathy as much as just a genuine

lack of motivation for people to become involved - that is to say, that if people would take some time not only to discover other people and situations, but to learn about themselves as well, the problem is well on its way to becoming a solution. The time to act is now. The critical stage has already passed and exams are not even in sight. It seems that most students are already so psyched that when things become truly crucial, it is going to take an awful toll on most.

I have sincere doubts that this article will have much (if any) effect although if you have read this far, it certainly shows that there is still hope. It is up to each person, in fact it is everyone's duty to start to make amends on this particular situation. Because if not, the motto "Tentanda Via" will have to be changed to "In Absentia".

Rest in peace.



The related themes of National Student Day

by Dan Keeton Canadian University Press

In the face of increasing cutbacks in government spending on post-secondary education, student unions across Canada are planning their 'day of discussion' on the issue and its ramifications.

'November 9 is National Student Day' is the slogan for the locally-initiated but provincially and nationally-coordinated action on rising tuition, decreasing student financial aid and record unemployment.

The plan was adopted at the May conference of the National Union of Students, at the urging of the NUS Central Committee who claimed the 'historical context' was favorable for a nation-wide student action.

NSD activities will mostly consist of seminars and workshops on the individual campuses, with little emphasis placed on demonstrations or other forms of 'protest'. At the national and some provincial levels, meetings with cabinet ministers are planned by student leaders.

The national and provincial student organizations have concentrated on promoting NSD through extensive poster and leaflet campaigns, and through a series of background papers which will form the basis of discussion of the four major themes: cutbacks in government funding, tuition fee hikes, regressive changes in student aid, and high unemployment.

Students in every province have experienced or will experience rises in tuition fees this academic year.

Post-secondary institutions in Alberta have increased fees 20 to 150 per cent, and further rises of 25 per cent are expected next academic year. The minister of colleges and universities in Ontario will likely announce an anticipated 15 per cent hike soon, and has already tripled fees for foreign students attending the province's colleges and universities starting January 1977.

Nova Scotia plans to eliminate the differences in tuition at its various post-secondary institutions and raise them to the level of Dalhousie University's, the highest in Canada.

In all provinces where tuition varies from institution to institution, one or more schools have hiked fees. The University of New Brunswick raised fees 10 per cent this year while fees increased an average of 9 per cent at the University of Manitoba. In Quebec the Université de Montréal raised its fees 2 to 8 per cent and McGill University charged agriculture students 15 per cent more, in the face of a province-wide increase expected soon.

Increases were 10 to 32 per cent at the University of Prince Edward Island and between 9 and 12 per cent across Saskatchewan. Notre Dame University in British Columbia charges 41.2 per cent more for international students. Fees were recently hiked at Memorial University in Newfoundland.

The provincial and national student org-

anizations have argued for some time now that rising tuition, coupled with regressive changes in already inequitable student aid programs, act as a deterrent to the government's professed 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.

Tuition is regressive, he argues, because all students, regardless of their financial circumstances, pay the same amount. Rather than set up student aid structures which aim at increased financing for 'poor' students, governments should abolish tuition and replace it by a reformed tax system which ensures that those who benefit most from a skilled labor force: private corporations.

His paper shows that while corporate profits rose 250 per cent during 1967-74--the 'boom' years for education--the corporate contribution to public revenues through taxation dropped from 11.3 per cent to 10.7 per cent. Personal income tax contributions rose from 16.2 per

cent to 18.3 per cent.

The figures show that 'the corporate sector depends on a constantly increasing level of education in society as a whole to maintain its relative position in the world economy...'

Rather than responding with demands that tuition be increased to lighten the tax burden on working people, organized labor has joined student groups in demanding the abolition of tuition. Allnut notes, pointing to the recent support for this position from the 2.3 million member Canadian Labour Congress. While social and environmental factors also determine who gets a higher education and who doesn't, both students and labor see the abolition of tuition fees as the first important step in eliminating social inequities, says Allnut.

COLLEGE: INVESTMENT IN THE FUTURE.



Associations francophones existant a Toronto

L'article qui suit a pour but de faire connaître à la population glendonienne les différentes associations francophones existant à Toronto. Le contact avec la francophonie se fait en général par l'intermédiaire de deux chaînes 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 (Franco-Ontarienne-Acadienne-) et à la population québécoise :
 Librairie Champlain Ltée
 82, rue Church, Toronto
 Tél. 364-4345
 Librairie Garneau
 1253, rue Bay Toronto
 Tél. 923-4678
 La Chasse Galerie
 577, rue Jarvis Toronto
 Tél. 924-1468.

On peut également trouver dans notre ville reine plusieurs centres culturels auxquels tout individu peut se joindre. Chaque centre offre différentes activités (poterie, danse,...). Peut-être y en a-t-il une qui vous intéresserait ? Si, par contre, vous ne voulez pas participer d'une façon active mais tout simplement assister à un spectacle, le théâtre du Petit Bonheur et le cinéma Lumière répondent à vos goûts.

La Chasse Galerie
 577, rue Jarvis Toronto
 Tél. 924-1468
 La Maison centre francophone
 64, rue Charles Est
 Tél. 922-8915
 Cette association regroupe différents organismes francophones France Canada
 L'Alliance française
 L'Association Séphara (pour Israéliques)
 Le théâtre du Petit Bonheur
 95, avenue Danforth Toronto

Tél. 466-8400
 Cinéma Lumière
 290, rue Collège Toronto
 Tél. 922-9938.

Ces quelques lignes n'ont cités que quelques noms. Si vous cherchez une activité précise, tous renseignements peuvent être obtenus au bureau des liaisons scolaires à Glendon (C204) ou par téléphone au 487-6211 ou 487-6210.

cont'd from page 1

to 11:00. Even if you do not have any particular questions, come out and talk to these people. You may think of some while you are there.

I would like to remind everyone that these two days are not protest days, but rather days to find some answers to particular questions you may have. Days in which the students at Glendon College and other universities across Canada are able to meet some of the people who run our provincial government and ask them questions about things like: What is your stand on higher tuition fees?

These are days that let the student air some of his problems and hopefully get some answers

to them. At this very time the provincial legislature is deciding our future, and unless you tell these people how you feel, then you can only blame yourself for the decisions that they make.

If we as individuals and as students allow ourselves to fall into a false sense of security, believing that somebody else will say something or do something for us, then we cannot truthfully call ourselves individuals.

It is on November 8th and 9th that we as individuals can finally face some of our leaders and air not just our questions, but our criticisms as well. I am personally fed up with people criticizing something and then failing to come out and support their criticism. Remember, National Student Day is for YOU the student: SO COME OUT AND SUPPORT IT.

Qui va gagner l'élection?

mini-sondage de Gordon McIvor
 Montréal, le 30 octobre--Samedi dernier, j'ai parlé avec quelques personnes à Montréal à propos de l'élection provinciale de la semaine prochaine. Voici ce qu'ils m'ont dit...

"Je veux voir un changement. Je suis tanné de notre système politique au Québec actuellement. Alors, je vais voter pour le Parti Québécois parce que j'aime bien René Levesque et ce qu'il nous propose. Mais je veux garder des liens avec le Canada, bien entendu. Ce sera comme une sorte de marché commun. On sera à part sur le niveau politique, mais sur tous les autres niveaux le Québec gardera des contacts avec le Canada."

tique. Ce sera l'Union National en première place, le Parti Québécois en deuxième place, et les libéraux en dernière place. L'Union National était au pouvoir il y a dix ans, et c'était un bon gouvernement. On est prêt maintenant de les remettre dans la position de pouvoir qu'ils méritent."

c'est la faute de Bourassa...il essaie de convaincre tout le monde qu'il y avait une croissance économique sous sa régime, ce qui est tout à fait faux. Moi, je vais voter pour Rodrigue Biron et l'Union National."

Et voilà...six points de vue complètement 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 pourraient 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.



"Je suis de Sherbrooke, et je vais voter pour le P.Q. parce que René Levesque est le seul qui assure une sécurité aux travailleurs--on en a besoin à Sherbrooke et partout au Québec. Bourassa n'a rien fait pendant ses six années au pouvoir...tout le monde est d'accord là-dessus. Le Parti Québécois est le seul parti qui peut aider le travailleur et tout le monde."

