YES THERE IS NO ALTERNATIVE

by Ron Hoff

Ludicrous, ridiculous, no way, impossible. Such was the way Norman Crandles, Food and Beverage Manager, described the idea of a student run alternative to Beaver. He didn't stop there. "The University's stand is that the University will never hand over residence food services to students because they lack expertise, could not insure continuity, could not manage, and (the students) are here for an education, not to cook." All of which is true but education doesn't necessarily stop outside the classroom, suggested this reporter. Mr. Crandles responded, in a wonderful impression of Marice Antonio, was, "Let them go to cooking school." It became quite obvious that Mr. Crandles had no intention whatsoever of giving consideration to a non-profit student organization in any shape or form.

Meanwhile, the Glendon Food Committee has been organizing itself for a meeting with Mr. Crandles that took place yesterday. No details of that meeting were available at press time. However, judging from the flyer posted around campus by the Food Committee, Mr. Crandles faced a fired up group of students. The notice read "A good many of you have been complaining about a problem we have - Beaver Foods! Our golden opportunity has arisen to get some of us together to form a fighting team. We need cooperation..." As students who are dissatisfied why don't we have the right to trade in our scrips and take our business elsewhere?" If we don't get feedback - we take action!" While dissatisfaction with prices and quality at Beaver seems to be fairly widespread there have been a few students who don't share the strong anti-Beaver feelings reflected in the previously quoted flyer from the Food Committee. One such student is Julie Parni who said, "I may be getting conservative in my old age but the food at Beaver isn't really that bad, although the prices could be lower." Julie went on to say that in her four years at Glendon she has seen a marked improvement in the food service and she feels that Don Slaunwhite, manager of Beaver, "has done a good job both in quality and service." The agitation of the Food Committee should have an effect if their complaints are reasonable since Mr. Crandles has stated that "if the caterers are lax, and the students put enough heat on, then the caterer will be asked to respond to the complaints. If they don't then they will have to deal with me." An underlying issue of all of this is the Scrip system employed here at Glendon. It is a common sight to see advertisements posted around the campus offering scrip at reduced rates.

continued on pp. 2

BUSINESS MANAGER RESIGNING

by Cheryl Watson

Glendon's Business Manager, the G.C.S.U., on Wednesday morning. A total of nine members and four proxies made quorum possible and along with six observers the meeting began. Nominations for vacant positions on Council closed at noon on Tuesday. The result was no election and all positions which had been up for grabs were filled by acclamation. There was also reconsideration of membership in the National Union of Students (NUS). The Media Board, under the leadership of Phil Roche, Business Manager of the G.C.S.U., on Wednesday morning.

Inc. from Bob Wallace, an English professor, stating that he would be resigning from the Board. Under the President's report Steve Lubin read a memorandum addressed to the Broadcast Policy Board of Radio Glendon on October 5, 1979

Volume 19 no. 4

Glendon College

Works on Paper-Lyons, Bolley, Leshyk

Three Toronto artists, Jamie Lyons, Andrea B Bolley and Tonic Leshyk will exhibit multi media works at Glendon Gallery, October 5-28. The increased interest in paper works reflects a public demand for smaller more affordable art to collect. Artists, too, find the medium affordable and open to experimentation. Each artist retains the unique direction on paper they pursue in their more formal works. The exhibition offers a diversity of three approaches to the possibilities of the medium. Glendon Gallery is open: Mon. - Fri., 10-5pm Sunday 2-5pm Admission is free.

The proposed increases in stipends were as follows: the Secretary and Editor received an increase of $200 (10 percent); the President by $500 (12.5 percent) and the Business Manager by $1000 (50 percent). The reasons for the increases was explained by Mr. Crandles who stated that the President, Secretary and Editor had not had increases since 1975 and the Business Manager had had only one in five years. The President felt that the proposed budget for 1979-80 as outlined by the Council's Budget Committee, presented a detailed and well explained budget to Council. Discussion centered on two areas of the budget. They were: 1) proposed increases in stipends and 2) the contingency fund for emergency and other campus organization requests.

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Broadbent on Petrocan

by Peter Prummel

As part of his cross-Canada tour to save Petrocan, Mr. Broadbent met with representatives of Toronto's student newspapers. He stopped in at the Toronto Daily Hive on Friday, September 21 to outline issues and strategy in the controversy. He described Prime Minister Clark's latest plans to sell off the profitable parts of PetroCan as nothing less than disastrous. In light of Mr. Clark's recent efforts to accommodate public opinion, the Clark government has given the idea of selling all of PetroCan and instead plans to keep enough of the corporation to insure such national interest functions as oil imports and oil exploration and frontier exploration.

Broadbent attacked the government's reasoning that it would divest two-thirds of the $3.4 billion corporation as a necessary evil, but a "hollow shell." After losing much of its assets, the government would carry on these national interest functions would be seriously damaged. Furthermore, Broadbent predicted that once this type of thing happened to PetroCan, it would become a money losing entity, "dependent on tax dollars and subsides". Subsequently, the Conserv- atives would use this to justify its standard operating practice. Broadbent pointed out that every year since its inception, PetroCan has made a profit.

