**ELECTION NOD TO N.D.P.**

by Peter Bennett

On Thursday Sept. 18, the people of Ontario go to the polls to elect a government to lead them over the next four or five years. This campaign has been characterized by a bitterness, an intensity, a sense of conflict which has not pervaded previous Ontario campaigns. For the first time in this two party system, the stresses of governments is no longer a foregone conclusion. What are the issues which have altered the complexion of this race? Are they the economy, the environment, the two party system? D.A.P.

The oil price freeze would expire in October. Thanks to the intensification of the opposition attacks, Davis has been forced to extend it. The price freeze would not last until Nov. 15; increase the income of his rent raids house boarder increases; increase his homeowner's grant by $50; increase the tax rebate to industrials. Davis would have to do all of these. He would have to set up an occupational health commission to correct the health hazards in Ontario industries.

Mr. Nixon and Mr. Davis have traded personal insults about each other's integrity, and the N. D. P. is not necessarily beautiful approach to the province; to increase funds for mass and occupational health commission to correct the health hazards in Ontario industries. The N. D. P. which consistently said that neither of income tax, both personal and corporate? The party which has been campaigning for the last couple of years. This campaign has been characterized by a bitterness, an intensity, a sense of conflict which has not pervaded previous Ontario campaigns. For the first time in this two party system, the stresses of governments is no longer a foregone conclusion. What are the issues which have altered the complexion of this race? Are they the economy, the environment, the two party system? D.A.P.

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2 PRO TRIM SEPTEMBER 17, 1975

So we’re giving them more. That’s important, we've formed a link with a specific francophone understandable since at once, the province right now, there are many different signs of... reprise, reprise de conscience, a new emergence of a great deal of consciousness raising among Ontario francophones, who three or four years ago were wondering whether there then really was any future for them, whether their ultimate destiny wasn’t completely out of their hands, whether they were speaking majority. Well, to be realistic, a lot still worry this way, but there are others who are coming around. There are some very interesting things happening on the cultural side, in some of the students’ publications, such as Sudbury, Penetanguishene, and other places in the north. Poets are beginning to appear. This is a major advance for us in the field of bilingualism and biculturalism. I think also, a very important step was taken this summer with the appointments of

Jon Van Buren on a much more full-time basis than ever before, as the director of the French section of the Introduction to the Theatre course. I’m talking about plans, and hopes, and things like that, but we must always remember that the thing to talk about where we are, because we are not yet where we want to be. It’s getting better, it’s moving, but it’s got to be the important thing. We are struggling and struggling to the maximum to provide a core of bilingualism, also and staff and staff at Glendon. This is of very important because, frankly I don’t like to say it, but the whole immigration situation is a sub- stance of repeated and impressed, and very worked-up failures in the Faculty Council. That is, it’s part of our life here. Now the problem is to make it work, and to show everybody in the institution that there is something which is available to everybody—to show that there are no big headaches and big mortgages and can’t go training off to Quebec or France for immersions... that anybody who wants it and has the pas-

par Yves Jolicoeur

lence can acquire it step by step. I consider it a great step forward when a professor who has been here for a long time and is very familiar with a language, nevertheless has enough of a reading knowledge, which he didn’t have before, that he can read and write respectable corre-

mats in French. That’s a step forward. And I think people should be encouraged to go about their bilingualism that way. Not to consider it as an "all or nothing at all", but perhaps as something you have got or you haven’t got. Nonsense! Few if any, have it one hundred percent anyway. I mean, we can make with your second language, and sure you may have to take it in steps, but it’s possible to have a very valuable member of the community. Just as not every student here is going to pass every course, and is a perfect student that’s a tough exam and we deliberately made it so. But that is not to say that students who have studied in immersion have not quite the Certificate standard, have been wasting their time. They’ve learned French. That’s the important. Some people succeed more than others. I think we’re at the stage now where we have accepted bilingualism and biculturalism as one of the important goals of this College, and we’ve got to set out about doing it by providing practical steps. Well, of course, to me, our very biggest remaining problem are the anglophones. How are they going to learn? And what is the importance gains in the number of Quebec students registered here, and that I think that the anglophone community is not good enough education and modestly increase our appeal to the francophone-Quebec students. But in terms of numbers, the big problems are still the anglophones. How
can we have anglophones students to "back the French"? I really think there’s a lot of people think they have to give up something in order to become bij-
linguists; they have to give up to have to give up your identity. You can learn from the French, and learn French, and still be a French friend, without being French yourself.