"Il y a un ralentissement dans les investissements actuellement au Québec, ce qui affecte le taux de chômage horriblement. Ca,

Québec devrait se séparer

	OUI	NON	Indécis
National aujourd'hui	39%	51%	10%
National en 1971	40%	46%	14%
Québec aujourd'hui	32%	53%	15%
Québec en 1971	30%	50%	20%
Reste du Canada aujourd'hui	41%	51%	8%
Reste du Canada en 1971	44%	44%	12%

Residents may ask rent hike review

TORONTO (CUP)--Residents at York university have a chance to take the university to the rent review board for violations incurred when rents were hiked 13.5 per cent last May.

Student president Barry Edson has asked the York tenants' bargaining committee to poll residents on the question.

If the poll is implemented it will also ask students if they think the bargaining committee should press for increased student participation on residence co-ent participation on residence committees which govern rental increases, building maintenance, pest control and residence security.

The dispute arose in mid-October when lawyers for the York University Tenant's Association (YUTA) reported the administration had failed to comply with rent review regulations for post-secondary institutions that it: 1) consult with the group representing student tenants before announcing a rent increase, 2) file a statement with the rent review officer certifying that such consultation has taken place and 3) then give notice of the increase to residents.

If this is the case and the 13.5 per cent hike becomes illegal the university could not collect residents could charge the university with a violation of rent review legislation. Maximum fines of \$2,000 per rental unit could be slapped down.

"Je suis parisien, et je viens à Montréal une fois par semaine parce que je travaille pour Air France tant que steward. Mais je suis au courant de ce qui se passe ici au Québec, et je suis contre la séparation de la province. Ca ne pourrait jamais marcher...les québécois seraient américanisés de tout les points de vue s'ils ne restent pas sous la protection d'Ottawa."

"I've lived in Montréal for twenty years now, and I love this city more than any other place in Canada. But if the Parti Québécois win, I'll have to go to Toronto, because I'm really scared they would be very anti-English. The English in Montréal would have the same rights as the French Canadians do in Toronto, that is to say practically none at all. Therefore, I'll vote Liberal and hope anyone else with sense will do likewise. We must keep Québec in the Confederation."

"Ce sera l'Union National qui prendra le pouvoir. Bourassa perdra même son siège parce que les gens sont tannés de sa poli-

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 Terrasse during the Christmas and New Years' break. This year however, depending on student interest and response, the Café may offer an alternative, to your traditional New Years' fête.

How about a buffet at the Café; a well stocked bar; and then dancing through the New Year, dressed casually and comfortably, and enjoying perhaps some of the best winter scenery in Toronto, right from the Cafés' very own Terrace. Right now, it's just an idea, but your support and interest could make it a reality.

What is needed right now is a number; the number of students who will be staying in Toronto over the holidays, and who'd like to celebrate this New Year at Glendon.

So if you are interested, please use the tear-off portion in the paper; fill in your name, and deposit it in the New Year's Box just outside the Café. Depending on the response, the New Years' plans will go into effect. And if there are any questions or even better, any ideas concerning the New Years' party, please get in touch with one of the following people, who'll be only too happy to listen to you. Tom Brown, Café Manager
 Phil Roche, Café Manager
 David Wexler
 (One or more is always around the Café)

NEW YEARS' AT GLENDON

Name:.....

Will _____ Will Not _____
 bring a date.



THE NEWEST RYE IN YOUR SKY.

New CN Tower whisky. A brand-new Canadian whisky of towering quality. For smoothness, flavour and value McGuinness' latest achievement stands tall and proud.

NEW CN TOWER
 CANADIAN WHISKY
 the tower you can take home.

Glendon's multi-use space and th

by Clare Uzielli

To help clear up some of the confusion and possible misunderstanding about Glendon's theatre program and the new "multi-use space", PRO TEM talked with Michael Gregory, Director of the Dramatic Arts Programme. Because of changes in the scheduling of the construction for the multi-use space a number of changes have also had to be made in the scheduling of the theatre productions.

be produced between *Goodbye Pompeii* 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 to put on both an English show and a French show in quick succession and then to tour the French show, all before December 1st. A

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

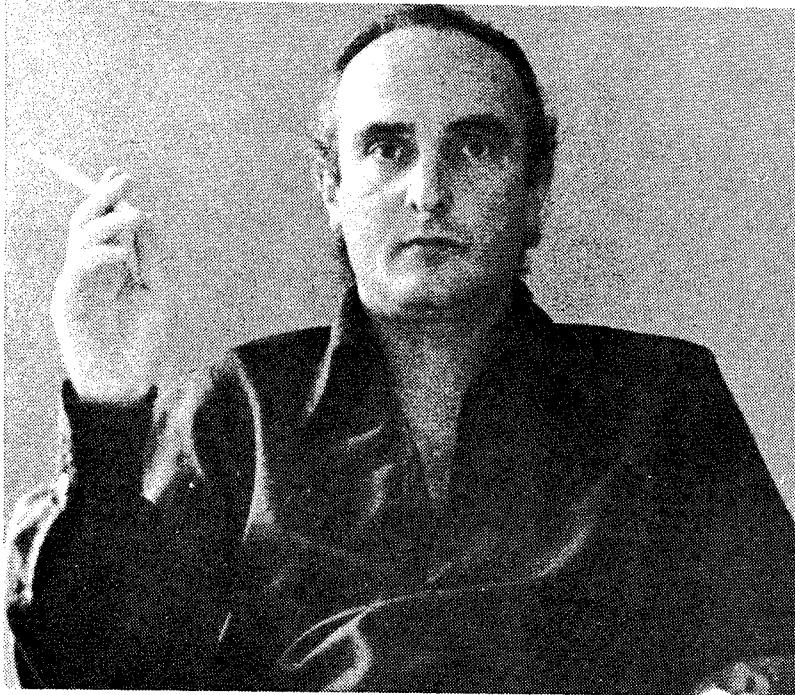
Michael Gregory pointed out that a theatre training program should be concerned with material which forms part of the regular theatre companies. It makes sense to have one of those productions as large-cast to give as many as possible the theatre experience. The rationale for Canadian

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

As a reminder to those interested, acting workshops are on Tuesday and Thursday evenings from 7:00 to 9:00 p.m. These are open to any members of the college community. Auditions for *Goodbye Pompeii* start November 10th and for *King Lear* on November 18th. (Exact times will be advertised later.)

Provisional allocation has been granted to *After* to follow *Gamma Rays*. There are certain requirements that it must meet. The production must be able to supply its own crews and be able to put a bond on the equipment they use. There is a form to be filled out by anyone wishing to use the theatre space, in the Dean's office.

It would probably be a good idea to approach either Michael Gregory or John vanBurek as well as Ted Paget with new plays. They are always looking for new and original Canadian material.



Director of the DAP Michael Gregory

In this term's first issue of PRO TEM, the schedule published indicated that the new theatre would open on November 15 with three weeks of shows. The grand opening was to have premiered a new Canadian play by Bob Wallace, *Goodbye Pompeii*. The next week was to have been allotted to a French production or perhaps a Québécois 'spectacle'. The third week of the inaugural festival would have featured *Creeps* by David Freeman.

Early in the term, however, it became clear from the Physical 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 proposal required government review (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 première -- an appropriate combination for the opening of a new Canadian theatre. The large cast production 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 vieux garçons*, and this will follow *Creeps* in the New Dining Hall. Another French production will

further implication of the scheduling 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 *After*. 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 situation was with *After*. He prefaced 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 then 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.)

After 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 everybody in the college as a training program (not just those in theatre courses). The cast of *Creeps*, for example, splits 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

by David Melvin

For someone wanting to write a review on a play they have seen, I think it is important that they take a few moments before committing ink to paper to think about what criticism really is.

There are many people who believe that it is a sort of art, or at least some kind of posthumous resurrection of the performance itself, where private images, associations and interpretations are organized in some distantly artistic way to re-create the emotional tensions of the play in performance. Criticism, let alone a more informal reviewing, does not serve any positive function if it is done in this way. Reviewing a play is no kind of artistic activity even though a wide range of artistic judgments go into its writing.

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 interpretative, even if the 'propheteering' rhetoric that usually burdens the amateur review would seem to suggest otherwise.

