Scandale à Glendon : Père Noël ici

Kirsten Nielsen: Bonjour Père Noël.
Père Noël: Bonjour Christine.
Kirsten, Kirsten, Kirsten, Kirsten.
P.N.: En tous cas, qu’est-ce que je peux faire pour toi?
K.J.: Je voudrais devenir Doyenne des Études.
J.C.: Tu es toujours au top?
P.N.: Va le dire à Ronald, il va appeler les garçons.
M.D.: Qu'est-ce que tu veux pour Noël?
P.N.: Je voudrais un joint!
P.N.: Alors c'est ça que je vais faire pour toi?
P.T.: Pas trop cher, tu veux?
P.N.: Alors c'est ça que je vais faire pour toi?
P.T.: Pas trop cher, tu veux?
P.N.: Un bookcrossing??
P.T.: Sur le réseau?
P.N.: Alors c'est ça que je vais faire pour toi?
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Great Music for Christmas Banquet

GET YOUR TICKETS NOW FOR THE CHRISTMAS BANQUET!!

On sale every lunch and dinner hour outside cafeteria. Cost is only $6.00 for a night of fun. Price includes:

MUSICAL ENTERTAINMENT!

SING-ALONG CHRISTMAS CAROLS!

SANTA CLAUS and A GREAT MEAL!

Related Activities include a pre-banquet REFRESHMENT PARTY at Dr. McQueen's everyone is invited. It's free!

Plus a DANCE later in the evening...

It’s time again for the annual Glendon event - the Christmas Banquet. It will happen on Thursday 11th, December. You are cordially invited to purchase a ticket ($6.00) for the supper (only 200 tickets will be sold) which also entitles you to admission to the dance.

You are also invited to a reception in the Principal's apartment from 5:00 p.m. to 7:00 p.m. - It’s free, so there is no excuse to miss it. The supper will be served at 7:00 in the N.D.H. and the dance should start at 8:45 in the Q.D.H. There is also a musical interlude at 8:45 in the O.D.H. with Tom Kemp (drums) and Norm Sandberg (piano) who also composed the music. Naturally, there will be Christmas carols and a special guest (if you cannot guess on first try, you are not yet in the right spirit!!)

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Le banquet de Noël revient cette année, le 11 décembre. C’est la grande occasion de l’année. Vous êtes cordialement invités à vous procurer un billet ($6.00) pour le souper (il n’y a que 250 billets). Ce billet vous donne également droit d’admission à la danse.


OOPS!!!

Pro Tem would like to apologize to Radio Glendon and the rest of the Glendon Community for the “false advertising” published last week regarding the Christmas Banquet. The dance after dinner is a Radio Glendon dance and it is FREE!!

BILINGUAL COMPETENCE EXAMS

Applications to take the examinations for the Certificate of Bilingual Competence should reach the Secretary, Bilingual Examinations Board, Room C137, York Hall by Friday, Jan. 16, 1976.

Application forms and further information are available in that office or in the student programmes office, Room C101. Completed application forms must be delivered to the secretary of the board in person.

EXAMENS DE COMPETENCE BILINGUE


Pour avoir une formule de demande et des amples renseignements, adressez-vous au même bureau ou au bureau des programmes scolaires, salle C101. Les formules remplies doivent être remises personnellement au secrétaire.

REFERENDUM RESULTS

The NUS referendum was successful: 77.3% in favour (126 yes votes, 37 no votes - a total of 163 ballots). Board of Governors-Ball 94 votes; Ravinovich 81 votes; Kasher 32; Randath 18; and 20 spoiled votes.

TD BANK HOURS

The T.D. Bank will be closed for the Christmas season commencing December 26th to January 2nd inclusive.