A. Yes! An Anglphone born and bred, like me, for instance, can never be a French-Canadien-français. Du Nationalisme on passe à l’Assimilation. Quel drame! Des gens sans cœur qui ne se sentent pas français. Mais cela est aussi vrai pour l’Union d’une certaine unité Canadienne (My Lord)! Et bien, chers amis, j’ai de petites nouvelles pour vous. Que vous le veuillez ou non, le Quebec est devenu, par une contradiction, un paradigme. Les mesures de guerre ne sont pas une solution logique et suffisante. On ne pourra pas arrêter le Quebec vers les vues de son éman-

nagement, nous faire accepter les anti-Québécois. Que vous le veuillez ou non, le Quebec veut vivre et va vivre en français. L’assimilation ne se fera pas à nous, mais à force de persévérance. Trois ou quatre ans après cette époque, je ne saurais pas dire si les anglophones se sont acclimatés. Je ne saurais pas dire s’ils ont fait le choix finalement de l’immersion. Il y a là un problème de compétence et de situation as a whole should sit in a context of bilingualism and biculturalism. L’histoire ont toujours été des victimes de la situation d’immersion. Par le Bennett-Jolicoeur report, there are some very interesting things taking this summer with the appointment of

Our Dr. David McQueen

motions Committee about the whole question of tenure and promotion. No one is saying anything, trying on bilingualism I say “good for you!"

Q. What about the situation in the Sociology Department, would you care to comment on that?

A. Very little at present. Because it is is the papers sometimes refer to as “subjudice,” which is to say, the President has decided (following a recommendation by the chairman of the department, Professor Burnett, which I supported) that the situation as a whole should be subjected to some form of review.

Q. How do you feel about the use of space around the College, do we use the buildings to their utmost?

A. Probably not quite, but we’ve got to study the question of space much more closely than before, especially since we have had too years of overcrowdedness, and we want another enrolment increase this year, then the space situation is going to be just about as tight as the money situation. You know, people tend to come up with “ad hoc” solutions, such as taking a rather fine room somewhere in the campus of Glendon Hall, and cutting it up, and then a lot of “little grumpy” offices. The thing is, if we are going to go on expanding, we should take a look at possibilities and implications of further expansion at Glendon.

ed. note: This is a virtually verbatim transcription of the tape-recorded interview.
The Programme des Arts Dramatiques (now Programme des Arts Dramatiques) is commencing its sixth season as a parallel entity. We hope to see you this year.

by Ted Paget
1975 marks the beginning of the ninth year of activity for the Glendon College Dramatic Arts Programme. At the same time, Théâtre Français (now Programme des Arts Dramatiques) is commencing its sixth season as a parallel entity. We hope to see you this year, certainly in the audience, but more importantly in a cast, workshop or crew.

The object of the Programme, both English and French, is to offer students, and other interested members of the Glendon community, a basic learning experience in all aspects of theatre craft. At the same time, we provide an opportunity for students to gain acting, directing, writing, technical and management experience, and to participate in the production of high-quality plays for the Glendon community.

The Programme, as I've described it so far, may seem to be acting or hammering a nail. What we're trying to present is the best actors and technical people available in the Glendon community. The classes se foster a sense of camaraderie and encourage students to work together as a team. The plays are chosen to suit the strengths and weaknesses of the students, and the productions are designed to be as challenging as possible.