The materials of criticism consist of certain autonomous though related elements. The most important of these for the theatre critic are, firstly the performance itself and secondly, the audience.



The three main criteria which relate to performance are text, acting and technical effects. To decide the overall success of the play, each of these must be considered separately, and only later as parts of the whole.

When one has decided whether the text alone had the potential to be significant to the audience,

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

(e.g. was the text 'dated' or was it Shakespeare); when the acting (and direction) has been appraised in terms of its success in interpreting that text; and when the technical aspects have been considered as to their effectiveness in extending and clarifying the directorial interpretation, the question that is often put is whether the play has 'worked'. I think this is a valid and usually evocative question to ask of a play.

Dramatic presentation being the highly organic process that it is, with each of its aspects bearing so fundamentally on the total success of the play, to ask whether a play has worked is to point precisely to that which makes dramatic criticism different from other types of criticism. And to emphasize this is essential to the proper interpretation of theatre.

Whether indeed a play has worked, has got as much to do with the audience for which it was prepared as it has to do with the text and all of the artistic and technical decisions. For if a play 'works', it does so only in relation to a specific audience at a specific point in time.

It is a question to be asked, for example, why Robin Phillips in the Stratford Festival's 1976 production of *Measure for Measure* utilized the 19th century conventions of dress and mannerism, or why director Bob Wallace, in the 1975 production of *Big X, Little y* here at Glendon, chose to emphasize the choreographic possibilities inherent in that text. The answer in both cases must ultimately make reference to a notion about our modern society, its preferences, tastes and aversions, which each of these respective directors must have thought very hard about.

I think it probable that if *Big X, Little y*, for example, had been written and performed in the early 1960's, many of the directorial decisions would have tended toward a more naturalistic interpretation, allowing the interest value of the text itself to hold the show. However, as this play was being performed in

1975, the director wisely opted for a more stylized production which lent significance and interest to a text which may not have been able to support itself otherwise. A good review of this play would have singled out this kind of decision as the result of a complex view of the text as it related to a 1975 Glendon College, Toronto, Ontario audience.



What has the play attempted to bring to the audience: things as they are, things as they could be, or things as they should be? How successful has this intention been articulated? To apply these questions intelligently, the critic must not only be able to interpret the play, but he must know his community, and the larger society intimately.

He must not agree with, or disagree with the social creation, but recognize it in all of its ambiances. He must anticipate the popular reactions of the theatre's vestibule and mark what has occasioned them. 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 contradictions of discovering meaning and expressiveness at three removes from reality. Penetrating past the complexities and ambivalences of dramatic performance, past the alluring and all too comfortable role of audience, 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.

the DAP/PAD

Rencontre 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 moniteurs et donc très occupés

Mais de l'autre côté, il faut que les québécois de notre collège se grouillent le cul et ne laissent pas disparaître leur identité à Glendon. Ils ont gueulé après tout le monde pour faire "franciser" le collège, mais c'est à eux de le faire. Maintenir une culture, c'est du travail, surtout à l'étranger".

John Van Burek, directeur du théâtre français à Glendon, est en face de moi dans le "Senior Common Room". Il boit lentement sa bière, en parlant de la situation francophone à Glendon. "A Glendon, il y a très peu de francophones qui étudient la littérature française. 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 Timmons), il n'y a qu'une francophone qui est toujours étudiante à Glendon. Evidemment, 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 ne notre chère institution. Une pièce canadienne française qui n'a que des comédiens anglophones devient un exercice linguistique, et non pas dramatique.

C'est la deuxième année que John est à Glendon. David McQueen (qu'il connaît depuis cinq ans) et Jane Couchman lui ont demandé de venir ici au début de l'an-



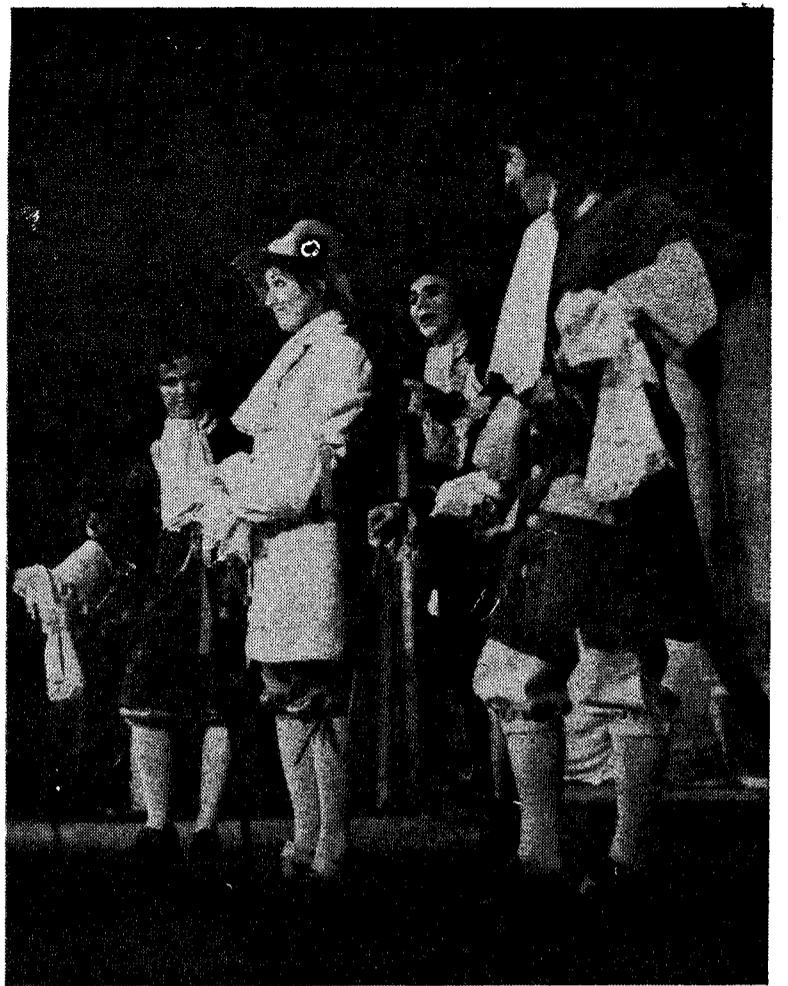
Directeur du theatre française John vanBurek

née 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").

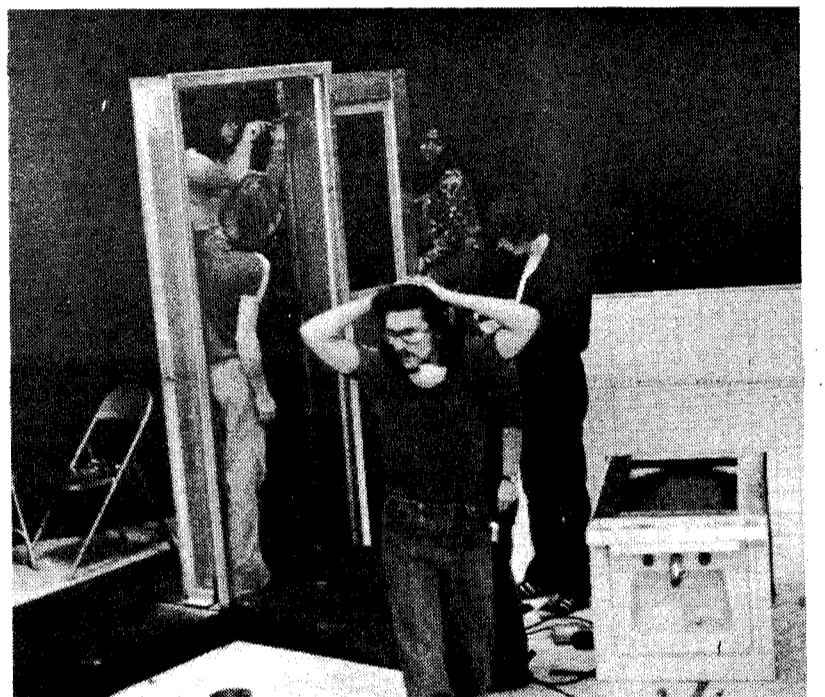
Il adore le théâtre québécois, qu'il trouve plus avancé que le théâtre canadien anglais. "Le théâtre canadien anglais se cherche...il n'a pas encore trouvé une langue qui lui est propre". Ainsi, il voudrait travailler avec des québécois et surtout les franco-ontariens, mais pour faire ce-

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 grouillent le cul", voilà le message de John. Et franchement, il n'y a pas d'autres meilleures façons de le faire qu'avec le théâtre français. On est chanceux d'avoir un J. Van Burek à Glendon. Si l'on ne veut pas le perdre, il faut que l'on commence à montrer un peu d'enthousiasme!