Broadbent indicated five major reasons for keeping and expanding the role of PetroCan.

1) It rests into the problem of foreign ownership. He noted that the foreign companies were not villains, but that their essential nature leads to mismanagement, research and development and high technology, which is vital that outside Canada. This, in effect, leaves Canadians in the position of being "beholders of wood and drawers of water", not to mention the loss of control caused by outflowing dividends.

2) PetroCan can be used to increase reserves through exploration of marginal areas that have been ignored by many other companies because of higher profit margins elsewhere. Here, he cited the recent energy finds in the high Arctic and Atlantic who have been directly attributed to PetroCan's initiative with diverse private interests.

3) The need for a strong state agency in dealing with oil imports. Broadbent noted that both Venezuela and Mexico deferred dealing with state agencies and he remarked that "owing from New York tried to divert Canadian bound Venezuelan oil to the U.S. Finally, he indicated that the rise of the state agency could mean the potential for increased manufacturing exports to oil producing nations.

4) PetroCan, if left as a large competitive firm, can give us a "window on the industry" which couldn't be fulfilled by a lame duck operation. Broadbent reminded everyone of the situation in 1973 where the oil industry predicted that Canada had 450 years of oil supplies. Less than a year later, the estimates predict shortages within a decade. A six year federal investigation of the oil industry will soon con- clude and there is every indication that fines will be levied, said Mr. Broadbent. He quoted one official as saying "we have no idea what's on the shelf."

5) Lastly, it covers, all it Canada's only Canadian owned retailing operation of any consequence. Almost all the rest of the outlets are foreign controlled. Broadbent indicated that this isn't a xenophobic concern; it's rather an interest in keeping money in Canadian hands.

Mr. Broadbent's position was that PetroCan should be expanded to the point of being the number one company in Canada.
BUSINESS IS BUSINESS
by Cheryl Watson
The Glendon Student Union is the most important source of activities on campus, and the activities are only with regards to financing but also to sponsoring. Every student on this campus through course fees ensures that money is available for these activities. These fees make each student a member of the student union and the council is made up of representatives. It is, therefore, important to understand or at least, have some knowledge on the operations of your student government.

Over the past three years students have provided the Glendon College Student Union with $5.84 per course per year. These monies are taken out of tuition fees. Due to decreased enrolments and increased costs of proceedings, were initiated last year in order to have this fee increased. The ultimate decision rests in the hands of the York University Board of Governors. During the summer, the council will maneuver an approval of $8 per course which had been presented to the board by Peter Brickwood, the student representative on BOG. The GCSU has based calculations of expenditures and revenues on an estimated $10,000 Full Time Equivalents. (1 FTE equals 5 courses). In dollars this converts to $35,000. Other revenues which Council expects for the year include, the GCSU handbook and Calendar advertising revenue, interest income on investments and a donation from residence council. The amount of the expected revenue is $37,500. If, as is hoped, the number of FTE’s is really higher than the estimate, this will, of course, mean further revenue.

A certain proportion of expenditures go into what are called the Reimbursement Appropriate. Certain organizations over the years have required certain guaranteed funds out of council revenues. For instance, the Federation of Students receives $1.50 per FTE as money that their friends of Glendon receives $2 per FTE, and Pro Tem receives $6 per FTE. In the budgeting to membership of the National Union of Students and if passed $1 per FTE goes to membership fees. The Council is at present budgeting for this amount. Radio Glendon has been guaranteed $1500 per year in the past. This year the amount has been increased to $2500 and along with expected donations of $250 this will be used strictly in Radio Glendon (Studio b). CUP wishes to rejuvenate the Studio and provide music in the ODH, the Junior Common Room and the Pub. Included in this is $850 for a station manager. Pro Tem is also receiving a Grant to cover the increase in the Editor’s salary which Council agreed to as well as for the newspaper’s portion of the audit, which is required by the University. The increase in student fees this year places another on the budget by way of compulsory Trust Fund between the GCSU and the Council at the main campus (CYSF). Glendon must place $7.50 per FTE in this Trust Fund which is administered by the Assistant Vice-President of the University, John Becker. In order to receive funds, Stephen Lubin and Keith Skowkum, president of the CYSF, must agree to its use. The fund is meant to increase communication between the two campuses.