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by O. T. Castillo

I have written this article to introduce you, the reader, to me, Oto René Castillo and to Jorge Luis Borges. For Borges and myself have much in common. We are both writers and share a singular dislike for mirrors. All reflections are inanimate, everything is in their own image with which one can contravene reality. But Borges and myself feel averse to the mirror because it draws attention to one’s self and one’s appearances. Borges and myself feel averse to the mirror because it is a hammer. Very clearly, I am saying one should merely sit back and be amazed and enjoy the awful splendor of the reality of his own existence.

Now, for one moment, permit me to go off on what might, at first, appear as an odd digression.

The literature of the world resembles a labyrinth. (Yes, absolutely, I have stolen this image from Borges.) At the centre of this labyrinth is a library containing the essential books of the human race, those curious documents that have attempted in one way or another to explore and unravel the mysteries of life. Here one might find The Book of the Dead, The Epic of Gilgamesh, The Edda, Younger Eddas, the prophecies of Confucius and the Bible. From the centre of this labyrinth one can return to the human nature of reality. If nothing else, the literature of the human race has made one important discovery, that “reality is so fantastic”.

Borges has read the library in the centre of the labyrinth. He has assimilated what he read in his short story, “A Universal History of Literature”. He invents from the old mythologies of man new tales that astound and baffle, and more important, he constantly explore beautiful contradictions and impossible things. They present a very visual and sorrowful reality of the unreal.

An English professor once gave me a very bad mark for this article for he had said many things about Borges without providing any evocative examples. I have thought of doing battle with Doug. She smote me with a hammer. Very clearly, I am saying one should merely sit back and be amazed and enjoy the awful splendor of the reality of his own existence. If nothing else, the literature of the human race has made one important discovery, that “reality is so fantastic”.

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Plaintimes tales
El Aleph tales
The library and poetry
Dr. Brodie’s Report most recent tales
Other Inquisitions essays
Labyrinths collected prose, poetry and essays
Conversations with J. L. Borges Richard

THE STORY OF DOUG

by Michael Drache

Ontario faces another election and hopefully the ruling despots shall finally be vanquished by a weary electorate. Some have argued that this province runs itself perhaps this province has finally run down. The Tory hierarchy has become ossified and has many in years in office and recently it has been inundated with scandal and corruption. Emperor Bill’s new clothes can only be seen by Party hacks. For students, the Student Union has good people on it, and I have no need to dwell on objects of spreading innuendos and falsehoods.

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Douglas Graham

Well, I wasn’t sure whether or not I would return this year, but here I am. I would like to introduce you to me, Douglas Graham. In the interest of fairness, I will introduce myself to the new people in the joint.

In the beginning, an angel of the God of flummery came to Doug in a vision between his eighth and ninth beer in the South Tavern. Now Doug beth a creature who judgeth that he was the one who shall bring forth a hammer. (Yes, absolutely, I have stolen this image from Borges.) At the centre of this labyrinth is a library containing the essential books of the human race, those curious documents that have attempted in one way or another to explore and unravel the mysteries of life. Here one might find The Book of the Dead, The Epic of Gilgamesh, The Edda, Younger Eddas, the prophecies of Confucius and the Bible. From the centre of this labyrinth one can return to the human nature of reality. If nothing else, the literature of the human race has made one important discovery, that “reality is so fantastic”.

Other Inquisitions essays
Plainness by Jorge Luis Borges

Douglas Graham entered into the Land of Glendon 10, and in that evening he was called upon by the instruction. He was a little “Spanish, and the blood and chistle of the great plains of Argentina," according to Jorge Luis Barges. For Borges and myself have much in common. We are both writers and share a singular dislike for mirrors. All reflections are inanimate, everything is in their own image with which one can contravene reality. But Borges and myself feel averse to the mirror because it draws attention to one’s self and one’s appearances. Borges and myself feel averse to the mirror because it is a hammer. Very clearly, I am saying one should merely sit back and be amazed and enjoy the awful splendor of the reality of his own existence. If nothing else, the literature of the human race has made one important discovery, that “reality is so fantastic”.