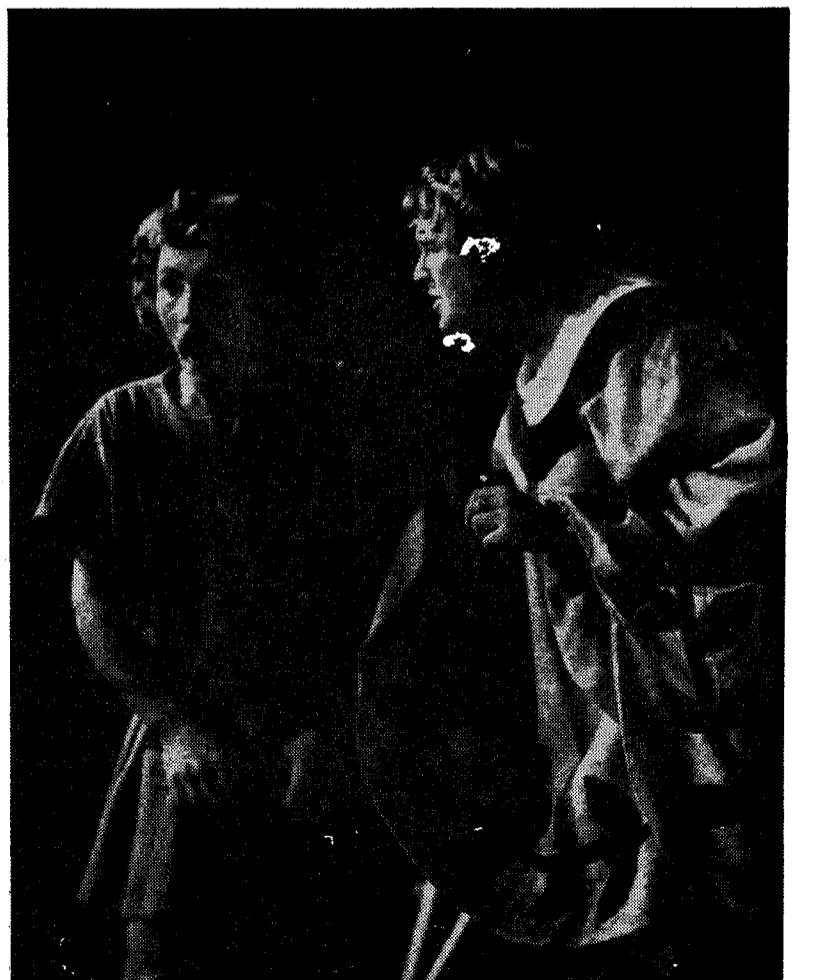
A scene from 1972's production of Wycherly's "The Country Wife"



1976: Multi-use space in progress



1975's production of T.S. Eliot's "Murder in the Cathedral"



Plautus' farce "The Merchant" was presented in 1974

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 Freeman's *Creeps* presents a surprisingly cohesive image of frustrated aspiration, misplaced ambition and misunderstood sentiment. The scene for the entirety of the play is a washroom, sterile like most washrooms, and symbolically reminiscent of Samuel Beckett's empty roadside scenario, with its lonely tree and befuddled wayfarers.

What distinguishes Freeman's 'creeps' from Vladimir and Estragon, is simply a more highly articulated set of human possibilities. But we don't really need to talk about cerebral palsy or even handicaps in general; the issue is really of men and women coming to terms with their limitations: real and imagined.

David Freeman, abstracting from his own condition as a cerebral palsy victim, has come up with a very appealing 'life' 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 fugitive mutual confinement (a washroom), expressing their very individual feelings toward the things which have arbitrated against them.

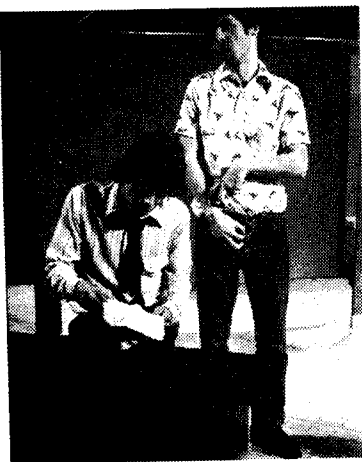


photo by Ian Gray

To the credit of director Charles Northcote, this production of *Creeps* is a very clear representation of all of the above. Wisely avoiding the folly of extravagance, Northcote has directed his actors to restrain the type of technical density to which this play could easily have been liable. Resisting the temptation to merely embellish a given theme, the actors successfully subordinated their characterizations to the underlying emotions, which alone can communicate true frustrations and tangible intensities.

And the actors were intent with this veracity to the feeling. They kept their words and expressions simple and consistent, understating the characteristic C.P. gesticulation, with the happy result that the characters were true-to-life in a way that alternately endeared and absorbed the audience.

One thing in particular which contributed to this was the intonation and general vocal work done by the actors. Christopher Blake as Sam, with his laconic taunts and sarcasm, displayed an

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 vocal behaviours became especially important for the proper development of this character.

David Marcotte as Pete, worked to an equal degree of success within another, and more obvious set of vocal possibilities. He combined this with a wholly believable and quite remarkable vocabulary of gesture emanating from his unique centre of physical tension, a deformed left hand.

Michael, Tom and Jim, played respectively by Blaise MacLean, Ronn Sarosiak and Ken Settington, also handled the total expression of their individual handicaps with sensitivity. The characters of Saunders and Carson, played by Victoria Cattell and Richard Streiling, 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 unobtrusive, utilizing only simple special effects; the set and props were impeccably 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 Shriner'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 covetously replaced. Without questioning the significance of these scenes, I am forced to wonder why three of these bare, symbolic disruptions were necessary. I don't think they are necessary to the variety value or action value of a play which runs for only 90 minutes. Nor do I believe that they contribute to the progressive construction of any meanings. I may have suggested collecting the activities of these events into one or perhaps two more significant and more carefully choreographed 'happenings'.

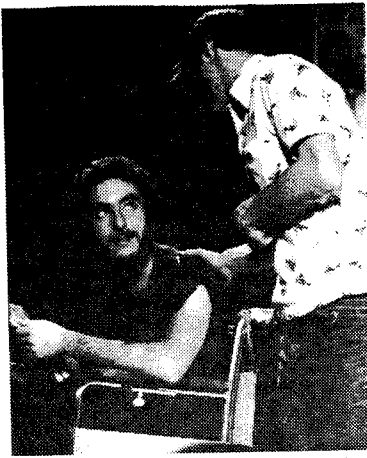


photo by Ian Gray

Outside of these minor flaws, this production delivers everything that is promised in the opening scene. The fundamental tension between Sam and Tom, cynic and believer, 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 intention to flee

A Complete success

by Michael Massell

Creeps opened last night at Glendon, 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 exposed clearly.

The whole play takes place in the men's washroom of a 'sheltered workshop' for the disabled. The first character to enter is Michael, played by Blaise Maclean. He is afflicted with cerebral palsy and a mental disorder. Being disabled myself, I thought nothing could bother me, but I was repulsed at first to see such a pathetic case.

Soon, all the main characters arrive in the washroom, mainly to get a break from their menial tasks at the workshop, such as folding boxes. All the actors discuss their frustrations and what they would really like to do. A feeling of hopelessness is conveyed 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 them, 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 sexless, 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 difficult task. I felt that Tom, played by Ronn Sarosiak was very convincing in relating his frustrations through his dialogue and facial expressions. David Marcotte's Pete was a highlight of the play. He had a very complicated role in that he had to master movements as well as the distorted facial expressions and speaking voice of a cerebral palsy victim.