LIBRARY HOURS

Exam week - normal hours Saturday, December 20 - closed Sunday, December 21 - closed Monday December 22 - 9 a.m. - 5 p.m. Tuesday, December 23 - 9 a.m. - 5 p.m. Wednesday, December 24 to Sunday, December 28 - closed Monday, December 28 - 9 a.m. - 5 p.m. Tuesday, December 29 - 9 a.m. - 5 p.m. Wednesday, December 30 to Sunday January 4 - closed Monday, January 5 - normal hours

Those of you debating whether to go to the Christmas banquet should decide on the affirmative. Why? Two reasons: Tom Kemp (drums) and Norm Sandberg (piano). I had the opportunity to listen to these two talented musicians rehearsing their all-original program (which will be 45 minutes in length, in the ODH, after dinner).

For starters, the music is not only complex and textured, but is played with a great deal of skill and emotion. Missiers Kemp and Sandberg have worked hard in preparation, and their togetherness in performance shows it. Tom’s cymbal work is especially pleasant, and not enough can be said for Norm’s virtuosity.

The material varies from a blues improvisation to a modern adaptation of nursery rhymes to some experimental pieces, guaranteed to carry you away.

I’m sure you will enjoy Sandberg and Kemp, and the program which they have prepared.

by Rob Williams

From now until mid-January, there is a showing of student drawings in the Glendon College Art Gallery. The drawings are representative of the work done by students in the art classes at Glendon. They illustrate the beginning exercises done by art students. They are attempts to solve basic problems of tone and line, the illusion of convex and concave form, and texture, using only two media: pencil and pen and ink. This interesting show of the talent at Glendon is worth the trip up to the gallery.

A chemistry student named Sue, Describing what glass could do, Said its uses are complex, For windows and specs, But it's best for containing a Blue.
bien écrire ?

To the Editors:

Un groupe d’étudiants francophones se réunissent occasionnellement afin de discuter des articles publiés dans notre journal Pro Tem, où, le bilinguisme malgré ses nombreux défenseurs, n’est pas toujours vainqueur. Jusqu’ici, les résultats ont été honnêtes. Trop d’articles sont rédigés dans un français minimaliste, saturé d’anglais, et de fautes en tous genres. Un trop grand nombre de traductions de l’anglais sont insipides, incorrectes, insatisfaisantes. La qualité de la francophonie est-elle réduite à sa dépréciation quotidienne ? Alloons-nous cesser d’offrir à nos camarades anglophones qui étudient le français des modèles indigènes de bonne volonté ? Que les aventuriers de la plume se réunissent et cessent de repandre leur cancer. Tournons sept fois notre plume… Faisons front commun contre l’insidieuse invasion de la langue dominante anglaise, réagissions vivement et promptement contre notre engourdissement. Que “Bi-Bi” soit éliminé, comme l’ambiguïté, l’ambiguité, la confusion, mais séparation, identité sociale, respect de la différence !

Je me suis faite porte-parole de bien des lecteurs, faisons-nous ensemble les anancats de la langue française. Une solution efficace et pratique s’impose : créer un comité de rédaction chargé de contrôler, voire de “franciser” le français des articles publiés. Cessons de rédiger nos écrits en français français francophone vrai.

P.S. En attendant la formation du comité de rédaction (pour l’espèce imminente), la classe de FR 324 (M. Tatillon) se tient à l’entièreté disposition de tous ceux qui publient en français dans les colonnes de Pro Tem.

Gabrielle St-Yves

merry christmas

To the Editors:

As we draw closer to Christmas day, I would like to take this opportunity to extend my personal best wishes to the entire campus. For a New Year’s resolution, let us each think of the people to who our understanding, but they are hampered or perhaps never given the opportunity to be so do, so, because of the obstacle of a mutual language with which to communicate.

The lack of capability to speak with someone when it is within your physical and mental power to be capable of doing so can only serve to amplify a rather narrow perspective. It is inconceivable that one could be so self-centred as to refuse himself and others the opportunity to have different ideas and points of view not con­veyed in a language in which he/she feels most comfortable.