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The garden’s grillwork gate opens with a creak of a page in a much thumbed book and, once inside, our eyes are greeted by the peaceful sound of a seven o’clock bell. But Doug worries not, for he had been properly appreciated and understood. A very fine idea, no.

Just as the similarities between Borges and myself are great, so too are our differences. For one, Borges is a rare and inventive writer who has mastered the subtleties and power of the written language. Borges is blind. One only wears glasses. As a young Borges, a fierce visitor in his first and free thinker. As a young man I am a Marxist, a realist, and a responsible thinker. Borges and myself have much in common. We are both writers and share a singular dislike for mirrors. All reflections are inanimate, everything is in their own image with which one can contravene reality. But Borges and myself feel averse to the mirror because it draws attention to one’s self and one’s appearances. Borges and myself feel averse to the mirror because it is a hammer. Very clearly, I am saying one should merely sit back and be amazed and enjoy the awful splendor of the reality of his own existence. If nothing else, the literature of the human race has made one important discovery, that “reality is so fantastic”.

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by Mike Church

One of the traditional customs of university life is the orientation dance. Glendon College is of course no exception to the rule. As tiny and people as they may be, they too have their own traditions. This is a tradition that is as new and unpolished as a new and unknown environment facing a new student once he or she arrives at this horticulturalist's paradise. It may be contended that orientation serves as an important period before classes where the student can become acquainted with other students as well as an elaborate excuse for a week of parties and good times. If that is the case, then orientation has served Glendon College well and I say here as it is one of the larger more forbidding front door!

Now that I've been serious and have justified orientation in itself, I would like to continue this article by recalling the events of our illustrious orientation week. This major feat (for me anyway) will of course be discussed in chronological sequence. Not only is that the easiest and most convenient way for me to write but I also have a copy of the orientation schedule from which I can sneak a glance to remind myself of actually where and when each particular event happened just in case my memory is clouded by the terrible Irish disease: ALCORBITIS.

Orientation officially began last Sunday with chaotic events like the arrival of first year students bursting into the residences looking for their "pad". You could easily make the comparison between this and some of the veterans of earlier campaigns because they actually appeared enthusiastic to start school. At this point I would like to mention that I believe my father is one of the first generation of students to start in the residences. Not only was it terrible organization and which was terrible, but still has a long way before classes where the student can become acquainted with other students as well as an elaborate excuse for a week of parties and good times. If that is the case, then orientation has served Glendon College well and I say here as it is one of the larger more forbidding front door!