When it was all over, it seemed that the audience was so moved by what they had seen, that no one 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 degradation of the workshop. However, they talk of 'getting a place' and making it on their own.

The question which vibrates throughout the play is whether anyone may ever really leave the workshop. To go or to stay becomes the ultimate issue, a dilemma of anticipation which again harkens to *Waiting for Godot*.

When the controversy finally comes to a head, their true colours are revealed. Jim can't leave, his commitments knot him to the institution in a bond of fear. Tom, the protagonist, if there is one, the possessor of a radical hope, can make the break and he storms out the door. This basic situation, of the hu-

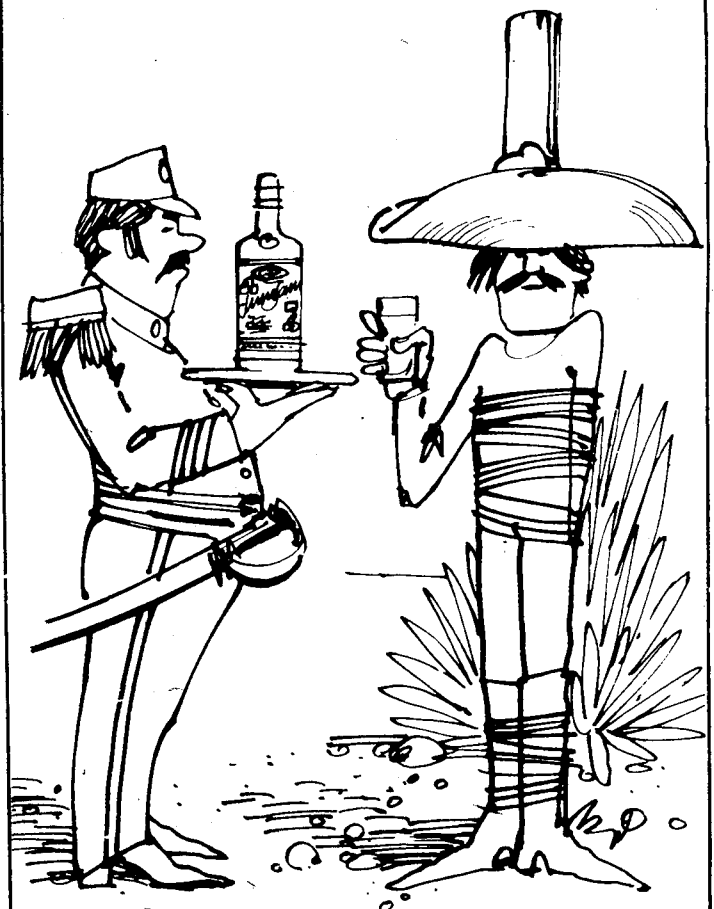
man spirit on the rack of fear and indecision, all too aware of personal limitations, is the situation which Charles Northcote and his company have managed to communicate to us, with sensitivity and a fine eye for the simplicity which makes pain painful... hope hopeful.

Classified Ads

For Sale: 1969 Mercury Montego. Good Condition. Reasonable price. Phone 487-6226, RM 327.

LOST one woman's brown wallet. If found please call 487-6133 (PRO TEM) or Lou Wood at 487-6230 or 488-2159.

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Sports

Glendon Goths' First

by Mark Everard

The Glendon Goths Rugby Club surged to a quick six point lead but went down 14 to 6 before a determined Toronto Barbarians onslaught in rucker action this Saturday at Proctor Field House. The game, played on the eve of Hallowe'en 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

by a score of 6 to 0.

From there on, it was all downhill, although Glendon was never out of the game. The Barb's years of experience paid off when they counted a try on a well-executed three-quarters movement. The Goths then came on to hold back the tide, and the score at half-time remained 6 to 4. 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



photo by Frank Sinopoli

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.

Foiling a Barbarian attempt at a rally, Glendon took the ball from a loose scrum and got it out well to centre Ziggy 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

Captain Rick Moir 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". During the course of the festivities, the Barbs agreed to a return match, to be held this Saturday at Victoria Park before the annual Carling Cup for the Ontario Rugby Union championship. All those interested in the sport are invited to attend club workouts or to come out to the game.

by Mark Everard
sports editor

What is the most popular sport in the world?

I'm sorry to disappoint all you hockey pucks, but it is not that sport which the world knows as ice hockey and for which Canada is justly famous.

For any animal types, I am sorry to inform you that football hardly makes the top ten.

And, despite all the raving of last week's article, rucker is definitely not the answer either.

If you guessed baseball or basketball, you are also wrong, because the world's most popular sport is, by far and away, soccer.

With its origins going back centuries to games played between entire villages, when the men of one village would try to kick an inflated pig bladder all the way to the opponent's city limits, and, failing that, to kick the opponents themselves. soccer has had a storied and colourful history. Because of the sma;; amount of equipment needed to play the sport - only a ball and a sturdy pair of shins are necessary - the sport

PRO TEAM

soon became the darling of the working classes. As professional leagues evolved in this century, the calibre of play improved, and as the British people went out in search of empire all over the world, they brought the sport with them.

Thus has it spread, not only to exotic, far-away places such as Poland, Brazil and Zaire, to mention only three I can think of, but also to the really unexotic and rather close, Canada. Which at last, brings us to our point.

You may think that soccer in Canada is confined only to exiled Limeys and frustrated Italians, an illusion fostered by the fact that the players chatter in any senior league game seems to run, "Eh, Vietro, passa da balla over to mea," or "Ere, Noddy, oim owpen at 'alf field." That simply is not true.

Toronto itself, has the professional champions of all North America in soccer - the Metros - Croatia. True, their team is largely made up of exiled Limeys and frustrated Italians; however, at least one player, Eusabio, their leading goal scorer, is of neither nationality. He is Portuguese.

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, determination, a case of beer on the sidelines for after the game, and with at least a couple of exiled Limeys and frustrated Italians, has gone to put soccer on the Glendon athletic map.

Though the Boozers have completed their inaugural season, and everything is over but the swelling, there is always next year. Although categorically denying that the Boozers were the best team he has ever played for, team co-captain Stephen Lubin 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 fiasco, 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.

Intercollegiate Sports /Varsity Round-up

SOCCKER

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

HOCKEY

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.

RUGGER

The York club team fought bravely against a vastly more experienced Toronto Scottish team, but were edged 23 - 19 in the semi-finals for the Carling Cup. The Yeomen were victimised by poor kicking in their bid to meet Toronto Nomads for

the championship of the Ontario Rugby Union. Meanwhile, their varsity counterparts were thrashing Brock 42 - 0.

York got two-goal performance from four separate players, including Canadian all-star Ron Hawkshaw, to sweep a two game exhibition series from Ohio State played over the weekend. The Yeomen, preparing for the upcoming OUAA season, won by scores of 6 - 2 and 4 - 3.

Cheers!

Carlsberg
Biere

THE GLORIOUS BEER OF COPENHAGEN

L'effet des rayons gamma sur les vieux garçons

par **Christiane Beaupré**

Cette pièce américaine de Paul Zindel, avec une adaptation québécoise de Michel Tremblay, sera bientôt présentée sur la scène du New Dining Hall au Collège Glendon (les 17, 18 et 19 novembre 1976). Le prix d'entrée sera de \$3.00.

Pour ceux qui ne l'ont pas encore vue, cette pièce est un spectacle à ne pas manquer. Pour les autres, j'espère que vous vous ferez un plaisir de la revoir.

D'abord quelques mots sur John Van Burek, 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 Pleiade Theatre*; il a traduit toutes les 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 p'tites fleurs jaunes, en boule" (définition donnée par MATHILDE 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 brutale, et de ses deux filles face à la désillusion et au désespoir.

Les personnages

La mère : elle porte une robe de chambre toute la journée, fume beaucoup trop, n'approuve pas les travaux ménagers et boit du whisky. Elle réussit à joindre

les deux bouts de son budget en donnant asile à une "moitié de cadavre", plus ou moins centenaire, dont personne ne veut s'occuper.