Bilingualism is not something to be flaun­ted, but rather to use, around like a gold medal won in a track and field event, nor is it another material object that your parents bought you that year that you were in France. Bilingual­ism is a primary stepping-stone for Francophone civil rights in Ontario, nor is it an issue to be used for the purpose of self­gratification. Bilingualism is the tangible re­sult of education, an education that needn’t be forced on you with fire-breathing, bovine excrement; the BBAC/CARB, the Bilingualism Committee, the Student Union, the Administration and the student body, my­self included. There is a common point of discussion and, believe it or not, a common goal; the creation of a Glendon College where education is available in two languages and it is possible to become capable of studying in both languages.

I repeat, and I hope others will support me, “Cut the bullshit and get down to reality and the business at hand - together.”

K.D. Fullbrook

fed up with sniping

To The Editors:

So you have had it up to your eyeballs with lengthy treatises on bilingualism. You are tired of people sniping at each other, cast­ing aspersions on character, ability, desires and values. Well, so have I and so am I.

Bilingualism at Glendon is treated as an idea or concept of superior magnitude when all that it is, is an acquired ability to convey and understand humour, wish, joy, sorrow, all emotions in two languages. In such a case, English and French. Bilingualism can allow one to express to another, whether in oral or written form, anything, from the simplic­ity of the time of day to the intricacies of a mathematical theorem, without the shackles of a failure to understand or be understood present.

A person can be receptive to an idea of yours and, possibly, add something to your own understanding, but they are hampered or perhaps never given the opportunity to be so do, so, because of the obstacle of a mutual language with which to communicate.

The lack of capability to speak with someone when it is within your physical and mental power to be capable of doing so can only serve to amplify a rather narrow perspective. It is inconceivable that one could be so self-centred as to refuse himself and others the opportunity to have different ideas and points of view not conveyed in a language in which he/she feels most comfortable.

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Previews 3.05

Join CFRB's Betty Kennedy and Canadians and world leaders who make the news.

PRO TEM Staff

December 10, 1975 PRO TEM 3

Let’s discuss it!

Weekdays 3:05

Join CFRB's Betty Kennedy and Canadians and world leaders who make the news.

CFRB 1010
McMichael Collection... a place of joy

by Nancy Bloom

I have lived in Toronto for six years, yet it was only last fall that I visited the McMichael Canadian Collection in Kleinburg. After this experience I wish I had made the trip sooner and I certainly left with the desire to go back again.

Kleinburg (for those of you as hazy on Ontario geography as I am) is located about 20 miles north-west of Toronto and isn’t too difficult to find. The setting for the gallery itself is a 600 acre tract of land known as the McMichael Conservation Area. The design of the gallery with its great expanses of windows shows the breathtaking scenery as well as the finest in Canadian art.

The building began as the home of Robert and Signe McMichael. In 1952 they decided to build a house on 30 acres of land in Kleinburg from stone and hewn logs, similar to pioneer Ontario buildings. When their home was finished in 1954 they named it Tapawingo, an Indian word for Place of Joy.

Earlier, in 1953, the McMichaels had acquired their first sketch by Group of Seven artist, Lawren Harris. They began to see Tapawingo as a setting for more Canadian art by the Group of Seven. By 1960 they had acquired approximately 50 paintings and sketches. At this time the McMichaels were having increasing numbers of people to see their collection of paintings, and by 1964 there were approximately 11,000 visitors annually. One of these guests was the premier of Ontario, John Robarts. On November 18, 1965 the McMichaels and John Robarts, on behalf of the Ontario government, signed an agreement creating the McMichael Collection of Art and the surrounding McMichael Conservation Area as a gift to Canada. By 1967 the collection had grown to 287 drawings, sketches and paintings by the Group of Seven and other Canadian artists, and was being visited by tens of thousands of people every year.