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In the language of Descartes and will want to thoroughly plunge into it, forgetting for the entire year my Anglo-Saxon origins. Actually, I have discovered with pleasure that the region of Scotland that my ancestors emigrated from was settled by Med­­iterranean peoples, thus perhaps giving me a distant blood tie with the southern French. As you read this letter, dear friends, I am writing this first letter to you from the misty capitol of England, which remains charming to me despite the fact that it seems to be slowly sinking into the depth­ less Atlantic Ocean from a political, social and economic point of view. I have spent the summer in England working for Grand Metropolitan Hotels, a job to which I eagerly lapped up after discovering that the "gouvernement du Quebec" had no use for my services. Although this letter is in English (which sometimes undeniably limits me), I am harkening to the language of Augustine, and not the language of the societe des colonies, as I hope you will become part of the world, wrote that flecked the landcape far and near." (Copyright secured according to law). The author of "The Prince and the Pauper", Mark Twain, was writing to a San Francisco journal, but to a York University student a few decades earlier. In September of 1925, Janet Flanner started writing "Letters from Paris" for "The New Yorker" and "Letters from Paris and London" for "The New Yorker", for "The New Yorker". The American public read these bits of knowledge with glee, assured that they were seeing some of the most exciting adventure that "the old Paris" was fed on. In a recently published collection of her letters, Ms. Flanner continues in a pro­ face that "Paris was yesterday", that is to say that when she was there, Paris still showed the face of the 19th and even 18th century. But today in 1975, Paris is very much into the 20th century. Although there are notable exceptions like "le meteo" and many of the stuffy small streets, the city in many ways is remarkably modern. So, for that matter, are some of the smaller cities such as Montpellier, where IBM produces 366 complex computers a year, where nuclear physicists carry out tests for the French army, and where a marvelous new public transport system has just been put into use. But still one has a feeling that the past is always present, ready to work side by side with the future. The French are a people who guard their traditions and epic past with pride, which perhaps is an important reason why they are so attractive to many of us. For one feels that the roots of this epic past can support any trauma (and the Lord knows, this country has supported and come out of many a trauma) to flower gloriously. Although France is not by no means today a major world power it remains quite undisputedly one of the fashion, literary, artistic, and film capitals of the world. This has created an interesting aircraft, politicians, and women than any country in Europe. Paris is still the jewels of Europe, and if I am still going to write to you once a month from one of the smallest jewels of France... Montpellier. In my next letter, I shall describe the city and its surroundings for you. Meanwhile, I hope you have enjoyed this rather spora­ dic letter and hope you will become part of your regular reading audience. If your French isn't that good, don't fret... it isn't essen­ tial that you remember, or understand every word and idea. And for those of you whose French is that good, remember these letters are primarily for you, for you will also have the chance to study in Europe in the future, to become a Canadian expatriate for a year. I must agree with Oscar Wilde, Mark Twain, Janet Flanner, etc., etc., etc. To have another orientation week has come off in pretty good shape. Special thanks go to Pro Tem for printing a program, Radio Glendons for helping us in every way, to Daniel Bélier who worked hard to make it successful and to Nancy Brown and Owen J. Patterson for making sure things were going right. Hopefully, the Student Union will receive "an orientation" at the next opportunity, and be aware until recently that they were removed. Such an occurrence would be totally disas­ trous. Displaced pinball machines are bad enough, rumours of losing the Juke Box are almost too much to take, and even the revolt of the students against the adminis­ tration could instantaneously turn the campus into a group of walking zombies in some kind of trauma­ tic state. Who is at the bottom of the lost pinball machines, and if the usually reliable source extends the perimeter of loss even further. According to this source, there is also an underground move afoot to displace the Cafe de la Terrasse and poss­ ibly even remove it from existence. Ed. Note: It has come to our attention that the pinball machines are gone. Ed. Note. It has come to our attention that the pinball machines are gone.
par Marie-Claire Girard
Mardi le 9 septembre, Quebechaud a présenté son premier spectacle au Café de la Terrasse. Malgré quelques difficultés au départ, Louis Morin, le responsable de Quebechaud a fourni une somme de travail considérable pour faire un succès de cette première soirée québécoise. Nul doute que cette année sera tout aussi intéressante que la précédente en ce qui concerne les activités françaises; la planification reste à être faite, mais nous laisserons croire qu'il y aura un tas de spectacles intéressants. Mardi soir dernier, Jacques Amar, un jeune chansonnier de Montréal, semblaient assez mal à l'aise tout au long de la première partie, par la suite grâce à la participation enthousiaste des Québécois et même des Anglophones le résultat fut excellent. Le spectacle de Jacques Amar nous a rappelé quelque peu les bons souvenirs du Jolly Heart Club Band; des chansons à répandre une note qui était visiblement enchantée de participer. Les records de vente de bière n'ont pas été battus cette fois-ci mais il ne faut pas désespérer: l'année est encore jeune et les nouveaux Québécois il faut l'espérer, prendront certainement la relève de ceux qui nous ont quitté. Je profite pour leur souhaiter la bienvenue au sein de la communauté Glendonnienne: il y a beaucoup de choses à faire ici pour le Bilinguisme et également pour le Québec. Amusez-vous bien tout le monde et ne manquez pas le prochain spectacle de Quebechaud.

