

pro tem

VOLUME 13, NUMBER 10

TORONTO, NOVEMBER 15, 1973



IS THIS THE
SHAPE OF
BILINGUALISM
AT GLENDONOR
WAS IT AN
UNFORTUNATE
VICTIM OF
THE GROWING
VANDALISM ON
CAMPUS?

Macdonald named president

Ian Macdonald will become the next president of York. York's Board of Governors named the Deputy Treasurer of Ontario last night to fill the position vacated by former president David Slater last January after a year and a half.

Mr. Macdonald, 44, Deputy Treasurer since 1967 and also Deputy Minister of Intergovernmental Affairs, was selected from a list of eight names to become York's third president.

Mr. Macdonald was chosen over

Brian G. Wilson, academic vice-president of Simon Fraser in Burnaby, B.C. after the list had been narrowed down to two names.

Macdonald's five year appointment will be effective July 1, 1974 and will be renewable for a further five years. He has been appointed as a professor in the faculty of Administrative Studies, but he expects to only see limited teaching during the first part of his term.

John Yolton, a philosophy professor, who has been serving as acting pre-

sident since January, will take a sabbatical next year. His words of wisdom to the new president were "retain your sense of humour."

Mr. Macdonald was the only candidate named by the search that did not have a Ph.D. However, he was a Rhodes scholar and a graduate from the University of Toronto in commerce.

He graduated first in his class at U of T in 1952 and at Oxford's Balliol College he received his MA in two years and completed his two-

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year philosophy of economics degree in one year.

At Oxford he was captain of the hockey team and played in Germany, Switzerland, Austria and Italy.

Mr. Macdonald became dean of men at U of T when he was only 26 and was later assistant professor of economics.

In 1965 he became the first chief economist for Ontario and has long been a believer that industry, government and universities can benefit if their top administrators gain some experience in each field.

Macdonald retained a remarkable ability for remaining in the governmental background, although he has tremendous power. He was a major advisor on the reorganization of government and was a major advisor to John Roberts.

Macdonald felt it would be improper at this stage to guess at the root of York's financial problems. He said that the universities are not the only institutions competing for money. Financial strain could not be seen as an obstacle, resources would instead have to be tailored to meet objectives. Budgets were not the ends but the means to the end.

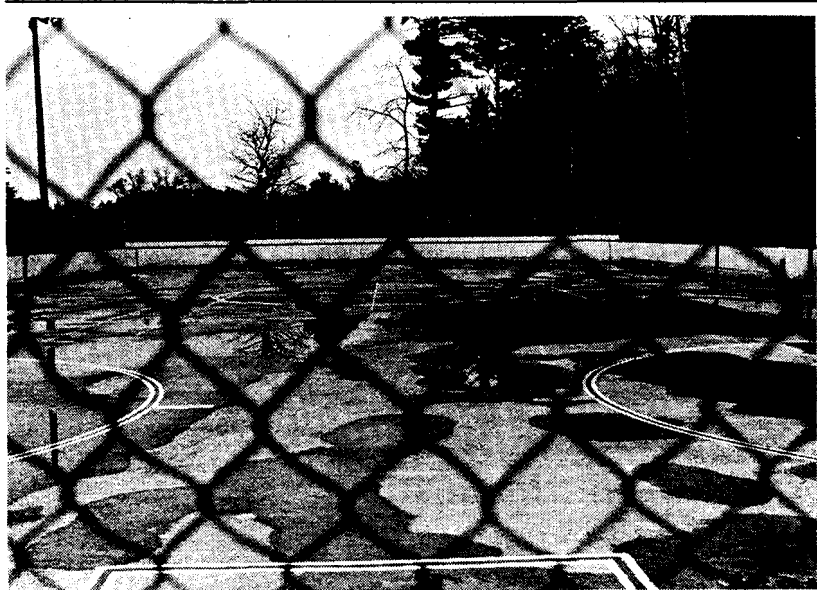
Macdonald also stressed mobility of administrative persons between industry, government and universities.

Mr. Macdonald, who considers himself a small-liberal, a small-presbyterian and a pragmatist, was at one time considered the candidate the most unlikely to succeed because he lacked a Ph.D. and he was on the wrong side during government and university battles.

He explained his lack of a Ph.D. by saying that one "should be known by his works, rather than his letterhead."

Robert MacIntosh, chairman of the Board of Governors said that Macdonald had compiled more original research at Queen's Park than a lot of Ph.D. candidates grouped together.

pro tem



Will ice cover the floor of Glendon Gardens, or will it be four feet of snow?



Ian Macdonald

Grape boycott in Toronto

TORONTO (CUP)---

In the 1930's John Steinbeck championed the farm worker's cause in the classic novel "Grapes of Wrath". On the streets today throughout Toronto, 31 Californian farm workers are doing the same thing.

They are seeking Toronto's cooperation in their current grape boycott. Toronto is the third largest consumer of grapes among North American cities and first in the world for per capita consumption.

"We are here to stop the sale of table grapes because this is the only way we can win our contracts back" said Miguel Contreras, a United Farm Workers spokesman.

The contracts refer to a two year strike that ended in 1970. They provided for a pay increase from \$1.90 to \$2.20 per hour as well as better working conditions. For the first time toilet facilities and drinking water were provided on the fields and the use of pesticides were controlled.

"For the first time we felt some self respect. Our job had some dignity and we weren't being treated like dirt," said Contreras.

Last April 15 those contracts expired and the California grape growers lowered the wages back down to \$1.90 and removed the sanitation facilities. On April 16 a strike against these moves involving 25,000 farm workers began.

But the strike was met by manipulative tactics of the growers. They used what Contreras called "political influence, vigilante tactics and illegal immigrants" in order to minimize the strike's effectiveness.

Injunctions were ordered by area

judges requiring strikers to remain 100 feet apart while on picket lines. Over 6000 strikers were arrested for violation of this rule. The growers smuggled in thousands of Mexicans to do the harvesting and employed motorcycle gangs from the San Francisco area to protect their interests.

These events, which hardly seem possible today, explain why the farm workers have turned to a mass boycott as a means of settlement.

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Mr. Contreras believes that farm workers are being exploited all over the world as a direct result of poor education and lack of organization. He admits that his prime concern is the California region. "However, after our union starts growing we will expand into all areas of the US and perhaps into Canada," he said.

Mr. Contreras is optimistic about the effectiveness of this most recent boycott. "Hopefully it will end in about seven months," he said. The United Farm Workers already have the support of the Catholic, Anglican, United and Unitarian churches throughout Toronto. Speeches will be made by UFW workers in various churches throughout the city.

Mr. Contreras hopes the public doesn't misinterpret the worker's demands. "We aren't asking for a lot of money, just the \$2.20 and the better working conditions," he said.

The boycott is being used throughout North America as the California farm workers are planning on visiting 63 major cities.

Wage for students?

If the National Union of Students (NUS) ever got its way, students would have much of the financial burden of paying the university bills lifted from their shoulders.

A report on the financing of post-secondary education approved at the semi-annual NUS policy conference here last weekend (October 20-21) calls for a guaranteed annual wage for students and elimination of inter-provincial disparities in student subsidies.

"It is the responsibility of government to ensure that all students have a fair and reasonable standard of living," the report says.

The report suggests a guaranteed annual wage for undergraduates and graduate students of 3,000 dollars per year.

The undergraduate proposal would be for part-time and full-time students. The graduate students proposal would be "university-sector financing taking the place of graduate fellowships, MRC and NRC grants, scholarships and bursaries."

The NUS statement explains the graduate funding of \$3,000 per year would not include additional income from other sources, such as teaching assistantships.

The report criticises the "tremendous regional disparity in the grant/loan proportions of student aid." For example, the report points to Alberta where a student must borrow \$3,500 before he or she can collect a grant. In Ontario, the first \$800 is loan and the rest is grant.

Likewise, in Saskatchewan, the maximum assistance available is \$1,900 per year, while in Alberta a student may receive up to \$5,000 dollars per year, the report says.

"We do not maintain that the Ontario student aid system is good, or even satisfactory," the NUS statement says. "In fact, we feel that

an \$8,000 loan ceiling is too high."