It should be understood that the CYSF puts no money into this fund but has partial control over it. This year Pro Tem will receive $2000. Ex-Also, the rest of the funds are to provide activities on both campuses. It is open to Glendon and CYSF member campuses. Buses to bring people from one to the other or to the main campus will be paid for out of this fund. The amounts, therefore, that are permanently fixed add up to $19,275 which is approximately 51% of the money available. The stipends of the Business Manager, Secretary and President total $850. This figure is also fixed for the current year and is approximately 2% (for further information regarding stipends see Business Manager, Canadian Institutes of Health Research). This leaves 26% or $9119 to be spent for the year. Audit fees which were mentioned above are 11% or 25%, although this figure is liberal according to the Business Manager. Year Course Unions have been allotted $50 each which increases the Academic Affairs Budget to $650. This is a traditional allotment although last year because of a tight budget Academic Affairs was allowed only half of this. This should mean some increased activities with the council. This is one of the main programs which students look forward to. Council felt that money to the Dramatic Arts, English, French and English, should be decreased this year. The number of students formally enrolled or formally taking the courses was compared to $750 the year before. The other area which appears to have lost in the budget is Cultural Affairs. This year the amount of $975 was increased to $5,184 last year. This amount of money was not put into this fund last year because of a tight budget. For the year Pro Tem took out this year they realized that they should be charging in-

note certain high lights of the budget which were revised before its passing. The first is with regards to fees, the following is a change in the fee for the paper. Revenue from advertising (i.e., Youthstream) has been projected by the Editor to be $9,000 revenue for the year. This figure if Pro Tem put out 25 issues. The budget passed by council also projects $10,000 revenue from advertising but with only 23 issues.

The expenditures were pretty much the same as the proposed with a couple of exceptions. The budget projects are based on an increase in fees of approximately half. The editor feels that this is leaving very heavily on something which might not happen and it would be impossible to find an extra $1000 in the budget at present if indeed CUP reduced the fees by the amount Council hopes. Therefore $250 added to the expenditures which Pro Tem was not fully prepared for is due to an error by the Administration. Interest has been charged on the successive years on the amount still owing on the loan which Pro Tem took out. This year they realized that they should be charging in-

interest on the principal and so have requested it retroactively. It might be recalled that in 1978 Pro Tem and the council when the Administration suddenly realized that they hadn’t been charging interest at all and requested retraeactive payment of the amount owing-$1,200.

This is how your money is being spent.
Here come the 80's and with them, some fundamental changes to our society and to our Confederation are sure to occur. And, on a local scale, Glenéon is surely be affected if it is going to be effective. Perhaps, then, it is time to re-think Glenéon's place as a part of a larger institution. Certainly, other people have been doing so. Consider the following statements made by the Ontario Council of Social Agencies: "Affairs in it's 5th annual report: "The first approach involves closing or modifying the functions of a small number of camps without threatening the existence of the parent university. Regarding satellite camp closure, examples were given to illustrate exactly what mind are the Universities of Toronto's undergraduate camps at Scarboro and Erindale, York University's Glenéon College." If the purpose of this body is to promote that is, certainly, not one we can agree with. We need to have a more optimistic outlook and rather than continue our present flight to render what we have, we should be determining.

If, as President Macdonald states;

"...the contributions of Glenéon College to the Ontario-Quebec relationship," are understood and appreciated, in our opinion, we certainly have not being receiving what is our due. And if this is, in fact, the case then perhaps we need to re-define our priorities. At present, it appears that the priorities of Glenéon are not necessarily congruent with the priorities of "our parent." It might not be out of line to think in terms of Social Action-Association, somewhat along the lines of the P.Q. Economic Sociology and academic association. How could we lose, when you take a look around.

According to Mam's the York U. student handbook, Glenéon's existence ceased around 1966; look at the number of courses we have lost to 'empty' rooms not to mention the consequent loss of students. Then too, there is the library, residences, etc., etc., etc. Of course, we should not forget the reputation you can be sure that are so sure that Glenéon cannot remain a viable institution. The confrontation why don't they take a step back, take their hands off, let Glenéon sink or swim. At least that way Glenéon would have a future. Economic sovereignty and a two way academic association.

We think the concept is, at least, a new approach to our old problems. At most it is a possible way of preserving an academic institution that otherwise appears doomed to a slow and manipulated death.

Gordon Cochrane
When the Ontario Legislature reconvenes on October 11, its 125 members will doubtless again be faced with a full plate of matters to deal with.

The special committee studying the Ohio Hydro's nuclear power plants is expected to release its report on Tuesday. That report should cause quite a political storm, since each party has its own view of the desirability of nuclear installations and the speed at which Hydro is tying our electrical future to the atom. A unanimous report by the 13 MPP's committee is already being ruled-out of the realm of possibilities.

Most likely, the committee report will merge Liberal and NDP views resulting in a condemnation of Hydro basing its constructing nuclear stations without public input and adequate evacuation plans for communities surrounding the installations. An Ontario Conservationists members can be expected to have their own dinner reservation. Frank Miller will report that the Province needs each and every cent it can lay claim to its hands on, to balance the budget. Don't expect any rough though, his report must be prepared to grin and bear it all.

Police Shooting
Attorney-General Roy McMurtry has promised to introduce new legislation on the use of firearms by the police during the session. The bill will be in response to the anger of Toronto's black community over the shooting by police of a black man in his home in August.