Le nom de la mère est BEATRICE. C'est un être en conflit avec elle-même qui demeure avec ses deux filles, MATHILDE et RITA, qu'elle tiendra enfermée à la maison car elle est très possessive. 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 Mathilde d'être laide et finalement, elle tuera le petit lapin appartenant à ses filles. D'autre part, elle se soucie constamment de ce que les gens disent ou pensent d'elle et/ou de ses filles. BEATRICE s'est donc construit un petit monde bien à elle à l'intérieur de sa demeure (un ancien magasin de légumes maintenant disparu).

Mathilde, celle qui fera des expériences avec les graines de vieux-garçons, est le personnage central de la pièce. Sans s'en rendre compte, car elle est trop jeune (14 ans) pour être consciente de son désir, la fille cadette de Béatrice est celle qui veut sortir de ce milieu étouffant qu'est le sien. Elle aime l'école et s'intéresse 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'autre fille de Béatrice, est plutôt volage et ne peut aller à l'école sans son Devil's Kiss (rouge à lèvres), elle est celle qui rapporte à la maison tous les comérages entendus sur le compte de sa mère, de

Mathilde et sur elle. A l'inverse de Mathilde, l'école occupe un rôle très secondaire dans la vie de RITA.

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

Angeline Birdwhistle, baptisée Jeannine Trépanier dans la version de Tremblay, est l'une des participantes, tout comme Mathilde, au concours de science qui aura lieu à l'école. ANGELINE nous parlera de son expérience et nous racontera comment elle s'y est prise pour obtenir le squelette du chat Tabby.

La distribution

Les trois rôles principaux (Béatrice, Mathilde, Rita) seront interprétés par les mêmes comédiens que l'année dernière: LILYA PRIM-CHORNEY, dans le rôle de Béatrice, MARTINE GUAY dans celui de Mathilde, et MARIE-CLAIRE GIRARD, dans celui de Rita. Le tout sera complété par MARY BARNES, dans le rôle de Memère, et SYLVIA STAIMER, dans celui d'Angeline Birdwhistle.

Afin d'en savoir 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 Dining Hall.

The American play by Paul Zindel and adapted 'à la québécoise' by Michel Tremblay will be presented by the French Dramatic Arts production on November 17, 18 and 19, 1976 (Wednesday, Thursday and Friday) in the New Dining Hall at 7:30 p.m. The price will be \$3.00. It is worth seeing twice, but a must to see once!

Just a few words on the play director, John Van Burek. As well as being a teacher at Glendon, he also runs his own theatre company - The Pleiade Theatre. From 1971 until 1973, 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 Pièces 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 effect 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 Prize 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, Mathilde and Rita, in a solitary struggle against disillusionment and despair. The mother, played by Lilya Prim-Chorney, alternates between fiery passion and grim determination in her attempt to revive her own broken dreams and to control and possess the lives of her two young daughters. The serious and intellectual Mathilde 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 cast is completed by Mary Barnes, in the role of Memere, and Sylvia Staimer will be playing Mathilde's opponent at the school contest as Angeline 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.

Hope to see you all there!



MATHILDE (Martine Guay)

Cafe de la Terrasse

(Lower Level, Glendon Hall)

HOURS:

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Lundi - Vendredi		
Saturday	Samedi	12 noon - 12 midnight
Sunday	Dimanche	12 noon - 6:00 p.m.

DROP-IN DAY STUDENTS WELCOME!

ENTERTAINMENT:

Sat. Nov. 13	Hogg's Hollow
Sat. Nov. 20	Ron R Hynes
Sat. Nov. 27	Blue Heron

ENTERTAINMENT STARTS AT 9:00 p.m.

ADMISSION: \$1.25

COME ON DOWN FOR A GTOD TIME!

Rart pill

a digest of critical perspectives on art

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 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

That's Entertainment

Une lettre ouverte au directeur de Quebechaud

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

Cher Daniel,

Nous, oligophrènes* du plus haut degré ressentons un urgent besoin

de nous déclarer officiellement mais c'est avec grande peine et lassitude que nous t'exprimons

notre passive indifférence. En effet nous sommes irrécupérables, et définitivement encra-

ssés dans notre apathie proverbiale et désirons faire état de la situation. Tu as certainement remarqué que nous ne participons à rien, notre légendaire enthousiasme Québécois s'est radicalement muté dans nos gènes en une infâme maladie: le vachisme**. Nous ne sommes plus humains mais nous nous rapprochons plus de la famille des légumes, et particulièrement du concombre, le plus noble représentant des jardins de nos amis anglais. Par contre il faut bien avouer que les facultés intellectuelles de ce savoureux habitant du jardin se situent à un niveau très peu élevé, sinon nul.

En un mot nous sommes à toute fin pratique d'ignobles crétins. Les activités françaises, si cela existent bien puisque notre participation à celles-ci est quasi inexistante, ne nous intéressent pas du tout. Que les VanBurek, les Bélair et compagnie se fendent le cul en quatre pour nous plaire, nous laisse totalement et complètement indifférent.

Ceci dit l'éthylisme*** congénital nous est inhérent, et Dieu sait qu'on s'en fout.

Quebechaud et le P.A.D., ça nous emmerdent royalement, s'il te plaît cher Daniel, aide-nous!! On n'aimerait bien s'amuser comme avant mais il faudrait que tu nous donnes des coups de pied là où le dos perd son nom, souviens-toi aussi que nous sommes des sans-cœurs et ne nous frappe pas trop fort.

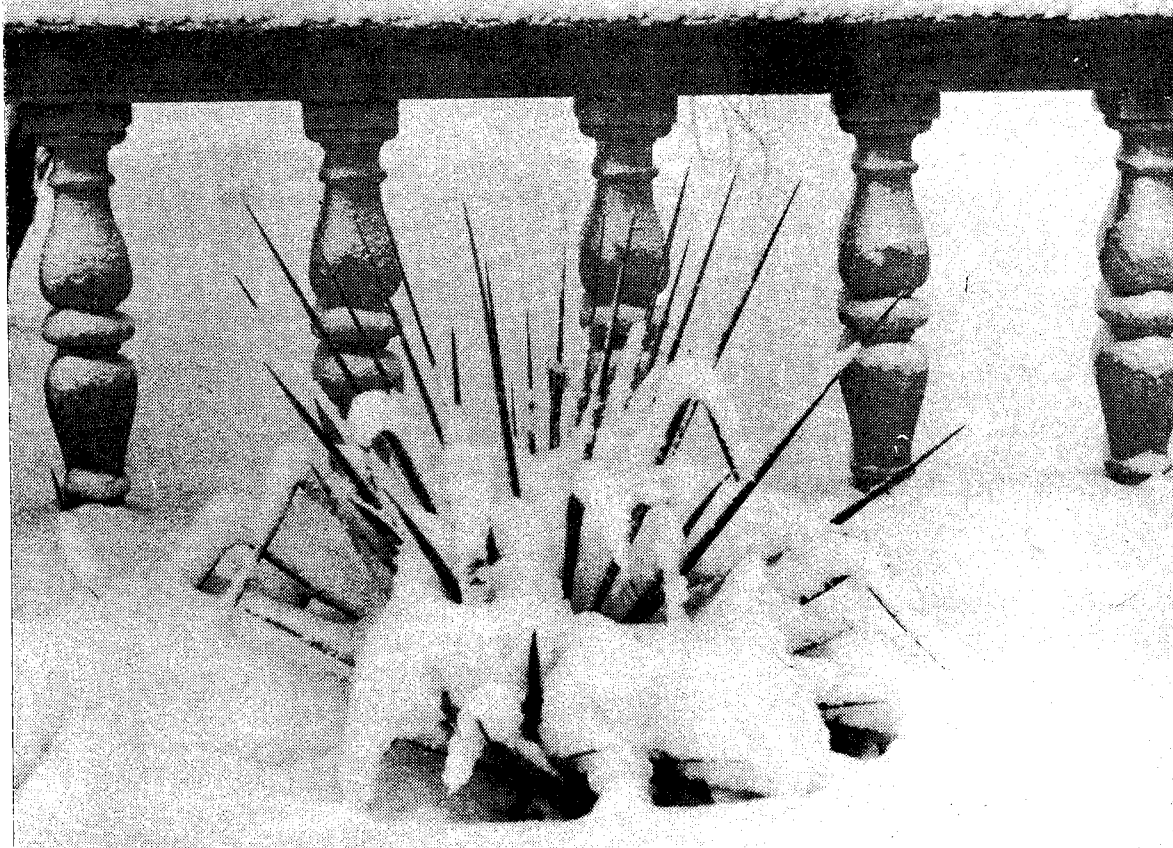
L'âge d'or de Glendon est terminé ou connaissons-nous une Renaissance.