The Group of Seven was formed in 1920, consisting of Franklin Carmichael, Lawren Harris, A.Y. Jackson, Frank Johnston, Arthur Lismer, J.E.H. MacDonald, and Frederick Varley. The aim of the group was to draw attention to creative Canadian art. Their first show in May, 1920 at the Art Gallery of Ontario received mixed reviews. The membership of the Group changed over the years with A.J. Casson and Edwin Holgate being elected and an honorary membership going to LeMoine Fitzgerald.

A name that has always been associated with the Group of Seven is that of Tom Thomson. Although he died before the Group was formed, Thomson was definitely associated with the members of the Group before that time. His finest work was done in the three years before his death in 1917 and a great many of these canvases are contained in the McMichael collection. His paintings are intense and show a mastery of colour and tone that evokes the stark beauty of Algonquin Park so well.

In contrast to Thomson’s work, A.Y. Jackson’s has a sort of rolling rhythm, which is so appropriate in his paintings of snow and hills. E.H. Macdonald’s paintings show a mastery over colour and pigment that gives his work an unrivaled richness. Lawren Harris is one of my favorites in the Group. The forms in his paintings have a stark, almost crystalline quality, and the tonal quality is superb. Arthur Lismer’s landscapes contain a profundity richer than most of the Group’s members’. Varley was the romantic of the Group, and it is mainly for his portraits, especially of women, painted in soft, muted hues, that he is justly famous. The subject of most of Carmichael’s work is the area around his home of Orillia. Despite this, his paintings lack none of the richness and colour of the other members’ northern wilderness landscapes. The elemental landscapes of A.J. Casson and the distinctive work of Frank Johnston and Edwin Holgate round out the collection of the Group’s work.

The McMichael Collection has not stopped with the Group of Seven, however. Other great Canadian artists such as David Milne, Clarence Gagnon, Emily Carr and Maurice Cullen are represented. The gallery also possesses a growing collection of eskimo and indian prints, sketches and sculpture. Contemporary artists have not been neglected, as there is a room in the gallery set aside for shows, which change periodically.

The McMichael Collection is certainly worth a visit. If you don’t like the Group of Seven, there are many other artists represented to absorb your interest. If you do decide to go remember that the gallery is closed on Mondays and is only available to pre-arranged groups in the mornings. I would advise a gainst going on the weekend, as the galleries are crowded by tourists with too many small children. So if you have an afternoon free of classes and a handy form of transportation why not consider a visit to the McMichael Collection.

La participation de divers organismes officiels est également assurée, entre autres, le Haut Comité de la Langue française (Pa­"rin) qui finance la publication des Actes du congrès. L'Agence de Coopération culturelle et technique; le Conseil pour le développement du français en Louisiane (CODOFIL) et le Conseil consultatif des affaires francophones.

C'est le troisième congrès portant sur la francophonie dans les Amériques, les deux premiers, centrés surtout sur la linguistique et la littérature, s’étaient respectivement à l’Université de l’Indiana (1974) et à l’Uni­versité Dalhousie (1975). Cette année, l'inter­disciplinary sera de rigueur: on s'efforcera de mettre en lumière l'apport de l'histoire, de la sociologie, de l'ethnologie et des arts (ci­nema), ainsi que de la littérature et de la linguistique à l'élaboration de la probléma­tique envisagée.

Le département des études pluridisciplinaires à Glendon est responsable de l'organisation administrative du congrès, la commission scientifique comprenant les professeurs Alain Bauicot, Jacques Cotnam (French Literature, York), Jean-Claude Jautard, Monique Nemni et Claude Tatillon, ainsi que les professeurs Albert Valdman (Creole Research Centre, In­diana University) et Maximilian Larocque (Uni­versity of Laval) titulaire de centres externes.

Pour tout renseignement complémentaire s'adresser à M. Alain Bauicot, directeur, Études pluridisciplinaires, Bureau 151, York Hall, campus de Glendon; tél. 487-6181.

Glendon College a été choisi comme le site du congrès mondial de l'Admis­tration de l'industrie (1974) et à Dalhousie University en 1975.