Providing the legislation and shortage of blacks without handcrafting police effectiveness, it is a one way position from either of the opposition parties.

Day-Care Shortage
Keith Norton will do no more than disturb arrows and in the question period over his plan to encourage single mothers and disabled persons to get on welfare.

The Community and Social Services Minister will be哥本哈根 in making the financial incentives greater, and for failing to give day care places for the children of single mothers. Let Glendon sink or swim. At least that way Glendon would have a future. Economic sovereignty and a two way academic association.

We think the concept is, at least, a new approach to our old problems. At most it is a possible way of preserving an academic institution that otherwise appears doomed to a slow and manipulated death.

Albert Picard, Directeur artistique
C'est aussi le cas pour "La Grenouillère" de Glendon. C'est comme si on l'annonçait juste pour une fois que vous avez commencé à distribuer au public des spécifications qui soient orientées vers le public.

Université Guelph, Ontario. Jean Fortier
...C'est vrai que, dans le cas de "La Grenouillère" de Glendon, il n'est pas question d'avoir des spécifications qui soient orientées vers le public.

Il me reste une alternative peut-être: "La Grenouillère" de Glendon va bien sûr jouer un rôle dans le projet de Chanson.

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Il me reste une alternative peut-être: "La Grenouillère" de Glendon va bien sûr jouer un rôle dans le projet de Chanson.
Good Goddamn

Walkout give the door a slam,
Mutter something about not giving,
A Good Goddamn.
Well your the last original,
Thinking your saying something meaningful.
You say your just trying to understand,
The reflection in the mirror,
All that happiness and terror.
And all along you say, 'I don't care."
But we can see that you do,
You just wish that you didn't.

So you give the door a slam,
So much wishing you didn't give,
A Good Goddamn.

Martin Green
Purple flesh,
Burning thin air,
The Spark of Life snuffed,
Looking down he saw,
Her body old and frail,
And he shivered,
Remembering the days,
When all she wanted,
Was love.

I want you,
I want a rolls royce,
With you in it,
A real Whodunit.

They just don’t have a place to go,
Strutting by,
With their whimsical high,
Selling their love door to door,
Wondering why for?
Only wanting a touch more.
Shedding a tear,
Lifting a beer,
A Toast;
Here’s to the girls we never had;
And here’s to the girls who never had us.
They thought life was a part of forever,
And that they were forever.
Now it seems they’re a part of life,
And that life is forever.
And in their part they float aimlessly,
In a bubble.
And sometimes they’re bubbles interact with others.
And they know some bubbles are wonderful to bump into.
To them life screams and whispers loud,
They haven’t only seen good,
Where they’ve been.
And can they remember,
And can they forget,
All the humans we are.
But still in the afterglow,
We’re on the go.
Making a show.
Yes, we’re at a corner on Broadway,
And they’re standing by,
And Waiting for Godot.

Yes, we’re at a corner on Broadway,
And they’re standing by,
And Waiting for Godot.

With every man’s women,
Mother Earth.
The man who is you and me,
In his arms she lay,
To her final days.
In her final effort,
Every last one of us she will abort.
He all around her,

Every Man’s Women

Waiting Godot

Polaroids Blessing

Every Man’s Women

Purple flesh,
Burning thin air,
The Spark of Life snuffed,
Looking down he saw,
Her body old and frail,
And he shivered,
Remembering the days,
When all she wanted,
Was love.

Martin Green
Male Port

Hello strange sailor, you are welcome to swab this deck.
Let me take those brand new hands of yours
so fit for scraping down a crusty hull
and rub them over swells below my neck.

My nose wants a dive in your salt-beard nubble
or lazy I'll drowse in your hamstrings' hammock
I promise you - no growls in daylight
and I'm too weary to head straight for the heart's old trouble.

Look you, know I'm scouting down your eyes
(they startle like a new nail blinking off sunshine)
Let's deal squarely - I'll stand on guard for the both of us here
if you will discover your tongue in my ear.

K. Craine

For us there will be solitary standing,
And a meeting with the wolf's world dream
That through our sleep in marching cadence goes,
No rush of tone deaf creatures
To be remembered in our orisons,
No flood of the beseeching multitude
With their mass of arms twining to our heads.
we do not want to be alone!
We would stand on barren rocks at sunset
And call our newly sentient mob
To push the world away.
Our paths are infinite to the unspoken's edge
Where we stand and watch the onward moving jaws,
The star teeth and the stretching throat.

Of all the world's structures
To tumble down the wind and be buried at rest
In a welter of hymns, softly meant,
Or anything profane or sanctified
That's softly meant and softly said,
And there escape knowledge.

by Edmund Thomas

Funeral

There was no shower of roses at your death,
My love.
The west wind howled;
We played her backwards at the wrong speed.
And golden leaves fell down on you
My love.