Signé: Les Oligophrènes, ou les Québécois potagés.

* Voir dictionnaire de la psychologie moderne, Marabout Service MS113 t.2

** Nouveau mot désignant personne dont l'état d'activité journalière est à un niveau inexistant.

*** Intoxication par l'alcool, avec ou sans ivresse.



(Photo D. L. McQueen)

Upod review

Books: The Man Who Wanted to Save Canada

the
man
who
wanted
to
save
Canada

R. J. CHICK CHILDERHOSE

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 subject of Canadian nationalism and Canada-U.S. relations. Rohmer's basic premise is that our neighbours 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 takeover, facilitated by our economic dependence.

Chick Childerhose, in **The Man Who Wanted to Save Canada**, feels that "Officially, Washington does not want Canada.... 'why buy the cow when you can get the milk free.'" (p.92) He also suggests one reason why Washington 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 dependence 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 consisted 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 rhetoric, traditional in outlook, expedient in practice." (p.151) There is also an hilarious ass-

essment 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 (Hellyer): "His ideas! Integrate the forces. Out with the rusty-dusty generals; the dogma; the tradition. Get rid of it!Replace it with good, practical, Harvard School of Business Management techniques." (p. 37)

This novel will not be popular in Ottawa. The portrait Childerhose paints of federal civil servants will not endear him to them. ("Most people in Ottawa are totally 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.

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
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Also: Glendon Dining Hall, Nov. 8 - 12,
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On Campus

Morus Hummel at Glendon College Art Gallery:

Canadian artist Morus Hummel will be exhibiting his naive drawings and paintings in Glendon College's Art Gallery from Oct. 28 to Nov. 12.

L'artiste canadien Morus Hummel, exposera ses dessins et ses tableaux naïfs dans la Galerie d'art de Glendon du 28 octobre au 12 novembre.

Night Cap (Forcier, 1974) and **Le grand voyage** (Carrière, 1974) on Nov. 9 at 3:15 in Rm. 129, York Hall.

The Gold Rush (Chaplin, 1925) on Nov. 10 at 3:15 p.m. in Rm. 129, York Hall.

PERFORMING ARTS SERIES presents

'GREAT LADIES OF SHAKESPEARE'

with Joan Patenaude-Yarnell
Fri. Nov. 12, at 8:30 p.m. at Glendon College, Old Dining Hall, York University.

Tickets available:

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

For reservations call 667-2370



by David Freeman

directed by Charles Northcote on Nov. 1-7 8:30 p.m. for \$3.00 by D.A.P. in the N.D.H. at Glendon.

Main Campus

Exhibition of paintings by David Wright of Mazelow's Gallery on display in Founders College Art Gallery from Nov. 8 to 26. Free admission. Mon.-Thurs. 10 a.m.-9 p.m.; Fri. 10 a.m.-4 p.m.; Sun. 1 p.m.-4 p.m.

Jazz with Dave Young -- Ray Downes Duo on Tues. Nov. 9 from noon to 2 p.m. in Bethune College Junior Common Room. Free admission.

Live Theatre

How the Other Half Loves: A farce by Alan Ayckbourn, performed by the **Toronto Truck Theatre**. Nov. 4 to 27. Wed. to Fri. and Sun. at 8:30 p.m., Sat. at 7 and 9:30 p.m. Tickets Wed., Thurs. and Sun. \$3.50, Fri. \$4.50, students and senior citizens \$1 discount. **Colonnade Theatre**, 131 Bloor St. W., 922-0084.

Beckett's Greatest Play: Written by Samuel Beckett and performed by **York Centennial Theatre** under the direction of Donald H. Ford. Nov. 3 to 13. Tues. to Sun. at 8:30 p.m. Tickets Tues. to Thurs. \$3, Fri. and Sat. \$4, students and senior citizens \$1 discount. Sun. \$2. **Central Library Theatre**, College and St. George Sts., 979-2040.

On Tap

by Rob Williams

Death of a Salesman: Arthur Miller's drama, performed by the **Toronto Truck Theatre**, to Nov. 13. Wed. to Fri. and Sun. at 8:30 p.m., Sat. at 7 and 9:30 p.m. Tickets Wed., Thurs. and Sun. \$3.50, Fri. \$4, Sat. \$4.50, students and senior citizens \$1 discount. 94 Belmont St., 922-0084.

An Evening Of Coward: Oct. 9 to Nov. 7, Fri. to Sun. at 8:30 pm, Sat. and Sun. matinee at 2:30 pm. Tickets Fri. and Sun. \$4, Sat. \$5, Sat. matinee \$3.50 and Sun. matinee \$4. **Helicon Hall** 35 Hazelton Ave., 364-3506

Artichoke: Tarragon Theatre, 30 Bridgeman Ave. Oct. 9 to Nov. 21 Tues. to Sun. at 8:30 pm, Sun. matinee at 2:30 pm. Tickets Tues. to Thurs. and Sun. \$4, students and senior citizens \$3, Fri. and Sat. \$5, Sun. matinee pay what you can. Reservations 531-1827.

Anne of Green Gables: Oct. 21 to Nov. 7, Thurs. to Sun. at 8:30 p.m., matinee Oct. 24 and 31 at 2:30 p.m. Tickets \$4. **Playhouse**, 66 Pharmacy Ave. and Denton Ave. 751-3659.

The Caucasian Chalk Circle: To Nov. 13, Mon. to Sat. at 8 p.m., matinees Nov. 6 and 13 at 2 p.m. Tickets range from \$3.50 to \$8. **St. Lawrence Centre**, 27 Front St. E. Reservations 366-7723.

Yuk Yuk's Wednesdays at 8:30 p.m. Admission \$1. 519 Church St.

Charley's Aunt: Brandon Thomas' comedy classic is presented by the **Alladin Theatre** to Nov. 20, Wed. to Sat. at 8:30 p.m. Tickets Wed. and Thurs. \$3, Fri. and Sat. \$4, students \$2. 2637 Yonge St. 482-5200.

By George: at the **Royal Alex Theatre**. 50 songs by George Gershwin. Oct. 25 to Nov. 20, Mon. to Sat. at 8:30 p.m., Wed. and Sat. matinees \$7.50 to \$12.50. 363-4211.

Harry's Back in Town: Performed by **Comus Music Theatre Foundation of Canada**. For an indefinite run. Tues. to Fri. at 8:30 p.m., Sat. at 6:30 and 9:30 p.m., Wed. and Sun. matinee at 2 p.m. Tickets range from \$4 to \$7.50 Tues. to Thurs., \$5 to \$8.50 Fri. to Sun. **Bayview Playhouse**, 1605 Bayview Ave., 481-6191.

Knuckle: Performed by Open Circle Theatre under the direction of Ray Whelan. Oct. 19 to Nov. 14, Tues. to Sun. at 8:45 p.m., Sun. matinee at 2 p.m. Tickets \$3.50, Sun. matinee pay what you can. **The New Theatre**, 736 Bathurst St. at Bloor St. 967-6584

Night Clubs

Rough Trade at the Forge, 5 St. Joseph Street.

Goose Creek Symphony at **Horse-shoe Tavern**, Queen at Spadina, 368-0838.

Bond at **Knob Hill**, 2787 Eglinton Ave. East, 267-4648.

Domenic Trioano at **Colonial Tavern**, 203 Yonge St., 363-6168.



THE DOMENIC TROIANO BAND

Tracy Nelson and Mother Earth (Upstairs) at **El Mocambo**. Cueball is Downstairs at 464 Spadina at College, 961-2558.

Triumph at **Piccadilly Tube**, 316 Yonge St. at Dundas, 364-3106.

Edward Bear at **Queensbury Arms** 1212 Weston Road, 762-8695.

Mike McKenna Band at **Nickelodeon**, Yonge at Dundas Square.

David Wilcox and the Teddy Bears at **Midwich Cuckoo**, 240 Jarvis St., 363-9088.