Glendon's Department of General Education will be responsible for the organ­ization of the conference. Members of the organizing committee are professors Alain Bauicot, Jacques Cotnam (French Literature York), Jean-Claude Jautard, Monique Nemni, and Claude Tatillon. Professors Albert Valdman of the Creole Research Centre in In­diana University and Maximilian Larocque of Laval serve as advisors.

More information available from Prof. Alain Bauicot, Chairman, Department of General Education, Room 151, York Hall, Glend­on campus; telephone 487-6181.

La mort de l'étudiant français

Twas a young woman who swallowed a pill

words by: Meredith Tox to the tune of "The Man Was An Old Lady Who Swallowed A Fly"

There was a young woman who swallowed a pill,
"I like 'em dumb, baby, you suit me fine."
She swallowed the pill to tie to the fluff,
She swallowed the rule to hold up the lie,
We all know why she swallowed that lie, Perhaps she'll die.

There was a young woman who swallowed a pill,
"I like 'em dumb, baby, you'll suit me fine."
She swallowed the pill to tie to the fluff,
She swallowed the rule to hold up the lie,
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More than an Engineer.

Our Military Engineers are very specialised people. They design and build bridges, airstrips, base facili-
ties, supervise and maintain all kinds of equipment on our bases around the world. It's a very special job. One that involves working with men. Guiding them. Training them. A job where you can apply your knowledge in all kinds of challenging situations.

If you're into engineering, we can get you into something more than just an office job. An Officer's job, where you can develop your full potential. Give it some thought. We can give you plenty of opportunities to use your specialised knowledge in some very unusual ways.

Send this coupon for more information.

Directorate of Recruiting & Selection, National Defence Headquarters, Box 8989, Ottawa, Ontario K1A 0K2

Please send me more information about opportunities in the Canadian Forces for Military Engineers.

Name ____________________________
Address _____________________________
City _____________________________
University _____________________________
Course _____________________________
Prov. ______ Postal Code ______
Year ________
By Charles Northcote

Glendon’s Dramatic Arts Programme (DAP) seems to have found its footing again with the production of “Big X, Little Y” presented last weekend in the O.D.H. The DAP has been subjected to unnecessarily harsh on-campus criticisms and financial cutbacks ever since its inception. Everyone knows better what productions should be done and moreover how they should be done. Granted, the DAP hasn’t always been consistent but what organization’s “Theatre doesn’t have to say all things to all people to be important and viable.

“Big X, Little Y” marks a new turning point for the DAP and reflects a new standard of production sophistication. Technically, the production cannot be faulted. The arena (theatre-in-the-round) staging is new to Glendon and it was a pleasure to sit in a seat with an unobstructed view and be able to follow the entire production without having to strain. Never has the O.D.H. been used more effectively and more efficiently. Starkness and simplicity do work and produce exciting theatre especially when highlighted by a lighting design and execution of professional standards. The water-like ripple effect set the opening scene’s atmosphere and tone with precision. But to be noted is that, unlike many productions, the technical work in “Big X, Little Y” was so well integrated with the action on stage that the crew, to my mind, was itself on the stage forming part of the whole. The remaining portion of the whole is, of course, the actors who performed with a discipline and ensemble spirit that have been missing in many of the “professional” productions recently on view in Toronto. This Glendon group performed with an economy of gestures and an on-going intelligent concentration that held throughout the play. It is very much to the actors’ credit that individual performances cannot be chosen as outstanding since the group entity was the “actor” and the “actor” did its job extremely well. So well, in fact, that the inherent weaknesses of the play itself were effectually masked.