NUS calls for the federal government to "ensure that all provinces have at least as good a 'package' of financial assistance as Ontario," even though assistance is a provincial responsibility.

The report says that the guaranteed student income plan is not extravagant, but it is "clear that this figure is not too far from the poverty line." It claims the figure is somewhat arbitrary, but adds: "it is not unreasonable to expect students to live at or below this level."

Stating that "the federal government supplies over one-half of the total costs of post-secondary education," the NUS report calls for the national student body to analyse the role of the federal government in education, covering such points as whether the federal government should be making direct grants to provinces, institutions or students.

"A strong federal presence in education is necessary," the report contends.

However, the report does not agree with the current federal policy of taking money from the rich provinces and sending it to poorer ones.

"The amount of funds supplied to each province, on a per capita basis, should be increased to the amount given to the wealthiest provinces," the NUS report said.

The statement said it based its proposals on the idea that there "must be no financial or social barriers to the entry into post-secondary education," and that every student as well as any other member of society "has the right to an adequate standard of living."

The policy statement was carried a step further over the weekend as NUS passed a resolution calling for an annual tax deduction for students of up to \$100 for books and study materials.

Origins of conflict

by Judith Levy

Until recently, the Palestinian refugee problem was only one of the issues in the general national-geopolitical conflict between Israel and the Arab states. Understood as a refugee problem like many others resulting from Asian and European wars in the 20th century, there was hope

for a solution through repatriation, compensation or resettlement. Since 1967, however, the conflict has been redefined as a just war of national liberation waged by a dispossessed people against a colonialist oppressor. In these terms, a 'just solution' demands the obliteration of

the State of Israel. Let us examine the questions of historical rights and legitimacy.

Palestine was not to be found on any map of the world until liberated from Ottoman control by the Allies under General Allenby during World War I. After the Roman destruction of Jerusalem in the second century, Palestine effectively ceased to exist. It was only recreated in 1917 for the purpose of establishing a Jewish national homeland as set out in the Balfour Declaration and subsequently incorporated into the League of Nations Mandate at the Paris Peace Conference of 1919, the very same conference which created Iraq, Lebanon, Saudi Arabia, and Syria (to mention only the continental Arab states).

In Article 3 of the Paris agreement, Emir Faisal acknowledges the rights of the Jewish people to both sides of the Jordan according to the Balfour Declaration. There is no mention therein of deprivation of land to Arabs. In this impoverished, disease-ridden area, 70% of the land transferred by the League of Nations to the British under the Mandate was crown land inherited from the Ottoman Empire, while the remaining 30% of barren hill and swampland was bought through the Jewish National Fund from absentee landowners. For example the Valley of Jezreal swampland which had been given by the Turks to a wealthy Lebanese, was bought by the J. N.F. for 500,000 pounds sterling.

In 1920, Ibn Saud, ruler of Saudi Arabia, conquered Hedjaz driving out its people. When he marched on the British Protectorate of Iraq, the British, wanting to avoid a patricidal conflict severed the east bank of the Jordan and created in 1922 the Emirate of Transjordan. Without the approval of the League of Nations, the Hashemite Kingdom of Ibn Hussein, Sherrif of Mecca, was thus established depriving the Jewish people of four fifths of the territory designated as their homeland under the Balfour Declaration.

While more than honouring promises made to the Arab countries, Britain found it useful to foster Pan Arabism as a means of furthering her own imperialistic designs. The dream of an Arab Empire, buried for four hundred years under despotic Ottoman rule, was revived; though of course Britain took care to emplant in the minds of Arab nationalists the idea that their chief obstacle was the Jewish people. By the mid 1920's Arab leaders had already concluded that there was no room for a Jewish state in the middle of a Pan Arab empire, and the attacks on Jewish settlements began, such as the massacres of 1929 and 1936.

(In later years while undemocratic regimes focused their peoples' frustrations and anger upon Israel so as to distract them from any positive political action, leftist radicals hoped that the energy generated by an Arab-

Israeli conflict would be the catalyst for much needed social and political revolution).

In 1947, following the recommendation of UNSCOP, the United Nations settled on a partition plan providing for a Palestinian Arab state, a Jewish state, and the internationalization of Jerusalem. The Jewish territory measured 6,000 square miles, or 1/2 of 1% of the Arab territory of 1,200,000 square miles. Arab rejection of the plan brought about the 1948 War of Independence with its consequent refugee problem. After the 1948 war Israel had 8,000 square miles while Transjordan occupied the West Bank and East Jerusalem, and Egypt held the Gaza Strip. Between 1948 and 1967, while under Egyptian and Jordanian rule, the refugees did not claim to have been robbed of their homeland. Yet, contrary to UN Resolution 242 on the inadmissibility of acquisition of territory by war, Egypt and Jordan had occupied the West Bank and Gaza by dint of conquest.

Concerning the question of historical rights to the land, two facts must be remembered. First, there was no Arab nation as such before the birth of Mohammed in 570 AD and Omar Kaliph's conquest in 640 AD marks the first Arab presence in Palestine. Jews on the contrary, had been in the Middle East for eighteen centuries prior to that date. Secondly, until the 20th century Palestine was a land of emigration for the Arabs. According to the 1898 US Consulate census there were 180,000 persons on both sides of the Jordan of which 40,000 Jews were located in the area now known as Israel. Assuming a balanced distribution of the remainder of the population there would have been 47,000 Arabs in that region. Thanks to Zionist development the Arab population increased to 500,000 (over ten times) in a quarter century. Between 1922 and 1947 the Arab population in Israel more than doubled to 1,250,000 while Egypt marked a natural 25% increase in population and Jordan, closed to Jewish development, remained static.

Whether they left on the urging of Arab nations who promised a quick return once the Jews had been driven into the sea, or whether they left for fear of Israeli reprisals, the ease with which the Palestinians decamped in 1948 suggests that for them the move was from one part of Palestine to another. Could the 150,000 Kurds dispossessed by the Syrian Arab Belt Plan be considered refugees? In any case, although little Israel was capable of absorbing the 600,000 Jews driven out of Arab countries, and of repatriating some 50,000 Arab refugees, the Arabs insisted on keeping their brothers in refugee camps. While Canada, the United States, and Britain each individually gave \$30,000,000 or more in aid to the UNWRA camps, the 19 oil-rich Arab nations combined gave only \$23,000,000 between 1951 and 1971. Now we are faced with the specter of the Palestinian refugee, financed by the West and armed by Russia, perpetrating terror on the world.

To understand terrorism, one must distinguish between terrorism as practised on a global scale and so-called terrorism such as in Ireland, Vietnam, Cuba, and Israel. The latter is based on the mass uprising of the people themselves in their struggle for liberation within their territory, during which terror is sometimes used as a weapon. The former, however, appears to be but a substitute for a true military uprising of a people seeking national liberation. For all the hijacked planes, letter bombs, and blackmail abroad, there was not a single incident of sabotage within either the West Bank or Gaza during the recent Yom Kippur war.

No nation in the world existed primordially, each is the result of a historical process. Both Palestinian and Israeli peoples have the right to self-determination, and Israel affirms the legitimate rights of the Palestinians. However, as long as the Arab idea of peace is predicated upon the destruction of Israel, the Jewish people must continue the struggle for survival.