Jacques Amar

by Larry Gaimond
Michael Hasek, one of Toronto’s finest contributions to the field of the blues, will be making a return visit to the college this weekend. Due to his popularity last year he will be performing on both Friday and Saturday night. Hasek has been playing in and around Toronto since about 1979 and is getting better all of the time. Since his visit early last fall he has written enough material for his second album, which he is in the process of recording. Having watched Michael’s progress over the last year, it seems that his old fans will be pleased by the performance he will be bringing to the College. People who write about Hasek are always comparing him to other artists. The kind of line that reads “a style like McLaughlin” or the “quality of songwriting that matches David Wilcox”. To me, Hasek resembles these people, yet at the same time he is his own original style. Michael Hasek’s first album, on which he did everything from performing to producing has been out now for about a year and a half without losing the popular support that greeted it. Around Toronto, he has played almost every club and holds the records of both audience and fellow performers. Whatever it is about Michael, his guitar work or his stage presence, he captivates an audience from one moment to the next. The stories and the films that Hasek tells about the old bluesmen make up an integral part of his show and add to the atmosphere that Michael creates with his music. The band that will be accompanying him will be familiar as they will be Mitchell Lewis on lead guitar and Rodney St. Amand. Both of these performers are fine musicians and add to Michael’s show. Their sole work does not usually go unnoticed by an audience as it is of a high calibre.

Robert Altman’s movie Nashville has been playing in Toronto since the early summer at any of the clubs in Toronto. For his old fans it will be a good chance to renew their ties with him and for new people, a chance to become fans. Since the Café is a small club you would be well advised to make an early appearance. With Michael being here for both nights hopefully everyone will have the opportunity to drop in and see him.

Michel Hasek and Friends last year in the Café

NASHVILLE

Robert Altman’s movie Nashville has been playing in Toronto since the early summer with a somewhat limited success. It has not taken the audience by storm as the movie houses and ads would have one believe, but Nashville is not a movie to be seen by everyone. Centered in Nashville, the home of country music in the United States, the movie uses the setting to portray American society. It mixes the private and public affairs of twenty-four characters to achieve a view of society. During the first hour of the movie, one almost feels lost, as the characters are introduced, but somehow never quite seem to come together. Then, everything falls into place, two hours have gone by quickly and the movie is over. The viewer is left at the end to determine the controversy of the movie and usually takes part of the movie home with him. Since it is an epic it does have something for everyone. It ranges from country music, to politics, to sex. The politics and sex in the movie are central themes but the music of the movie stands out as an excellent feature. The music for the film was composed by Henry Gibson, Karen Black, and Bacey Blakeley, all of whom were members of the cast. Their music stands up well in the film, but as a soundtrack album it is not worth the price of a record these days.

Karen Black
Her own compositions used

The characters in the movie are all in Nashville for one reason or another and it is interesting to see how they blend together. Lily Tomlin makes her debut in the movies as a white singer who sings for a black gospel group. Henry Gibson and Timothy Brown appear as top country music stars who enjoy the prestige and power behind the musical scenes. Throughout the movie a presiden-
**ON TAP**

**Theatre**
The Physicists, presented by Théâtre Plu at St. Lawrence Centre.
Sabrina Fair, at Royal Alexandra to Sept. 27.
Second City, presents 'Alias Available in Paperback' at the Old Firehall, 110 Lombard City - The Toronto Show presented by Théâtre Pascale-Marie with music composed by John Mills-Cockell.

**Clubs**
Ray Materick: at the Riverboat (34 Yorkville Ave.) until Sept. 26th.
Lisa Garber: at the Sandpiper (76 St. Clair W.) to Saturday.
Ellen McWaine settles into the Chimney (163 Yonge St.) to Saturday.
Moe Koffman’s jazz at George’s (292 Dundas St. E.) until Saturday.
Wayne Cochran is in the El Morcambo (463 Spadina Ave.) through the week.