“Big X, Little Y” is not a great play. It is not even a particularly good play. It is, however, a viable piece of theatre. There is a difference. The play’s major problem, I believe, is that it is outdated and two-dimensional. The socialization of children, as we now know, is not totally painted in black and white, and bearing the clichés of discrimination repeated and repeated today is hardly exciting food for thought. In the past, perhaps, the play might have provided an interesting departure point. Now, the words have a “déjà vu” quality about them. But perhaps this only holds true for a supposedly “enlightened” universal audience. It has been reported to me that, for off-campus members of the audience, the production was more general, that, if that is the case, “Bravo” to it. It is to the director, Bob Wallace, that the real praise should be given. In humanizing the didacticism of the play, Mr. Wallace avoided the obvious pitfalls. Never once did the clichés and simplistic dialogue ring false. In other words, the play could have been hysterically funny for the wrong reasons and not at all moving. I don’t know what Mr. Wallace’s secret is but he was able, through creating a group consciousness and cooperation, to offer the audience an exciting theatrical experience out of a potentially spineless play.

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By Mark Everard

I could feel the tension in the O.D.H. It was opening night for “Big X, Little Y”, the first Dramatic Arts Programme production of the year. It was also an Ontario premiere – the playwright herself was in attendance. The pre-set lights faded, the actors assumed position and the production began with the cast going through choreographed movements to a lovely rippling light effect and a beautiful sound track. One hour later the tension was palpable, as the cast and crew, that show thoughtfully and feelingly done, had released their hold over the audience.

Director Bob Wallace and his cast must be congratulated for turning what was, in many respects, a weak script into an astonishing production. Their use of lights, music, dance and sound created, in effect, a multi-media show. It all took place in a roughly hexagonal set designed by Ted Pagen. This was a real stroke of imagination, as it allowed the theatre to be intimate, with the audience being only inches away from the actors.

“Big X, Little Y” is a new play by Toronto playwright Elinore Siminovitch. It was a feminist play, and thus suited, I suppose, to that flasco of overdue counter-culturalism, International Women’s Year. However, the play was so inimitable that the audience was almost immediately alienated from the author’s purpose. Ms Siminovitch used polemic language and stereotypes to describe a theme that has, I am sure, been dealt with in spots and exhilarating in pace. Bob Wallace’s interpretation of it adds a dimension that was missing from the script. He concentrated on that part of it that explores the issues of societal and personal identity and the child into different sex roles. Together, they produce a feeling of poignancy, of sadness, that, because of the "Bravo" a heroism that has been made possible by one half of its members, human civilisation has not been what it could have been, and our society is not what is called "normal".

Above all, the play was a suitable vehicle for the talents of the Dramatic Arts Programme at Glendon. Their pose represents the goddess, Luna, who is about to explain Lori’s destiny. (Lori is the central female character in the play.)

By Debbie Leadnam, Doreen Hees and Josette Cornelius as the three women in Big X, Little Y added a special dimension to the production. Thus, while their production of “Big X, Little Y”, the company play. Their pose represents the goddess, Luna, who is about to explain Lori’s destiny. (Lori is the central female character in the play.)

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“When I first came to Glendon, the Grand Old Drink of the South, I heard that it can’t be initiated.”

Debbie Leadnam, Doreen Hees and Josette Cornelius as the three women in Big X, Little Y added a special dimension to the production.
On Tap
by Rob Williams