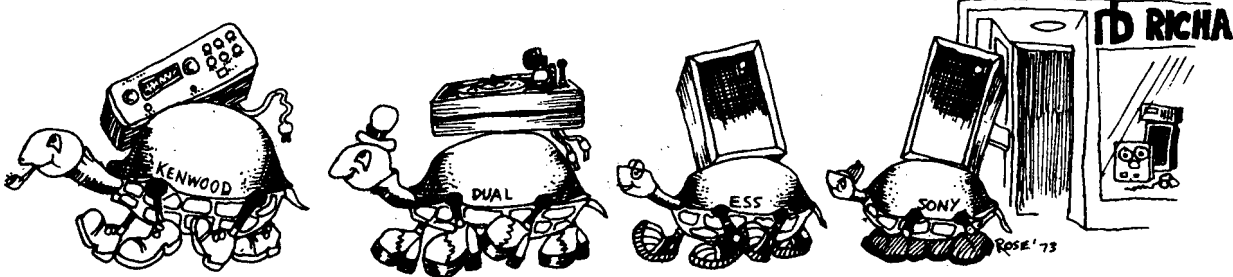
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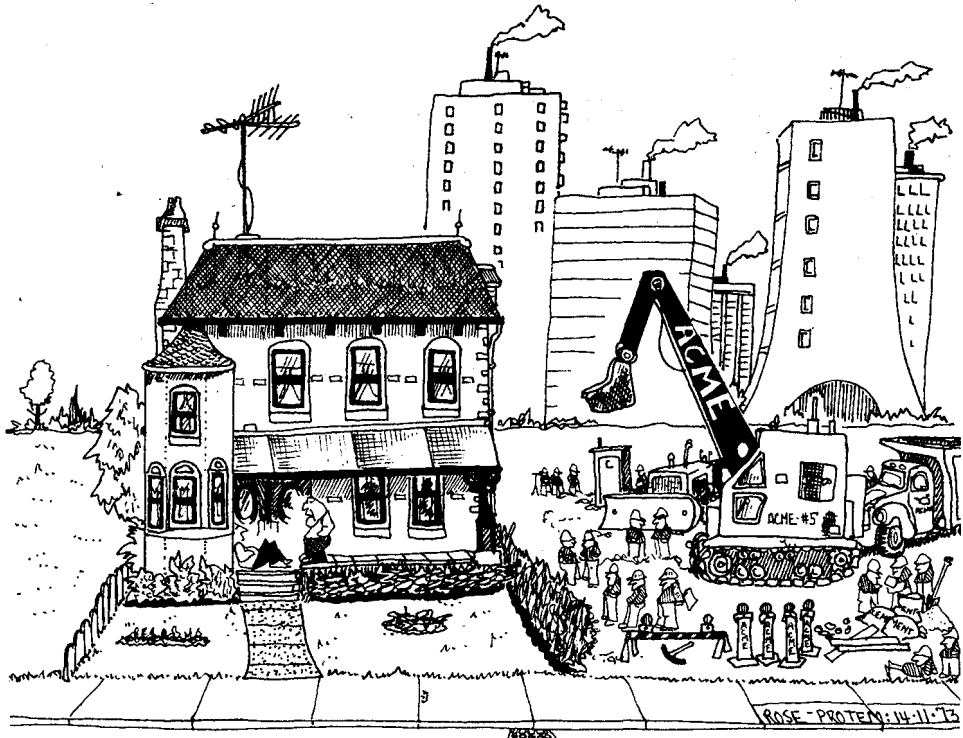
High Rise

An issue which has been wide-spread in papers and on the news a good deal recently concerns the relative merits on highrise apartments. Not long ago high-rise buildings were heralded as the great white solution to the housing problem, particularly in regards to a city like Toronto which is rapidly expanding in size if not in quality. As it seems, this institution has followed the path of many recent North American ideas, mainly it has been carried to an extreme. Ten years ago the high-rise apartment was a rarity, suddenly they have grown like weeds throughout the city.

When these buildings were proclaimed THE answer few individuals realized the effect of alienation that this form of dwelling perpetrated. Suddenly everyone is realizing that this answer solves perhaps some problems but institutes others which are actually far worse. This plastic environment is bad enough for adults but what sort of effect will it have on children who know nothing else?

Aesthetically a single high-rise may look fairly attractive but when grouped with ten or twenty other carbon copies the result is a hideous eye-sore. (Many 'adult' buildings create the most incredibly distorted environment, no animals allowed, no children allowed, in short, a major portion of life is totally deleted.) These dwellings are impersonal, sterile and pretentious and it seems that the curbing which certain members of government are attempting to impose on their construction is justified. True, much of the problem stems from the financial situation but man must find a more human solution to this problem and others of the same nature.

Stephen Barrick



"Do you ever get the feeling we're being watched?"

Is anybody there?

There are approximately one thousand, two hundred students attending Glendon College. Of these about twenty-five are regular contributors to PRO TEM. Yet almost all students read PRO TEM, or at least pick it up every week. However, an even more discouraging prospect shows in the 'Letters to the Editor's' column. It is at this moment non-existent, as we have received an average of half a letter a week.

We wonder what could cause this situation. Could it be that one thousand, one hundred and fifty students agree with us in everything we say or other people say? It is highly unlikely that this is true, and indeed we hope it is not. Thus, assuming that some few souls out there are thinking about what we write, we must conclude that either we are not printing anything worth discussing, or that students are too lazy or too apathetic, or worse, too afraid, to express their opinions in public whether in the form of a letter or an article.

If the former is the case, then it is your responsibility to tell us that. An unresponsive public is an overpowering obstacle to competent writing. If we are printing trash, then tell us we are printing trash. Some constructive criticism would benefit everyone concerned. However, if it is not constructive criticism, do not waste our time.

The latter alternative, the lazy, apathetic, or scared student presents us with an even greater problem. Our only solution to the first two is a blind faith in the spirit of Glendon students, and the observation that, if you are lazy or apathetic, you should be asking yourself what you are accomplishing here. To the frightened student we can only say that, right or wrong, your opinions should be presented. The worst (or in our opinion best) result will be someone disagreeing with you.

As we have stated, we will print all signed articles and letters, subject only to space. So please, Glendon, tell us what, or if, you THINK!

I'M ALARMED!

Dear Sirs;

I was both shocked and alarmed by the recent articles that you allowed to be printed in your newspaper concerning the Middle East situation. Surely as scholars at the university level and editors of a weekly newspaper you must be aware of the impossibility of presenting even the barest of backgrounds to a problem as complex as the Middle East situation in two articles, the longest of which was no more than one thousand words.

I was further appalled by the very tone of the articles; fact was replaced by propaganda and reason by emotion. No one with half a heart can deny that the Palestinian Arab has suffered

but neither can the same man deny the plight of the Jew over two thousand years. I am not prepared to judge the amount of suffering of a nation on such slim facts, if indeed on any. Just as the bitterness of the Palestinian Arab in the refugee camp calls out to Mr. Nikiforuk for vengeance so too do the souls of the Jews of Auschwitz cry out to me for justice.

Mr. Nikiforuk does a great disservice to his cause by the publication of such one-sided and obviously slanted condensed histories. It is just such emotional tirades, from both sides, which have fueled the fires of hatred in the Middle East for the past quarter century.

Michael Shain

What is the character of Glendon?

by Danie'le Fannader

Yes, what is really special about Glendon? One will say that it has the opportunities for a Francophone to study English at the same time as he can take courses given in French. The first part is correct. But what about the second part? Is there really an opportunity for a Francophone to study his MAJOR and minor subjects in his mother-tongue? Not at all. Yet the opportunity exists for an Anglophone. An Anglophone can learn French and also follow his courses in English.

Again it is not because Glendon has "few" teachers who give French lectures and accept French essays that means that a Francophone would be able to take his studies in French. As far as I know, in order to get one's degree one needs 20 credits and it is not with: "Greek Philosophy", "Nationalism" and "Alienation and Revolt in French expression culture" - as Glendon advertises on CJBC - that you will graduate.

I do not want to say that as a Francophone I would like to take all my 20 credits in French, but why not 10? Like many other Francophones, I am really fed up with doing all my research in English and very often I feel exhausted writing all my essays in English. That does not mean that a Francophone does not enjoy reading a novel or a play in English. However there is a big difference between reading for pleasure and reading for research. Most people do not tire after reading for an hour, but reading for five hours, especially in a language other than your native tongue, is quite demanding. One really reaches the point where he wishes he could do his reading and writing in French.

I can't believe that a Francophone comes to Glendon to study French, or if he does he is really taking the easy way out. Most of the time, if a Francophone comes to Glendon, it is to study English and another subject such as political science, psychology, philosophy, sociology, economics or history. If the only purpose of Glendon is to provide a B. A. in French or English, then that can be done anywhere in Canada. Till the moment when Glendon

can offer half of its courses in every discipline, it should not call itself a bilingual college. Having one or two French-speaking (sometimes none) in each department does not allow one to claim that Glendon is bilingual. I can give the example of the Philosophy Department of the Main campus - whose function is not to be bilingual - where you can find three teachers who speak perfect French.