Climax Jazz Band at **D.J.'s Hydro Place**, 700 University Ave., at College St., 595-0700.

Dr. McJazz at **Ye Olde Brunswick Hotel**, 481 Bloor St. West, 923-2479.

Paul Odette at **Egerton's**, 70 Gerard St. East, 366-9401.

Shooter/Kenny Marco Band at **Geronimo's**, 10711 Yonge Street, Richmond Hill, 884-9171.

Lick 'n Stick at **Larry's Hideaway**, 121 Carleton St., 924-5791.

Jim Galloway & The Metro Stompers with **Paul Rimstead** at the **Upstairs Sidedoor**, 11 Walton St.

Ed Bickert/Dave Young/Howie Reay at **Bourbon Street**, 180 Queen St. W.

Noel Harrison at **The Groaning Board**, 1057 Bay Street.

Bill Hughes at **Riverboat**, 134 Yorkville, 922-6216.

MacLean & MacLean at the **Chimney**, 579 Yonge St., 967-4666.

Staxx at **Generator**, 2180 Yonge Street, 486-8950.

Rose at **Gas Works**, 585 Yonge St., 922-9367.

The Bottom Line: Chubby Checker at **Penthouse Motor Inn**, 1625 Military Trail, 282-1155.

Brian Browne Trio at **George's Spaghetti House**, 290 Dundas St. East, 923-9887.

John David Redmond at **Mad Mechanic**, Sherway Inn, 5487 Dundas St. W., 231-9241.

Concerts

Tower of Power at **Massey Hall** on Thurs. Nov. 4 at 8 p.m. \$5,6 and 7.

Ry Cooder with **Colleen Peterson** at **Convocation Hall**, U. of T., on Nov. 5 at 8 p.m. \$6

Blood, Sweat and Tears at **Massey Hall** on Nov. 6 at 8 p.m. \$7.70, 6.60, 5.50 (with **Ishan People**)

Harry Chapin at **Massey Hall** on Nov. 7 at 6 and 9:30 p.m. \$7.70,6.60,5.50

Robert Palmer at **Queen Elizabeth Theatre**, CNE on Wed. Nov. 10 at 8 p.m. \$6.60.

Jimmy Cliff at **Massey Hall** on Nov. 12 at 8 p.m. \$5.50,6.50, 7.50.

Ozark Mountain Daredevils at **Massey Hall** on Sat. Nov. 12, at 8:00 p.m. \$2.99.

The Hollies at **Convocation Hall** U. of T. on Sun. Nov. 14 at 6:30 and 9:30 p.m. \$6 and \$6.25 in advance.

Doobie Brothers with **Lynyrd Skynyrd** at **Maple Leaf Gardens** on Mon. Nov. 15 at 8 p.m. \$7.70 6.60.

Frank Zappa at **M.L.G. Concert Bowl** on Tues. Nov. 16 at 8 pm \$7.70,6.60.

Al Stewart at **Convocation Hall** on Tuesday, Nov. 16 at 8:00 p.m., \$7.00.

Count Basie and Orchestra at **Seneca's Minkler Auditorium** on Nov. 17 at 8pm. \$7.50, 6.50.

Taj Mahal and Original Sloth Band at **New Yorker Theatre** on Wed. Nov. 17 at 7:30 and 10pm. \$7. 651 Yonge St. 925-6400.

Shirley Eikhard, Ron Nigrini, and Ken Tobias at **Convocation Hall** U. of T. on Fri. Nov. 19

Phoebe Snow at **Convocation Hall** on Sunday Nov. 21 at 6:00 p.m. and 9:00 p.m.

Sylvia Tyson and Stringband at **Convocation Hall** on Nov. 28 at 8 p.m. \$5.50.

Dan Hill at **Massy Hall** on Sat. Dec. 4 at 8 p.m. \$6.50,5.50,4.50, \$7.50,6.50, 491-8877

Strawbs at the **Concert Bowl**, **Maple Leaf Gardens**, on Sat., Dec. 10, at 8:00 p.m., \$7.00.

Sights and Sounds

Laserium: The entertaining sound-and-light show built around a Krypton gas laser continues to draw a full house. Best seating is available Tues. to Thurs. An indefinite run, Tues. to Sun. at 4:15, 8:45 and 10 p.m. Admission \$2.75. **McLaughlin Planetarium**.

Gold for the Gods at **Royal Ontario Museum** from Oct. 28 to Nov. 21.

Pre-Inca and Inca Gold and Artifacts from **El Museo Oro del Peru**.

Harbourfront: Dr. McJazz dinner, refreshments, and dancing 7 - 11 p.m. **York Quay**.

Movies

CINEMA ARCHIVES: **Palmerston Library**, 560 Palmerston above Bloor. Show time 7:30 p.m. Admission \$4, students and senior citizens \$2.50. **Nov. 6** *Rain* (1932), *Flesh and the Devil* (1927).

ALL-NEW \$2.50 NEW YORKER: 651 Yonge St. 925-6400. **Nov. 4**, *Stavisky* at 6:30 and 10:40, *Borsalino* at 8:30. **Nov. 5**, *Texas Chainsaw Massacre* at 7 and 10. *Alice Cooper's Welcome to my Nightmare* at 8:30. **Nov. 6**, *Taxi Driver* at 2:30, 6:10 and 9:45, *Five Easy Pieces* at 4:30 and 8:10.

MULTIPLE MANIACS MIDNITE: **Nov. 7** *Taxi Driver*, 2:30, 6:30, 10:15. *Last Detail*, 4:30 and 8:30. **Nov. 8** *Lost Honour of Katharina Blum* 6:30 and 10, *The Old Gun* at 8:15. **Nov. 9** *Seduction of Mimi*, 7 and 10:30, *All Screwed Up*, 8:40. **Nov. 10**, *Day the Earth Stood Still*, 7 and 10:15, *King Kong* at 8:30.

THE CENTRE: 772 Dundas St. near Bathurst, 368-9555. Admission \$1.99, \$1.49 for students. **Nov. 4**, *Jacques Brel is Alive and Well and Living in Paris* and *Steppenwolf*. **Nov. 5 and 6**, *Mahogany* and *Bad News Bears*.

ONTARIO FILM THEATRE: Ontario Science Centre, 770 Don Mills Rd. 429-4100. *Hollywood's History of America* continues **Nov. 4** at 7:30 with *Little Caesar* (1931) with *Edward G. Robinson*.

U OF T FILM SOCIETY: Medical Sciences Auditorium, 1 King's College Circle. Admission \$1.50. **Nov. 5** *Survive* at 7:30, *Texas Chainsaw Massacre* at 9:30.

FILMS AT RICHVIEW: Richview Library, 1806 Islington Ave. **Nov. 5** at 7:30, *Follow The Fleet* (1936) with *Fred Astaire* and *Ginger Rogers*.

FRENCH CANADIAN FILMS: *Poor Alex Theatre*, 296 Brunswick at Bloor. Admission \$1.50.

THE SCREENING ROOM: *Kingsway Cinema*, 4040 Bloor St. Royal York subway station. Admission \$1.99, 236-2437, nightly at 7 p.m. **Nov. 4 to 10**, two W.C. Fields films--*Never Give a Sucker an Even Break* and *You Can't Cheat an Honest Man*.

POST-WAR WESTERNS: Art Gallery of Ontario. Admission \$1.50. **Nov. 6** at 3 p.m. *Fritz Lang's Rancho Notorious* (1952) with *Marlene Dietrich*.

GERRARD LIBRARY: 1432 Gerard St. E. Admission free. **Nov. 4** at 7 p.m., *Lord of the Flies* (1963).

REVUE REPERTORY: 400 Roncesvalles Ave. 531-9959. **Nov. 4**, *Truffaut's Mississippi Mermaid* at 7, *The Bride Wore Black* at 9:15. **Nov. 5 and 6** *Roman Polanski's The Tenant* at 7 and 9:30.

SCIENCE FICTION: Ontario Science Centre, 770 Don Mills Rd. **Nov. 5** at 7:30, *The Illustrated Man* with *Rod Steiger*.



LET'S GO!!!

PRO TEM
STAFF MEETING

TODAY AT 3:15