**Galleries**
Art Gallery of Ontario (Dundas at McCaul) - an exhibition of 85 recent Canadian paintings, entitled THE CANADIAN CANVAS, on display through October 12.
Lasermir: Sound and light show at McLachlan Planetarium, Tuesdays through Sundays at 4:15, 8:45 and 10:50 P.M., $2.75.
MacKenzie House (82 Bond St.): restoration of 19th century home of William Lyon Mac kenzie, Toronto’s first mayor; students 25c

**Films**
99¢ Roxy, Danforth at Greenwood (460-2488)
Wednesday: Les Ordres at 7 and 10:35
Tont va Bien at 9:00 P.M.
Thursday: The Sting at 7
The Great Waldo Pepper at 9:15
Friday: Dirty Harry at 7 and 10:35
Magnum Force at 8:45
Saturday: Monte Python at 7 and 10
Marx Bros., Room Service, 8:30

**FROM THE SPORTS DESK**

**ATHLETICS**
For those who missed the Athletics desk on your way out of the super-organized Gym after registration, and for those interested in more information on The Field House programme for this year, read on.
We offer athletics and sports on four levels.
1. Down and use the facilities as best you may. Schedules of hours are available from the Field House and are posted on the Athletics Boards outside the two Dining Halls.
2. There are recreational activities with low organization. Thursdays from 1:00 p.m. to 3:00 p.m., we offer a variety of recreational activities that are sometimes co-ed, sometimes not, plus on an intramural level. Again, information will be posted on the Athletics Boards, in the Café, in this paper and by Radio Glendon.
3. Instruction is offered in a number of activities for a nominal fee, i.e. (1) squash lessons, beginners or advanced, for a season of four weeks. We offer squash, tennis, karate, ballroom dancing, swimming (beginners - bronze) and yoga. These classes begin over the next two weeks, so please sign up quickly.
4. In the competition line there are three divisions:
   (a) Varsity play which is organized by York Main.
   (b) Intramural - these leagues are run by the Athletics Board and by year for day students.
   (c) Intramural - these leagues are run by House, and by year for day students.
Proficiency is not the aim, but rather fun, and a break from the usual grind of studying and spending money in the Café. Everyone is welcome, come in to check out the competitive activities you can have a good time and have exercise.
So the four levels are open to all.
This Thursday three events of note are:
1. 1 - 3 P.M. - Open House - people will be available to explain the facilities to anyone who comes.
2. Men’s Recreation Programme
   First and second year day students meeting Thursday 4:00 P.M. at the Field House.
3. A Squash Open for Men begins at 8:00 P.M. This will allow you to meet some people and play if you have any questions or wish to volunteer some time for convening a sport, or refereeing (a paid position), please feel free to contact Anne O’Byrne, Peter Jensen, Louise Regan or Doug Gayton at the Field House.

**Café**
CAFE DE LA TERRASSE WILL BE OPEN MONDAY TO FRIDAY, 8:30 A.M. TO 12:00 P.M. AND SATURDAY AFTERNOONS. IT’S A BEER, GOOD FOOD, AND COMPANY!
LE CAFE DE LA TERRASSE SERA OUVERT LUNDI A VENDREDI, 8h 30 A.M. A 12h P.M.
ET SAMEDI ET DIMANCHE L’APRES-MIDI..
Venez, venez la pour un café, une biere, de bonne nourriture, et du fun!

COMING UP
At Glennon: Michal Hashek in the Café on Friday and Saturday evenings at 8:30 P.M.

**MODELS NEEDED:**
Male and Female
Pete and Anne Kolisnyk need a list of people who would be interested in modeling for life drawing.
Thursdays - 10 A.M. - noon
Fridays - 10 A.M. - noon
Pay - $5.00 per hour.
Leave your name with the Kolisnyks at the art office in Glendon Hall, or with Kirsten Nielsen at Dean of Students Office, 259 York Hall.

**Student Caucus in Faculty Council**
need more student representatives to fill positions left vacant. Contact Yves Jolicoeur at Wood 8290.

**Hockey time is coming!**

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Norval Morrisseau's 'The Artist And His Four Wives' at the Pollock Gallery.