So if Glendon's idea of bilingualism is to send the residences' fees and bills in two languages, I would say no; that is not bilingualism. This is not really confronting the real problem. I hope that emphasis on bilingualism in the past five years will cause people to find more far reaching solutions. The present solution reminds one of a child's answer. One day when I was teaching I was talking about bilingualism in Canada, and the child answered: Canada is bilingual, because on trains there are signs such as, "don't smoke" and "défense de fumer" or "washrooms" and "toilettes". Well I do hope Glendon does not put itself at this level, French can be "sometimes" more literary than that!

Glendon ought to do something if it wants to keep its special character and especially if it wants to keep and to get more Francophone students. I know already that the Francophone are in the minority, and that will make it very hard for Glendon's budget to get more French-speaking teachers. My knowledge in economics is very limited, but as far as I can remember, in order to start an enterprise, don't you have to expect to lose money in the beginning in order to get it back later on? So why not start by getting some French-speaking teachers and then perhaps you will get more Francophone students. Maybe even Anglophones, who are studying French, would take some of these courses?

So the time should be near at hand, when a Francophone will be able to choose his courses without having to plough through the Catalogue looking for the few courses given in his language, but rather, choosing those courses which appeal to him.

p r o f i l e

Paul Thompson & Canadian theatre

Canadian theatre is yet a Northern Wilderness with small settlements scattered here and there. Its beauty is the beauty of long Summer suns and Winter moons looking down over the silence of looking lakes and rivers--the beauty of solitary disassociation to which we tend to be only passively attracted. It is a wilderness rich with game, but dark like the unappeasable, and offering scarce immediate reward to anyone, but drunken hunters.

It retains this peculiar attraction because few other than natives venture in alone, and then only too cautiously, hugging the outer perimeters. And those who do plunge into its depths are mere sportsmen--those drunken hunters; they come in large parties of fifth Canadians and Americans. They come by plane, either a beaver or a chipmunk. When they arrive at their designated lake, swinging down from the sky, skimming over the treetops, over the silent water, they arrive with a whirl of engines and swirl of ripples as they touch down on a fleeing runway. Everything is prepared for them. They soon fill their quota and, after a brief word about next season, are off, back to the coast, back to display their bounty, taking civilisation with them and leaving a well built but empty log cabin behind.

But recently around the edges of Canadian Theatre, prepared to deprive it of its disassociation with everything including itself, there has arisen the lone figure. He is usually not a native. Nor is he a trapper--knowing only the region narrowly defined by his trapline; whose life is difficult, but pays, though it is routine, for his traps catch the same richly coated creatures every year.

But the lone figure has no trapline. Nor has he any map or compass, plane or gun, or even field glasses. In fact, his equipment is without explicit form. It is implicitly defined. For survival he relies solely on his five senses plus one: an inborn compass telling him when he lingers too long in one place and when he is walking in circles.

And so we begin to sketch the brave explorer. But an explorer is not merely a pathfinder as western history would have us believe. For every region he discovers, he assimilates its minutest details, not arbitrarily, but with a view to form and theme, to the grasping of its innermost secrets.

In Canadian theatre there are a handful of such explorers. They are venturing out discovering and mapping the laughing and the weeping regions of Canadian drama hitherto unknown: experimenting, failing, improving; attempting to earn for it the authority necessary for its existence.

Paul Thompson's life and weather beaten appearance prove him a strong member of this 'brand of men'.

He could be called the complete theatre man; for he is an actor, director, stage designer, script writer and translator. He has learned his art and sought his basic form through apprenticeship on some of the most innovative stages of France.

Born in Prince Edward Island, he first became interested in theatre when, having received his BA in French from Western he went to Paris, and for no other reason than, "...We thought all the answers were in Europe". The tremendous assortment of theatres and shows in Paris tickled his theatrical fancy and inspired within him an enthusiasm which has never waned.

After a year in Paris, he returned to Canada, worked towards his MA, and then went back to France. "I wrote Planchon (Roger Planchon the Brechtian theatre specialist) and ask-

ed him if I could join his company. He consented and so I went to Lyons and sat at his feet for a year as a stagiaire." Paul Thompson was lucky, what with Planchon, who had been transforming some Moliere plays into Brechtian counterparts, now turning his attention to such English plays as Shakespeare's Henry IV, and O'Casey's 'Purple Dust', Thompson's excellent knowledge of French was wonderful to rely upon.

When asked what he had learned from Planchon, he gave this rather surprising answer: "Nothing. What I mean is, I discovered, through keeping my eyes and ears open, what I myself wanted to do with theatre arts... Because I did so much translating, I realized that beyond all those beautiful lines, Shakespeare actually meant something. The important thing was to translate the ideas, and, for Planchon, to put them into a form which his audience would most readily understand." What is interesting is the problem which this would have presented to Planchon; that is for a director to communicate characters and ideas capable of being reflexively recognizable to the audience, he must possess not only a complete grasp of every aspect of the play, but also a feeling for the social and historical pulse of that audience and to assure that beneath the colourful facade of characters, themes and plots, this quiet rhythm begins to reverberate throughout the theatre with compelling momentum. Otherwise such an undertaking as earlier described would be doomed to failure. But it did not fail and Planchon gained a reputation as somewhat of a revolutionist while Paul Thompson gained insight into the more sensitive ways of the Explorer.

Thus Paul Thompson had the opportunity to take part in some of the most radical and vibrant theatre in Europe at that time. It was within this framework that he first formulated serious ideas and conceptions of the dramatic arts and techniques, for, as was implied earlier, he had been exposed to very little elsewhere. Its influence was, therefore, that much

more encompassing.

After a year in France he began to assume a certain authority all his own which, couched within a growing confidence in his talents and ideas, forced him to leave and return to Canada. "I left France because I wasn't French and therefore could only do what I really wanted to do in Canada. I could, though, have stayed for years." At the time of his departure he was assistant director to Planchon in the Theatre de la Cite's production of Brecht's 'Mother Courage' in Toulon.

Within every serious explorer there lies innate a sound determination, patience, and sense of purpose; but most of all a love for the mystical relationships of man to situations, tragic and comic, and whatever lies in between. The explorer is thus attracted to unmapped wildernesses and unschooled civilizations. And so Paul Thompson remains in Canada despite the fact that though his productions have been widely praised and are indeed excellent, they have had, in general, disappointing turn outs. Throughout the run of 'Farm Show', TPM's most enthusiastically acclaimed production, their audience totalled only enough to fill the St. Lawrence Centre twice. "Canadians are very slow in coming around. They seem to be more interested in what's going on across the fence. This is why they lose so many of their best artists. Actors, directors, writers, become too impatient with the Canadian rhythm of acceptance.

"When I went to Sault-Saint Marie, I had all these grand ideas of exposing them to Brecht. Heck, I was a loser from the word go. I mean they had just made a great hit with 'The Boyfriend'. Mind you, the company was very good and we produced some very good theatre. But the audience wasn't willing. The board of governors was composed of doctors and lawyers, and they had their ideas about what theatre should be like and I had mine. It was as simple as that.

"I left and went to the instant Theatre in Montreal. There I directed

and again did alot of translating--Quebec theatre is altogether different from what is happening in Ontario. It's not a question of quality. It's very hard to explain."

Stratford then offered him a job as assistant to Jean Gascon. There he was paid relatively well and for two years lived off the fat of the land. He found Stratford a Disneyland, not a Canadian theatre, but a facsimile of the Royal Shakespearean Company as it was perhaps twenty years ago. He saw it as a company offering little to the nation, nothing to its theatre, just wasting space.

"The problem is actors in Canada have not had the chance to look around them. Most actors live in an aesthetic world with Stratford as the ideal. This exactly what we are trying to get away from at Passe Muraille. We want to develop actors who are capable of giving textured and real performances. Here the actors come into direct contact with Canadians and varying communities. We go out to the people and only return when we feel we have assimilated every aspect of that community. It's like osmosis. By this method, we really achieve one of our essential goals which is to create a network of Canadian accents and characters."