Jean Russell

Untitled #1

You, who made poems out of yesterday's conversations,
who knighted me with your pewter sword
like the virgin who bestows her magnificent body,
soft and undulating
unto fading, desperate men,
and still remains chaste.

You, who is bound from saints;
I kiss you and taste the blood of your last martyr.
Words and silence flourish from your lips and grow from sound into mysteries.

You have had lovers;
their lives have yet to be exhumed
from spirits of volcanic ash
of Aetna and Vesuvius
as if you were afraid of killing again.

Anonymous
IN PRINT
CROSSROADS II
by Jean Russel
Step right up folks, it's over at last. A collection of 25 - count 'em - 25 Canadian short stories, and only two people in the whole lot freeze to death in the snow! Any attempt at definition, will include a wide range of subjects and styles, and consequently every reader should find something within the collection that appeals.

Crossroads II, the selections are arranged according to these themes: Coming of Age, Generations and Challenges. Perhaps in the choosing of works for the exploration of these themes, the quality suffers.

Margaret Laurence, usually a vivid, lively storyteller is represented by a rather uncharacteristic piece. Open Letter to the Mother of Joe Bass. Alice Munro a master of the ironic, brilliant and explicit vision of the absurdist viewpoint is represented by Day of the Butterfly, a good story of the loss of innocence but not one of her great ones.

The prolific Pierre Bertin on On Racial Origins, takes an incident from a

We would like to thank our contributors: Denis Armstrong Karen Craine Martin Green Edmund Thomas and especially Jane King for the graphics.

other source, as usual, and transforms it into a commercial success. The winning Charles Templeton is absent.

Eric Nichols is as good as several daily newspaper columnists, although in Mesty Tale, the humour is somewhat forced and far-fetched.

In Ann Harts The Friday Everything Changed, there is some confusion in the narrative voice - is it a children's story or a story about children?

The obvious feminist propaganda and predictable ending prevent this one from becoming what it might have been.

Five Legs and Communion Review by Michael McCabe It's ten years since the first publication of Graeme Gibson's Five Legs; and to celebrate the event, Anansi has reissued both the author's novels in a single volume with a new introduction by noted critic Leon Edel.

A review of Five Legs makes me question its permanence in the wake of the Canadian literary scene since 1969. At that time, it was regarded with almost frenzied eloquence by the country's younger critics, who saw in it the manifesto of their own rebellion against the WASP establishment. They also declared that in Gibson, Canada had finally found its Joyce-voice, an author who could manipulate the techniques of Ulysses to launch a local literary uprising.

Indeed, the novel's structure nearly cracks under the strain of its Joycean excesses. At its best, Gibson evokes the mental processes and personal phobias of two individuals who are bound together through catastrophic events. The Bloom figure is Lucan Crachell, a self-conscious poet who is on a mission to decapitate his, and who in the absence of his friends, Ôthe arms of the middle-aged women who imprisoned them in middle latitude. Gibson echoes the apathy of an entire generation who were too weak to make a break with their sterile cultural roots.

Yet, after ten years, Gibson's revolutionary tract has gone the way of Lucan Crachell: it has become an academic curiosity, unintelligible and stodgy.

For more successful, in my opinion, is the 1971 novel, Communion, which takes up the story of Felix Oswald at a later point. The WASP mentality has been discarded along with the literary play acting. The prose in this work is disjointed, but this brings us closer to the true chaos of Oswald's mind. The mildly brutality recalls Hubert Selby, in particular, the grand finale, which plunges our hero rather implausibly into the middle of a Detroit gang fight. But Gibson's violent descriptions are overly-written sardistically detailed and lacking the outraged tone that makes Selby's narratives so fatally exciting.

Communion does demonstrate compassion for humanity and the animal kingdom and there is some vague attempt at character development. Gibson's two novels both display great potential, and it's a shame that he has published no major fiction in the last eight years. The courage of his desperately iconoclastic vision should not be forgotten.

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October 5, 1979

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The latter suffers somewhat from over-explaining to the point that the story of the two heroes is transferred to the printed page. Gibson's

characters are clearly not worth the same scrutiny; they are both in spite of the fact that Ulysses is an intellectually sterile personalities with whom it's impossible to identify. This is Gibson's depressing vision of the Canadian ivory tower fallen into delapidation. His syntactical experimentation often consists of little more than juggling anticipated word order and throwing in periods at random. There are several occasions when his method of juxtaposing unpleasant memories with present associations succeeds brilliantly, but more often is just a hollow gag at the "stream of consciousness" school.

I think it was Five Legs theme rather than its structure that caused such an organzam among critics like Scott Symons. Crachell, Oswald and the deceased Martin Baillie all were presented with the opportunity to escape the torpor of academic life. All they had to do was accept the love of a socially unacceptable woman who offered the key to their freedom. Yet Crachell and Baillie ran in fright from the outrage of their peers straight into the arms of boring women who imprisoned them in middle latitude. Gibson echoes the apathy of an entire generation who were too weak to make a break with their sterile cultural roots.