Live Theatre
Cradleface: at Firehall Theatre, 70 Berkeley St., 365-6170. Tues. - Sat. 8:30 p.m. $3.50. Students $2.50.
Women in the Attic: T.T.W.P., 12 Alexander St., 925-8464. Tues. - Sun. 8:30 p.m. Students $0 - $3.50.
The Mystery of the Pig Killer's Daughter: Toronto Free Theatre, 24 Berkeley St., 365-2856. Tues. - Sun. 8:30 p.m. Sat. 7 & 9:30 p.m., students $2.50 - $3.50.
The School for Wives: Helicon Hall, 35 Hazelton, 922-0841. Wed. - Fri. & Sun. 8:30 p.m. Sat. 7 & 9:30 p.m., students $0. Students $0 - $5. Students $0 - $5.
Two Score and More: Theatre in the Dell, 300 Simcoe St., 365-5099. Mon. - Thurs. 9 p.m. Fri. & Sun. & 10:30 p.m. Students $0 - $5.
The Owl and the Pussy-cat: St. Nicholas Theatre, 17 St. Nicholas. Tues. - Fri. 8:30, Sat. 6 & 10. Students $5 - $6.
The Plough and the Stars: St. Lawrence Centre, 27 Front St., 365-7723. Mon. - Sat. 8:30, Sat. Mat. 2:30. $3.50.
Rumbling Brown Sugar: at O'Keefe Centre, (Front & Yonge). 364-2844. Mon. - Sat. 8:30, Mat. Wed. and Sat. at 2 p.m. Tickets $3.50 - $7.50.
Don Juan in Hell: Toronto Truck Theatre, 35 Hazelton Ave., 922-0844. Fri. & Sun. 8:30 Sat. & Sun. Mat. 7 & 9:30 p.m. Students $2.50 - $3.50.
Three for Two: Upstairs at Old Angelo's, 45 Elm St., 925-0155. Thurs. - Thurs. 9:00 Fri. & Sat. 8 & 10:30. Tickets $4 & $5. Students $3.50.
Old Time Music Hall: Colonnade Theatre, 336 St. West, 925-6545. Fri. at 8:30 p.m. and Sat. 7 & 9:45 p.m. Students $3.50.

The Clowns: Anthony's Dinner Theatre, 146 Dupont St., 924-9077. Mon. - Thurs. 9:00 Fri. & Sat. 8 & 10 p.m. $5 & $6.

Same Time, Next Year: Royal Alexandra, 560 Yonge St., 926-1311. Mon. - Sat. 8:30 Wed. and Sat. Mat. 2:30. Tickets $6.50 - $8.50.

Also Available in Paperback: Second City - Jarvis & Richmond, 263-1674. Mon. - Thurs. 9 p.m. Fri. at 9:30 p.m. Sat. 8:30 & 10:30 p.m. $5.

Walking for Godot: The Second Theatre Floor; 26 Parliament St., 364-1625. Wed. - Mon. 8:30 p.m. Admission $1.

Sights and Sounds


Nuclear Energy: Risks and Benefits; Free public affairs panel discussion at St. Lawrence Centre, 27 Front St. East, on Wed. Dec. 10, 8 p.m.

Royal Ontario Museum; University Ave. at Bloor St. W., open Tuesday to Saturday, 10 am. to 9 pm. Sundays 1 to 9 pm. Mondays 10 am to 5 pm.

Art Gallery of Ontario; Dundas St. W., at McCaul Ave., 361-0814.

Concerts

The Who at Maple Leaf Gardens, Thurs. Dec. 11 at 8 p.m. Tickets $8 and $9. Limit 4 per person.

Bruce Springsteen at Convocation Hall, U of T. Sun. Dec. 21 at 8 p.m. General Admission $7.50.

Nightclubs

Lick 'n' Stick at the Chimney, 597 Yonge St., 967-4666.
Justin Paige at the Generator, 2180 Yonge St., 924-0977. Mon. - Thurs. 9:00, Fri. and Sat. 8 & 10 p.m., students $3.50.

Sweet Reason: Tellers Cafe, Commerce Court, 861-1434. Mon. - Fri. 9:30, Sat. & 10:30 p.m., $6.

Movies


ALL-NEW EZ NEW YORKER: 651 Yonge St., 925-4449. Admission $2.50 for midnight shows Dec. 10 Twelve Chairs at 7 and 10:20, Traffic at 8:40. Dec. 12, 13 Antonia at 7, 8:45 and 10:15. Clockwork Orange at midnight. Friday, Dec. 13, Antonia 2, 4:30, 5:30, 7:15, 9 and 10:30.


JAPANESE FILMS: Poor Alex Theatre, 296 Brunswick Ave. at Bloor, 920-8873. Admission $1.50. $1 for members of Three Schools. Dec. 12 and 13 at 8:30, Ijo-Uchi by Masaki Kobayashi.