But most of all at Passe Muraille, actors are always acting and creating. When they are not on stage, they are out pioneering various communities in Ontario and Toronto itself, or composing their own workshops. "None of this is so at Stratford", says Paul Thompson "An actor will hold a staff for an entire season but will hardly do any acting. They will tell you that they have their classes. But that's nonsense. They're meaningless. I'm still a fond supporter of the apprentice method where an actor acted all the time and for very little money. At Stratford that staff holder gets \$140 a week. So you can see what a coveted position it is. But it won't give him much experience."

In 1970, Paul Thompson took over TPM. Essentially a co-operative involving actors, directors and technicians, its annual budget is around \$30,000, and almost all its productions are Canadian and original. Though its methods are not altogether new, its application of them is unique. All their productions bespeak this.

Paul Thompson and TPM have together developed a company of an exceptionally versatile and professional character. Through their numerous ventures they have acquired prodigious empathetic abilities which have resulted in generally strong and highly entertaining productions. Nevertheless, its audience is small and confined to a narrow theatre clientele of university students and a few loyal patrons. "My goal is to give Passe Muraille a wider appeal", says Thompson. "I would like to see it have a wider spectrum of the audience. But since the people don't come to us, we go to the people."

This must be done no matter how good the theatre. As Garcia Lorca, Spanish poet, playwright and singer of ballads once wrote:

The theatre must impose itself on the public, not the public on the theatre. To do this, authors and actors must, whatever the cost, again assume great authority, because the theatre-going public is like a school child; it reveres the stern, severe teacher who demands justice and sees justice done; and puts pins on the chairs of the timid and flattering ones who neither teach themselves nor allow anyone else to teach. The public can be taught--I say public, of course, not people--it can be taught.

Authority implies knowledge, understanding and bravery, which for the theatre means active empathy. Authority implies the discoverer. This is becoming more and more the texture of Paul Thompson and his company.



It is well known that TPM was offered \$30,000 to tour New York State with Farm Show, but, instead, chose to tour Ontario where there was little chance of their making half that much. Their choice was not a matter of excessive pride and patriotism, but simply the realization that in developing a Canadian theatre, the audience plays the leading role, and, therefore, Canada must always come first.

Their tour of Farm Show was a complete success. In many areas they attracted almost the entire community. In Toronto, if they fill eighty percent of their small theatre at 11 Trinity Square, they have had a good turn out. Paul Thompson likes to think it not the fault of the critics. Their generally nauseating clichés he does not seem to find irritating, quite the contrary, he feels that without their enthusiasm theatre in Toronto would be about a year behind. But he does suggest that the lack of authority in Canadian theatre may be partially attributed to the lack of a national forum exclusively for theatre which has thus hampered any chances of a united effort to construct a well defined theatre tradition. So, in a sense, the problem points to something beyond art, to organization. A country such as Canada contains the problem, constantly made more evident, of its extraordinary immensity and multi-farious cultures. And as a result, no matter to what great extent its theatre admits of exciting innovations, the authority they demand to touch every corner of the country is made so much more difficult to assume.

There are then two apparent paths open to Canadian theatre: either it must resign itself to exclusively regional styles (and indeed it would become frightfully 'regional'), or it must strive to develop a national character. To be satisfied with the former, as Canadian theatre now is, is to be satisfied with sporadic attempts at revival in this place or that which, to be sure, will bear promising symptoms of strength. However, they will serve merely as a sort of reassurance to all concerned that indeed Canada has a theatre, and a lively one at that. But this is a fanciful attitude.

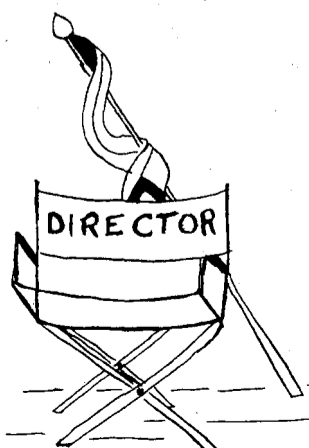
The serious realize that from and theme in theatre must strive to reach a wide national spectrum. They know deep down that a country, with still a mosaic personality and general lack of historical roots, which does not strive passionately to support this struggle is either dying or already dead.

Time and time again we have been confronted with these arguments. We wonder about their validity because we are proud of our individual communities and cultures, the essences of which we may very well be reluctant to transcend; and we state quite convincingly that the strength of a national theatre is embedded in the individuality of its regions. However, if these regions as a whole have pretensions to nationhood, they must together act upon the discovery of common bonds not self-evident. This must be done to create a higher form of authority, one which bears an encompassing and adhesive nature.

But if regionalism remains the exclusive character of our theatre then it is of no use to anyone, neither the country, nor its people.

--The discoverer, oblivious of frontiers, must rise above the trapper and hunter.

--William Marsden



Waves

by Ruth Cawker

Talking about a single copy of a young magazine is a slippery business. There's no being sure the issue in hand will represent past or future issues.

The case of York's literary magazine, Waves, volume 2, number 1, is no exception. Opening with Kenneth Sherman's confused harangue on modern Canadian poets versus the Canada Council, the magazine starts off on a shaky if not ludicrously bad foot. Other articles deal with the problem of Ontario's literary chauvinism and the quality of poetry published in "SaturdayNight". There is a long and lively interview with Eugene Tellez, Associate Professor of visual arts at York, punctuated by photographs of four of the artist's etchings.

Unlike the other two articles, the Tellez interview explodes with outlandish anecdotes and opinions on art and education and technological society at large. And unlike Sherman's belligerently male ravings, Tellez' enthusiasm engages the reader, expressing a positive plea for a re-invention of life by the creation of "new needs, new desires, better ones!"

The poems and short stories demonstrate the same unevenness as the critical prose. Concrete poetry ranges from an elaborate Birney concoction, published in his book "What's So Big About Green", to a visually clever if mindless contribution called "Helicopter". The other poetry represents trends too diverse to discuss fairly in a short space, but for the most part, tends disappointingly towards facile techniques and sentimental messages. Sherman's poem "A Child's Poem", far as it is from being a great poem, almost redeems his prose contributions. Poets Horton and especially Henderson have submitted work that is as provocative as it is stylistically fine.

My main concern with Waves is that out of thirty contributors, only seven or so have had any connection with York. Bernice Lever, a graduate student on the main campus, has written PROTEM asking for students to submit poems, stories, articles, and art work or photographs for Waves' Winter issue. These should be sent, with a short description of yourself and a stamped, self-addressed envelope to WAVES, Room 141, Petrie Science Bldg., York University, 4700 Kelle Street, Downsview, Ontario, M3J 1P3. The magazine is offering students a \$25 award for an outstanding short story or essay, to be submitted before April 1, 1974.



Who is Edgar Bottle?

by Eleanor Bates

Who "is" Edgar Bottle? Is he, Prime Minister of the Moon, a trainer of Armadillos!!!! Bob Wallace's English 253 class attempted to answer this and other exciting questions during the performance of 'Who is Edgar Bottle and other plays' on Wednesday November 7th and Thursday November 8th in the Pipe Room.

This play was of a different nature than the previous 253 productions this term. This production was a series of encounters in movement and speech in my opinion designed to show the meaninglessness of life. The encounters involved questions and responses as we see day to day, questions which cannot be answered and answers which simply lead to more questions. The movements were often simultaneous again to me showing a monotony of living, a desire in people to be the same yet to be individuals also.

Also the idea that man is alone was a strong feeling I got from the presentation. There was interaction with people yet there was no communication between them.

The students who took part did a good job with this play. There was a demand on them to respond at the right time to each other both in action and in words although they sometimes had trouble with the actions they were generally very good, their word cues to each other were excellent.

The cast was composed of Jeff Abrahams, Ted Dobson, Cathy Heberle, Mary Hicks, Paul M'ulloch, Pat Rockman and Mary-Lou Stogre.

In this production good use was also made with lighting and music which should also be noted as that plays a great part which is sometimes forgotten by the audience.

Next Week: The Firebugs!

Fifty-some people were present to see the production in the ODH of "The Creation of the World and The Fall of Man". The general sentiment at the close of the performance was that the cast had given a very solid presentation. Exceptionally notable was Norah Cotter's Lucifer and her portrayal of the cunning serpent. They gave great physical movement to the roles, which plainly emphasized the Devil's constant plotting and attempts to obtain revenge.