If they were replaced by a bear, let's see, maybe a bear and a woman ... Hmmm ...

At any rate, this book wouldn't discourage anybody from further perusal of Canadian literature, in fact, there is an outside chance that it may stimulate interest which was the reason for its publication.

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For Lack Of A Better Reason

by Brian Barber

As many serious writers on television have stated, television is essential to be one of the most thought-provoking and effective means of news and public affairs that the world will ever know. I cannot perceive influence and I control it through both its advantages and limitations is staggering.

So was it then that television gave us some of the most vacuous, still-born news coverage in recent history. This past

Narcissism seems to be the best answer.

While on the plus side in Ireland, shoring up the beaches and beseeching an end to the strife in Northern Ireland, television saw fit to send back video-tapes of the Pontiff thanking the press (a group that television news people consider themselves to be a part of), for their heartlyrendering outside his window, of "for He's A Jolly Good Fellow." It appears that news is what the television is in some way a direct participant, and not merely a record-er of an event. A self-congratulatory pat on the back is worth two good reports anytime.

While the above example shows just how television made a fool of itself while admiring its own image, Monday night's big non-event with President Carter illustrate how politicians can put on the self-adorning medium, and leave it struggling for words when things turn out more somatic than the networks had expected. The television networks take great pride in the fact that American presidents always make use of the medium for the announcement of policies or domestic support. In this way, television is the news, for the other media did not exist anxiouly before the tube, awaiting the words that could change the shape of things to come. However, the networks were left with two ego's on their faces on Monday, when Carter let them down by announcing literally nothing. The President said nothing that even the most conservative of analysts would not have expected. In fact, he took less than two minutes to belatedly prime time away from CBS, ABC and NBC, and spent most of it addressing the 100 members of the Senate with the subtle implicit of sneering to them that they had done anything other than present a true reflection of the events of the week.

This stems from television's inability to sustain itself on the praise received from previous projects. There have been a number of occasions where the medium has lived up to its potential presenting great news coverage and analysis, but instead of moving on to do something equally as good (if not better) it has sat on its heels, always falling back on that praise when criticism is leveled at it.

If this past week is to be considered as the standards that the networks intend to maintain for news programming this year, they're going to be hard put to fight off the inevitable sneering terms like 'fag'. And, by the way, thanks very much but we'll de- cide what we'll wear, namely, whatever we want to—Danskins included.

Vive la difference!

Jim Quixley, librarian,
Frost Library.
**The Coffin Corner**

by Ron Hoff

The local sports scene, considering how much excitement about as much excitement as a Blue Jay cleaning its nest, leaves as little choice but to look farther afield for material.

**SPORTS WEEKEND IN MONTREAL**

by Cam Bouchard

Montreal was to be the site of a tremendous array of professional sports activities last weekend (September 28, 29, 30).

Friday night saw the Montreal Expos lose to the Philadelphia Phillies 3-11 in 10 innings. The game was tied 2-2, until Mike Schmidt hit his seventh home run in the top of the 9th inning. The same night saw the Montreal Canadiens tie the Philadelphia Flyers 3-3, including the spectacular return of Yvan Cournoyer.

It's not likely that anyone could see both games, I was relegated to drinking in the Old Montreal. The next day, though, I was given the chance to see the Expos at the big 'O' for the first time. The stadium is huge and very beautiful, yet it's deceiving inside because every seat in the stadium is worthwhile. The game on Saturday saw a pitching duel between the Cupertino, Bill Lee of Montreal and Randy Leich. The game lasted until the bottom of the 10th inning, when Dave (the money man) Cash, hit a blooper off the head of Babe McIntosh to give the Expos a 3-2 win. The series was moved on to famed ESPN and several people therefore was given to the scoreboard, representing every man's enthusiasm. Every time Chicago had the lead, I had the feeling as though we were embroiled in an hysterical frenzy. After a night of song and dance, we were able to see the Grand Prix of Canada.

"Chinchilla" is a play about doing exactly as you please until you want it. "Chinchilla" is a story of a high-class hedonism and a document of manipulation. This is the implied, overtone of the biography of the creator of the Sunset Boulevard, "Chinchilla was notorious as an entrepreneur of his dance, and a document of man's existence comes to expect no great significance. It's worth the price of that kept the play's lights burning. Even though Gilles Villeneuve ran second in the race, I kept a close eye on John Scheckter. After going to the pits very early in the race, John社会稳定 up 4 positions to finish behind even though Villeneuve fever was evidently present.

The cars owed the crowd of thousands to cause the speeds that these guys reach around very tricky turns is unbelievable. You actually have to see it to get the feeling of what's happening. Even though Gilles Villeneuve ran second in the race, I kept a close eye on John Scheckter. After going to the pits very early in the race, John社会稳定 up 4 positions to finish behind even though Villeneuve fever was evidently present.