It was no doubt an extreme challenge to the actors that this play was to be delivered in Middle English; however, everyone seemed to conquer the tongue and deliver their lines smoothly. Glenn Gaynor's lines were the clearest, and easiest to understand. This "Deus", I found, was the correct mixture of rath, lordliness and fatherly love. In this play, God is the paternal figure and his children, Adam and Eve, were aptly innocent before their fall. Both Dyan Elliot and Chris Connors gave a new dimension to their characters after they ate the forbidden fruit. This effectively showed the change in their state, caused by their disobedience.

The only disappointment in the play was that certain people who, here and elsewhere, have demonstrated their acting ability, were confined to smaller roles. Peter Russell has a very captivating manner of presentation and I find him especially strong in comic roles. However, in this play he more than did justice to a serious part as one of Lucifer's companion angels and delighted the audience with his ragings against the prospect of eternal existence in Hell. Allen Peron, in a similar role, looked exceptionally demonic, and gave proof of no small talent.

As to the two "Angelus Bonum", Jane Martin and Bob Sherman, we must also give due praise for a fine performance. There was honestly no serious fault to find with anyone's acting, in my opinion, and despite some understandable seriousness, the play was technically and creatively very good.

The final and the most credit, I feel, must be given to Director Barb Parfitt for undertaking such an immense task, and concluding it so superbly. I'm sure her greatest thanks would be the fulfillment of the statement which appeared in the programme: that "The Creation of the World and the Fall of Man" would "result in a tradition of Medieval Productions at Glendon".

Mystery plays

by Cindy Randall

From every glint of the serpent's diabolical eye to every ringing command from the throne of God, Monday evening's performance of two Mystery Plays was captivating and ample proof of the high calibre of those involved in its production.

STUDENTS ETUDIANTS

HONORARIAMS ARE AVAILABLE FOR STUDENTS INTERESTED IN DOING RESEARCH WORK FOR THE STUDENT UNION.

FOR COMPLETE INFORMATION CONTACT
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AT THE STUDENT UNION OFFICES
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ATTENTION

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Le Misanthrope

par France Manville

Lorsque je suis entrée au St-Lawrence Centre j'avais presque peur de voir ce qu'on avait fait de Molière. Il me semblait que ce grand classique, habillé en moderne, 300 ans après sa création, ne pouvait être qu'un désastre. Bien que l'on connaisse les talents merveilleux du metteur en scène Albert Millaire, il est un peu difficile d'accepter une adaptation du Misanthrope. Pensez-y, le Misanthrope, en 1966, à la cour de Charles de Gaulle!

Malgré tous mes préjugés j'ai été agréablement surprise de constater le chef-d'oeuvre de Tony Harrison, parce que après tout, il n'y a plus que l'histoire qui soit de Molière. Dans sa traduction, et son adaptation, Harrison a conservé les rimes mais a dû oublier les alexandrins. L'effet est superbe. On retrouve sur scène des idées qui ont pris naissance au XVIIème siècle mais qui sont demeurées très modernes. N'y a-t-il pas encore et même plus de misanthropes qu'il y en avait il y a trois siècles!

Harrison a vraiment su rétablir Molière en plein coeur d'une ère moderne. Il ne l'a pas détruit, il l'a fait revivre, plus beau et plus drôle qu'avant. Il se permet même de faire de l'humour par la bouche des personnages lorsque Alceste dit: "Finish with mankind" et que Philinthe lui répond: "Spare us from Molière's quotations!" Le choix des termes est très adéquat et transmet étonnamment bien l'humour que Molière voulait dans ses pièces. Harrison emploie des mots très "à la mode", des mots qui "font bien" dans le grand monde: compromise, well-shaped, sex, blasé, and bored, IQ, bubs, play, polo, darling, etc. . . . Bref, le texte anglais est très bien traduit et conserve la richesse de l'original.

Le jeu des comédiens ne déçoit pas de ce qu'on s'attend de la part de professionnels. Chacun est dans son rôle du début à la fin et sait même jouer lorsqu'il est seul dans un coin à ne rien faire, pendant qu'un autre prononce de grands discours.

L'assistance est accueillie par un air de jazz qui se poursuit assez longtemps pendant la pièce. Juste après le solo de trompette, Alceste (Neil Dianard) fait son entrée. Il est nerveux et tourne en rond. Dianard fait très bien passer le personnage tendu et égocentrique d'Alceste. Il bouge beaucoup ce qui rend bien l'exaspération du personnage principal. Alceste est le misanthrope: il déteste la société et la race humaine en général. Son regard traduit continuellement la haine qu'il ressent envers l'homme. Philinthe (James B. Douglas), meilleur ami d'Alceste, est aussi à la hauteur de la situation. Il est calme, humoristique et semble toujours se moquer d'Alceste. C'est le genre très diplomate qui trouve son copain stupide mais l'aime beaucoup quand même. Douglas semble chez-lui sur scène: il est très détendu; s'assoit en indien sur les tabourets, siffle, fait l'indifférent, ne s'occupe pas trop des autres. Il exprime la plupart de ses impressions à l'aide de son visage. Tout ce qu'il pense n'a pas besoin d'être traduit en paroles mais est dans son regard. Basque (Jacques Paulin) est un poète raté qui a composé "Hope", son premier poème. Il se fait un honneur de la déclamer à Alceste. Celui-ci dédaigne malheureusement le travail de l'écrivain mais est quand même assez diplomate pour lui dire que son poème est "well-shaped" et que "you've got to know which line to look at," ce qui est évidemment la meilleure façon de s'en sortir

sans toutefois blesser l'auteur. Alceste écrit aussi des poèmes, il ne les montre cependant à personne. Paulin est très corpulent et fait plutôt drôle en poète. Il sait cependant bien présenter son personnage comique et rendre Basque plus saoul à chaque minute.

Oronte (Robert Benson) et Acaste (Kenneth Wickes) sont les deux gigolos de la pièce. Acaste est du genre Don Juan, très efféminé et vêtu d'un toxédo de velours orange. Acaste est le "petit marquis" comme le dit si bien Célimène. Il est très drôle. Rouspetteur et dédaigneux de nature il s'imagine supérieur à tous ceux qui l'entourent. Il est un comédien de première classe et serait formidable en "bourgeois gentilhomme." Les autres personnages masculins son Clitandre (Ron Hastings), le serviteur d'Alceste, le secrétaire de l'Académie française (Sean McCann) qui fait très académicien avec son lorgnon et son habit foncé. Finalement, il y a Dubois (Lubomir Mykytiuk) qui fait son apparition vers la fin de la pièce. Il entre chargé

d'à peu près 10 valises (les mêmes que celles des hôtes d'Air Canada).

Les personnages féminins son Célimène (Denise Ferguson), Eliante (Marilyn Lightstone) et Arsinoé (Jennifer Phipps). Célimène est tout simplement merveilleuse. Elle a de énormes yeux qu'à eux seuls pourraient faire passer tout le personnage. Dans le Misanthrope, Molière cache très maladroitement ses sentiments envers la gent féminine. Célimène est une poupée qui veut tous les hommes: elle ne vit qu'en fonction d'eux. Elle est très femme du monde et Harrison lui a prêté des expressions qui représentent très bien son personnage de femme qui suit tous les mouvements à la mode: "I'm fed up, honours or sex..." Eliante est plus calme. Elle est très classique et raisonnée. Elle se déplace sur scène comme si elle était dans son salon. Quant à Arsinoé, c'est la putain qui affiche une attitude de puritaine. Elle est vêtue du noir et sous un boléro qui lui couvre presque le menton elle cache un décolleté plus que profond. A son entrée sur scène Jennifer Phipps est très maladroite mais son jeu s'améliore à mesure que ses apparitions se font plus nombreuses.

Albert Millaire a fait un très bon travail en tant que metteur en scène. Les déplacements son calculés et un personnage seul sur scène occupe aussi bien tout l'espace que sept personnages. Lorsqu'Alceste est seul sur scène il bouge beaucoup et occupe tout l'espace. Quand plusieurs comédiens sont sur scène ils ne bougent pas beaucoup mais continuent à jouer de toute leur personne. Souvent un personnage se promène nerveusement et récite ses plaintes tour à tour aux autres personnages. Lorsque presque tous se retrouvent sur scène ils sont placés en demi-cercle de sorte que tout l'espace se trouve occupé.

Albert Millaire emploie des techniques qui font bien ressortir le côté moderne de Molière. Les comédiens s'assoient en indien, fument et boivent beaucoup. Même si Millaire en met beaucoup, il n'en met pas trop. Pendant la soirée Philinthe joue avec des allumettes en compagnie d'Eliante. Clitandre, Eliante et Philinthe fument de la marijuana. Célimène joue aux charades avec Acaste et Oronte. Alceste écoute de la musique avec des écouteurs.

Le salut final est vraiment extraordinaire: on revient au XVIIème siècle. Le jazz fait place à la musique classique et tous les comédiens reviennent sur scène en fai-

sant ou des révérences ou en dansant le menuet. Chaque comédien résume son personnage en 2 seconds et quelques gestes. Puis, quand tous les personnages sont sur scène, Alceste entre et regard tous les autres les uns après les autres très suspicieusement et s'assoit finalement au centre de la scène. Puis, Alceste claque des doigts et tous les personnages redeviennent eux-mêmes. La touche finale n'est qu'un exemple du bon travail d'Albert Millaire.

Le décor est très moderne. Des

tapis blancs, des tabourets recouverts de tapis, des fleurs séchées. . . tout est très XXème siècle. Il y a également des sculptures modernes faites de fleurs et de branches d'arbre séchées. Bref, le décor traduit très bien l'adaptation d'Harrison. Il y a cependant un meuble, une chaise en velours or, que, je crois, est de trop sur scène. Elle semble causer plus de problèmes que d'aide et les comédiens ne s'en servent pas vraiment. Un fauteuil plus moderne aurait mieux fait l'affaire.

Days Before Yesterday

by Larry Mohring

Sunday evening, CBC concluded the second episode in its new series produced by Cameron Graham, The Days Before Yesterday (1897-1957), an examination of 'these critical six decades in Canada's bittersweet battle for nationhood.'

Narrated by noted Canadian historian, Bruce Hutchison, the series has examined the era from Queen Victoria's Diamond Jubilee to the election of Borden ('the jewel in the crown') and the era through the 1920's to the Market crash of 1929 ('Lord Byng...Canada Welcomes You'), with characteristic conservatism. No startling theories or interpretations of any political event are suggested, rather, a glimpse of Canadian life through these years is revealed on the strength of excellent film footage and comments by Canadians contemporaneous to the events: prominent journalists, politicians, historians and relatives of our historical heroes, such as Joseph Schull, Senator Grattan O'Leary, and Arthur Meighen's son and grandson, to name but a few.

Although the series utilizes well-known phrases and clichés from our heritage, it presents a vivid portrayal of a country striving 'from colony to nation'. Through the controversial debates of our role in the

Boer War, the period of Laurier's 'sunny ways', and the troubled era of the Great War in Europe, Canada is seen growing in population and confidence, to maturity. Industrialization and the opening of the West form a backdrop to the political events as they unfold in Ottawa.

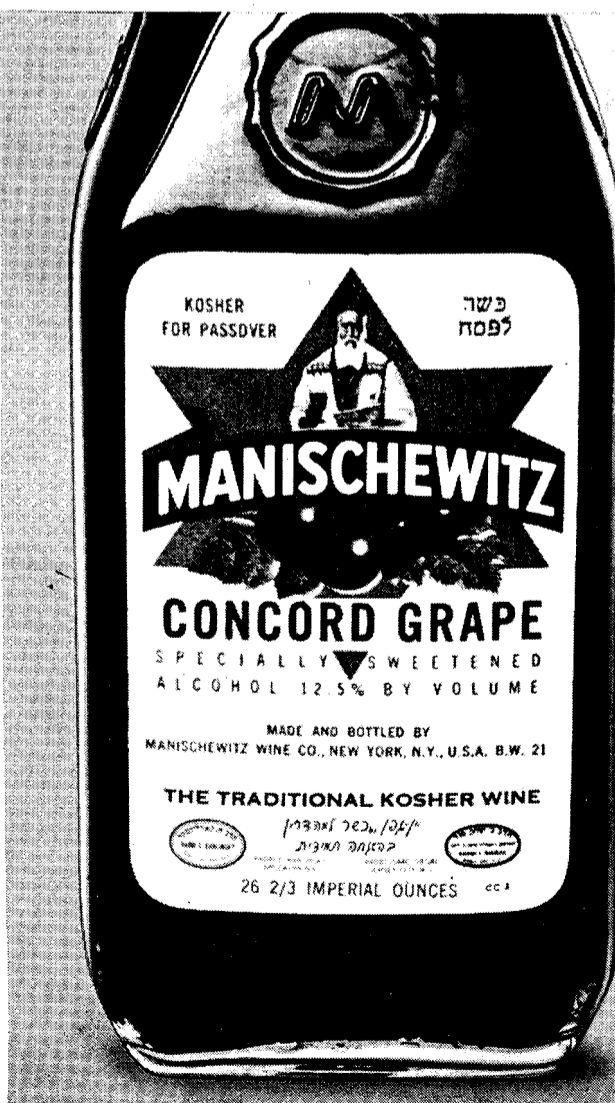
Despite the Wartime Elections Act, 'a black period in Canadian history', and conscription, the country emerges with independent status. War losses are staggering. Labour unrest is common. Much footage is devoted to opinions surrounding Winnipeg in 1919, with Lenin and the Bolsheviks in the minds of many Canadians.

The political events of the period are outlined, but interest is heightened with film glimpses of Canadian life and cultural achievements of the decade: the Group of Seven, Doctors Banting and Best, and the national pastime, prohibition.

The environment and times through which the average Canadian and our future politicians grew up, are excellently described. During the 1920's Canadians are proud, prosperous and confident: it is the spring of their lives. The year 1929 brings confusion, and a psychological blow to the young land, and Bennett proclaims to be the nation's saviour.

Next Sunday, Nov. 18, Part 3: 'The Best of Times- The Worst of Times?'

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Quacks throw away Super Saucer

by Sydney T. Duck

With only thirty seconds remaining in last Tuesday's game, Bob 'Dimmer' Dimofski intercepted a lame duck pass from the C-house Quacks' quarterback and romped seventy-five yards for the go ahead touchdown that gave the 3rd year Beavers their first Super Saucer.

The C-house Quacks went into Super Tuesday I clear underdogs. Being an expansion team, the oddsmakers did not give the Quacks a chance against the impressive Beaver scoring machine. The 3rd year Beavers had not been defeated in three years.

"Even though we haven't lost in three years and the Quacks haven't won any big games, we were wary," commented John Frankie in a post-game interview with PRO TEM reporter Frank E. Yofnaro.

"They had been learning quickly how to play in this league," added Ian Young. "In their last few games,

they were very impressive."

The Quacks showed how impressive they could be by keeping the Beavers away from the end zone, while scoring a few themselves.

However with the score 14 to 14, and the game in the last minute, the Quacks made their first and last mistake. Instead of holding onto the ball and then kicking for the single, the Quacks elected to pass. It was intercepted and runback. The Quacks thus lost.

The Beavers, the Glendon Football League champions, got good games from Greg Ellis who scored 8 points and Tome Cerepnalkovic who had 6 points along Dimofski. Pat 'Slamming' Pucknell rounded out the scoring with 6 points.

The scorers for the C-house Quacks, Chiropractic League Champions, were unavailable, as they were held incommunicado after the game.

Puckin' right

by Frank E. Yofnaro

GLENDON 6 BETHUNE 2

Laurie Munro 2 Ralph Cramdon 1
Terry Tobias 2 Johnny Carson 1
Pierre David 1
Greg Cockburn 1

Upon leaving the dressing room Tuesday, November 6th to open the season against Bethune College, the Maple Lys seemed to be in a mood of uncertainty. They did not know the calibre of their opposition (the scouting reports had been locked in Wayne Bishop's secret files which were bound for Australia aboard a Chinese Junk).

Without this important information the club was not sure how good they would have to be to beat the Big "B" College, as they're affectionately known in Saudi Arabia.

The stage was thus set for a game matched only in excitement by a Catholic Women's League Bakesale (to be held March 2nd right after 9:00 mass in the Church Hall).