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"Chinchilla": Hallow Beauty

by denim armstrong

"Do your own thing" dogma is not a new ideology, nor is it very original. O.Henry and Oscar Wilde penned it very original. O.Henry and Oscar Wilde penned "do their own thing" dogma. As for our compatriot, Gilles really never had a chance. Even though Gilles Villeneuve raced in the straight-aways, he always lost considerable time. One of the reasons that is exactly where he lost it, on the 52nd lap. Gilles Villeneuve never looked back. As hard as Gilles tried, he would only finish second, just like the Expos. And similar to the Expos, it will only be temporary.

**Entertainment**

By the way, it seems true what they say; a doozer who runs long distances requires serious lubrication. Perhaps that is what our sentiments represent, a doozer who has a penchant for porcelin?®

Alan Jones, Gilles Villeneuve and Clay Ragonezzi respect. As for our compatriot, Gilles really never had a chance. Even though Gilles Villeneuve raced in the straight-aways, he always lost considerable time. One of the reasons that is exactly where he lost it, on the 52nd lap. Gilles Villeneuve never looked back. As hard as Gilles tried, he would only finish second, just like the Expos. And similar to the Expos, it will only be temporary.

"Chinchilla" is a very personal charming man, who's flair for art and keen ability to surround himself with the same made him the talk of the town. However, his real notoriety stemmed from his reputation as a flamboyant homosexual. Chinchilla was various as an entrepreneur of his dancers as well as a lover. Chinchilla was a man of extravagances and though he was not an artist, he is one of the most influential figures in 20th century culture. From Diaghilev comes our liberated theater.

Phoenix theatre's production of "Chinchilla" is a dynamic, vivid travelogue of the man and the passion that made his life so remarkable. The script, written by Robert David McDonald is fast paced and alive with a cynical wit that reminds one of Dagane du Maurier and F. Scott Fitzgerald. It is a very well crafted work that intimates with the reader however confusing them. It is a controlled script which allows no great significance. They did well not getting in Benson's way. The only characters that kept the play's lights burning. Even though Gilles Villeneuve ran second in the race, I kept a close eye on John Scheckter. After going to the pits very early in the race, John社会稳定 up 4 positions to finish behind even though Villeneuve fever was evidently present.

The other characters are played by actors of merit, though their characters are mere de- manding nor as intimate as Chinchilla's. Claude Bode plays the frustrated sponsor Gabriel well, as well as Mary Harrison (Mimi); John Gilbert (Levka); and Stanley Coles (Ilya). However, the only character that had no great significance. They did well not getting in Benson's way. The only characters that kept the play's lights burning. Even though Gilles Villeneuve ran second in the race, I kept a close eye on John Scheckter. After going to the pits very early in the race, John社会稳定 up 4 positions to finish behind even though Villeneuve fever was evidently present.

"Chinchilla" is a fine production. The events and language tend toward sleaze and the sensational at times, so "Chinchilla" may not be equally entertaining and enlightening for all people. But then again, that's part of doing your own thing.

**Au Cinéma**

par Lee Zimmerman

Il est très rare qu'un film étranger parvienne à tenir l'affiche depuis deux mois à Toron- to. Il faut qu'un film moins soit ses deux choix plus intéressant qu'un film en anglais qui attirer notre monde. La Cage aux Folles, la Cage aux Folles, qui passe prétentement à l'Imperial.

Ce film d'Edward Moli- naro qui met en vedette Ugo Tognazzi (l'ami de ma mort) et Michel Serrault (Préparez vos Mouches) raconte les aventures de deux propriétaires d'une botte de nuit. Albert, leur fils, les inviter à venir souper chez ses parents. Mais le problème est qu'il s'agit d'une père (un politicien d'extrême droite) que la "mere " d'Albert est ménagé et que son mari est attaché culturel à l'ambassade. A l'écrans dans le film arrive quand les parents d'Albert en prennent un coup, ils effrontèrent de paraître "straight", de beurre rupur et faire des boissons et marcher comme "un vrai homme", mais ils avaient le cœur d'un Dieu. En fait, ils avaient le cœur d'un Dieu.

La Cage aux Folles vous fait rire du commencement à la fin. A ne pas manquer.
Isadora and G.B.

by Sean G. Doyle

The beauty of dancer Isadora Duncan is matched with the brains of George Bernard Shaw in a rather unlikely confrontation at the Solar Stage.

Writer Leonard Angel brings together two dynamic historical personalities in a meeting that never was and perhaps never could have been! Isadora and G.B. is set in Isadora’s private study where Shaw arrives unaware of her plan to make him father of a perfect, genetically-planned child possessing both the traits of beauty and wit.

Armed only with intellect, Shaw retorts, “But suppose he inherits my beauty and your brains?”

A classic Shavian response.

The story unwind in circular fashion where, in the end, Isadora’s attempts to seduce Shaw prove ineffective and the character stand poised as at the beginning, with nothing resolved.