After a slow moving first period which featured no scoring, the teams settled down to a hearty second period that was chuck full of monotony. Laurie Munro put the "Lys" into the lead they never relinquished early in the period with two goals, both coming off some nice passing, and both displaying the polished play around the opposition net that has become a Maples Lys trademark. These two scoring plays ended a two year scoring drill which had almost forced Munro to give up his pre-game ritual of holding a séance in which he claims he actually speaks with Martha Mitchell's great aunt (bless her soul).

Pierre David then setup Greg Cockburn, whose goal was responsible for keeping awake four of the seven fans (more than half of the crowd on hand). Pierre then streaked in on the Bethune goal to score one himself and prove what Dean Gentle's has been saying all along: "The kid's a real greaser". Pierre was unavailable for comment.

It was at this point in the match that goalie Peter O'Brien was replaced in the nets by Gary Lamb. Although not severely tested, Pete showed he has exceptional talent along with excellent reflexes and a dynamic glove hand. He's not that bad a goalie either.

Gary Lamb was beaten by Ralph Cramdon and Johnny Carson for the Bethune goals. The Bear, however, could not be faulted and throughout his playing time showed definite poise between the pipes.

Rounding out the scoring was fast moving Terry Tobias who scored his first goal on a blistering slapshot and then displayed some dippy-doodle

moves as he potted his second.

Asked afterwards if he was pleased with his performance Terry asserted: "Puckin' right, Man!" Tobias is known all over Madagascar for his original lingo. All in all he probably was pleased with his performance.

Coach Yves Gautier stated after the game that his squad would have to play much better if they hoped to win the "big one". The "big one" is tonight against Stong up at Main Campus Arctic Arena at 8:35 PM. Exerpts from the coach's pre-game speech reveal a conclusion stated in his original French Canadian accent: "Win dis won pour de Gibber."

"Puckin' right coach."

Go-nads cold

by Mallard J. Greaser

The Glendon Go-Nads, the inter-college basketball team, bounced into public view last Thursday in Proctor Fieldhouse. But before a sell-out crowd of 9, the Go-Nads were defeated 58 to 28 by Bethune.

The Go-Nads, favoured to win the intercollege championship, broke into an early 2 to 0 lead. At this point they went into a defensive shell in hopes of protecting their commanding lead.

However, Bethune broke through. With a series of fast breaks and unorthodox basketball, Bethune managed to build up a 28 to 9 half-time lead and coasted home with a 30 point full-time lead.

Bob 'Hot Dog' Kellerman, told PRO TEM's reporter on the scene, Sydney the Duck, though, that the score was no indication of the play.

"They didn't outplay us by that much," said Kellerman. "We were leading after the first minute".

"We were cold," commented Paul 'Mr. G.' Picard. "All our big-shooters, that includes me by the way, couldn't hit at all. We were putting them off the hoop or banging them off the boards."

The rookies took up the slack for the cold veterans. Al Butler led the Go-Nads as he hooped 6 points. Dave Sullivan and Michael Wilson gunned for 4 points. Also swishing for four were the Amazing Doug Watson, Jon Husband, and Bob 'Ho: Dog' Kellerman. Tome Cerepnalkovic rounded out the impressive scoring parade with 2 points and Barry Howard added 1 point.

Go-Nad spokesman, Mike Lustig, told PRO TEM in a locker room interview, that he didn't feel that this early season set back would hinder their championship hopes.

"We were tired after the long walk down the stairs from York Hall. I think we'll be much fresher once the snow comes, and we can come down by Beaver-Tray."

Rumours were running rampant during the early stages of the game, that Go-Nad general manager and coach Peter Jensen would be removed and replaced by a veteran player. However these rumours were quickly squashed by owners' spokesman, Mallard J. Duck. Mr. Duck said the owners have given him a vote of confidence, ripping up his contract and renegotiating it at a lower price.

Go-fasters undefeated

I'd tell you that the Glendon coed basketball team defeated Bethune 34-29 last Monday, but that would be redundant since you've already read it in the headline, so instead I'll go on to more important details.

It was the last game of the regular season, and although Glendon was in first place regardless of a win or loss, they couldn't let themselves spoil their clean sweeping record of 5 wins and no losses.

A very tough team of six gung ho Bethune players walked onto the court to meet Glendon's five, three of whom were rookies. The Go-fasters were a bit shady in the first quarter and were down ten points at the half. However, Glendon was not to be discouraged for, as rookie Steve Chadwick announced at the top of the third quarter, "I understand the rules;

We've got this game now!"

Playing a hard and brilliant defense were rookies Charlie Neis and Marion Milne who managed to outjump, outrun and outdeke the opposition, allowing the defense to make fast breaks and passes to the offensive Sylvia Vanderschee, Paul Picard and Doug Watson.

Coach Peter Jensen was highly impressed with the Go-fasters' performance: "the score was not indicative of the play," he shouted up from the squash court in a post game interview. "My team is just great. Did you notice how well my fantastic 'overload' strategy worked?"

Tickets are now going on sale for the final championship game, in which Glendon will meet the winner of Stong and McLaughlin.

Heidelberg

Brewed from pure spring water.



And that's the truth!

Day mates

The Schools Liaison Office requires student volunteers in all years to help inform prospective Glendon students about the college. This could involve one or more of the following areas:-

1. Being a "day-mate" to individual high school students by accompanying them to your lectures and seminars and generally spending part of a typical day at Glendon with them.
2. Giving campus tours to individuals and/or groups of high school students.
3. Speaking about Glendon in your high school and/or Toronto area schools.

All interested students should fill out an application form, obtainable from Room C.102, York Hall.

Le Bureau de la Liaison scolaire a besoin d'étudiants dans toutes les

années qui veuillent se porter volontaires pour donner des renseignements sur Glendon à des étudiants éventuels. Ces services pourraient inclure la ou les activités suivantes:-

1. Servir de "day-mate" à un étudiant de l'école secondaire: l'accompagner dans vos cours et séminaires et, de façon générale, passer une partie d'une journée typique a Glendon avec lui.
2. Servir de guide à des étudiants des écoles secondaires, soit de groupes, soit de particuliers, pour leur faire visiter le campus.
3. Faire des visites à votre ancienne école secondaire et d'autres écoles de la région de Toronto dans le but de parler de Glendon.

Toutes les personnes intéressées sont priées de bien vouloir remplir une formule de demande qu'elles peuvent se procurer dans la salle C. 102, York Hall.

7:30 and 9:30 pm. Roxy. The Harder They Come. Admission 99 cents

SATURDAY

8:30 PM' O.D.H. Boîte à chansons avec Guy Trepanier. Entrée 75 cents

7:30 and 9:30 pm. Roxy. Monty Python's And Now For Something Completely Different. Admission 99 cents

SUNDAY

7:00 and 9:00 pm. Room 204, York Hall. Easy Riders presented by the Glendon Film Society.

10:00 pm. Channel 6. Third part in CBC's series 'The Days Before Yesterday', narrated by Bruce Hutchison.

MONDAY

1:00 pm. Hearth Room. There will be another Tension Control session at a meeting of the Mature Students' Group.

O'Keefe Centre. Opening of the Pajama Game, Starring Barbara McNair.

7:00 and 10:35 pm. Roxy. The Virgin and the Gypsy. 8:45 pm. Black Orpheus. Admission 99 cents

TUESDAY

7:00 and 10:45 pm. Roxy. Danforth at Greenwood. Slaughterhouse Five. 8:55 pm. Wednesday's Child. Admission 99 cents

WEDNESDAY

8:00 pm. Pipe Room. English 253 sponsors Home Free by Pinter. Admission 50 cents

7:00 and 10:45 pm. Roxy. Wednesday's Child. 9:00 pm. Slaughterhouse Five. Admission 99 cents.

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on tap

7:00 pm. Pipe Room. Last evening for English 253's The Firebugs by Max Frisch. Admission 50 cents

8:30 pm. O.D.H. Valdy. Admission \$1.50 at the door

7:30 and 9:30 pm. Roxy. Fellini's Roma. Admission 99 cents
FRIDAY

8:30 pm. O.D.H. Comedy, folk, and bluegrass with Harris and McLelland. Admission 75 cents

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