Shaw’s manipulation of Duncan’s marionettes serves as a double metaphor. Presented is Shaw the playwright, who constructs his theatre and the puppets on his stage as well as Shaw the jester, who is in as much control of Isadora as of the game he plays.

Director Gene Tishauer has seen that enough energy has survived orientation and rehearsal and rehearsals to keep the production fast-moving and fun. Not a true comedy and certainly not a tragedy, the play contains elements of both and is well chosen for light, lunch-time entertainment.

Janet Barthouse presents a rather singular Isadora Duncan. Although convincing with a powerful stage presence, Duncan lacks both the grace and mystery that belonged to Duncan, the charming and colourful dancer who died in France when her scarf caught in the wheel of her car.

Robert Buck, a name well known to those who frequent Toronto’s smaller theatres, succeeds in a most demanding test of an actor’s abilities: the convincing portrayal of a superior human character. Indeed, Buck portrays the playwright as the witty old gentleman we would expect, yet adds qualities of warmth and dominance in his interpretation.

The traditional box is constructed without true consideration of the geni­

Atwood and Dennis

ness and cultural tastes belonging to Duncan whose studio served also as a bedroom. Soft and warm lighting creates a light, dream-like effect which makes up for obvious oversights in the set design.

In closing, the play is all that it claims to be; enjoyable lunch hour entertain­ment.

Isadora and G.B. plays at the Solar Stage (149 Yonge ST) twice daily until October sixth.

Placing emphasis on Canadian material, Solar Stage is a non-profit society which features short plays and revue entertain­ment.

Up and coming is a collection of Harold Pinter’s revue sketches wherein Pinter, dealing with commonplace characters and settings, demonstrates the insight into human character that we remember him for. The Solar Stage is as intimate as it is unique. Relaxing and informal.

ERASERHEAD

by Mark Terry

“’So here I am now since I don’t exist. To learn you this fact at which I persist: You only know what you think you do.” The heat of logic means logic is hot. So never get hot and you shall be wise. Stupid, however, but oh, how so wise!”

AAA-EURRR!

That just about sums up the plot of David Lynch’s cult horror film Eraserhead. Jumbled yet consistent curiosities are obviously elements of an obscure and absurd plot; however, they exist in the manner they do to provide what films like this call an experience.

The viewer is not intended to simply “watch” the screen-tampered events, as one might simply “watch” a gold fish, but rather experience what is being seen, one event at a time.

Eraserhead is technically great, having genuinely moved camerawork. And on a measly budget of $50,000 the special effects are exquisite.

The most non-con­

tinuist dialogue in the film allows the viewer to experience character development through their unusual mental reactions to egotistical situations. Scenes worth noting are when; Henry (Eraserhead) meets his weird girl­friend’s weird family, any scene with the “baby” (a cross-between a snob and a barf), and Henry’s decapitation. By the way, this last mentioned scene explains the film’s ponderous title: Henry finds himself on this seedly little stage and is watching a tree roll on. Being understandably cautious, he moves behind a cloth partition where he loses his head. It rolls onto the stage in front of the tree and his body grows the “baby’s” head as a replace­ment. When this occurs, the tree bleeds and sub­merges Henry’s head.

It pops up on a side­walk where it is picked up by an eager young lad. He brings it to, presumably, his father who pats him on the head (the lad’s head) and gives him some money. The father then takes it to his worker who attaches wires to the head and Voila! Pencils now have erasers. Get it? Erasers, a head? Well if you do you’re a better man than I.

No fear though, for he quickly regains his head in the next scene.

All in all, Eraserhead is the modern horror film because that is the guideline designed for all horror films—to make you experience the sense of fear. This film provides such sensual experience and much, much more. See it with an open mind and a white snake.

Crack a pack of Colts along with the books.

Bob SEGARINI

Bomb Recording Artist

"Gotta Have Pop"

October 12 at 8:30

Glendon Students and Residents $3.00

All Others $4.00

Afterhours:

Factory Theatre Labs Workshop series is one of the more original productions this boy has seen in a long time (as well as the most entertaining). Inexpensive and highly recommended at $2.50 for students every Sunday and Monday night. This week featuring the “Black and blue Revue” by Robin Enedes.

207 Adelaide st. east; for more information, call 864-9971.

The Ministry of Inter­governmental Affairs is sponsoring an exhibition of watercolours by Cana­dian artists. There will be over 200 entries on display in the MacDonald Gallery, 900 Bay st. at Wellesley until November 6th and admission is free.

The Harbourfront Read­ing series presents Marg­aret Atwood and Dennis Lee who will entertain and inspire with readings from their latest works; Lee’s The Gods and Atwood’s Life Before Man. Margaret Christl will sing before and after each rea­ding, and mayor John Sewell will open the show.

The Bobby Brough Quar­tet provides a full evening of jazz at Café Sobo; Oct. 9-13 at 33 Queen St. W.