

# pro tem

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TORONTO, FEBRUARY 14, 1974



*'As president of a great university, sir, what would you say is the most significant change you have observed in the last twenty years?'*

LEANDRE BERGERON...

# Social democratic gov'ts. doomed to failure

WATERLOO (CUP)--

Social Democratic governments, like the Allende regime, are doomed to failure, according to Leandre Bergeron. The Marxist teacher of Quebecois literature said he feels this is the result of small reforms in an unchanged structure.

Bergeron, author of "A Patriot's handbook--A History of Quebec," said one of the effects of power on a social-democratic government is the gradual depoliticization of the government because of the lack of a socialist-structured system of government.

The Quebecois was speaking to an audience at the University of Waterloo January 18.

Bergeron criticized the Parti Quebecois as a party aimed at national liberation while maintaining the conditions of "capitalist exploitation." The attempts of the PQ to "rally all the Quebecois" is an incomplete one, working for a Quebecois bourgeoisie.

Fundamental to his analysis are the facts of domination faced by the Quebecois. According to Bergeron, this domination is of two distinct yet inter-related variations.

As a race or nationality, the Quebecois find themselves oppressed within the federal structure of Canada; as a proletarian people they find themselves dominated by a bourgeoisie, both distant and foreign.

These make for the imminent development of a truly working class nationalist party.

Much of Bergeron's talk centred around the politicization of the union movement in Quebec.

The Federal government's handling of the Lapalme drivers and their smashing of the CNTU-affiliates have led to the radicalization of many Quebec workers.

The workers in a mental hospital ousted the administration and ran the hospital for a week with, from the patients' point of view, much more care and attention. The strike was smashed when the Quebec Provincial Police forcefully smashed the occupation and reinstated the bureaucrats.

Another solid example of radicalization is the current strike at Shellcast in Montreal North. The workers, exclusively immigrants, organized themselves and pushed for more control of the plant. Faced with an intransigent management, the 40 employees struck, and were strongly supported by workers from much larger industries-- United Aircraft, and Firestone (where the workers recently won a major victory after a ten-month strike).

While the solidarity on an organizational level as witnessed in the Common Front of 1972 may have broken down, the trends within that front have not disappeared and the work which had culminated in that conflict continues.

# pro tem

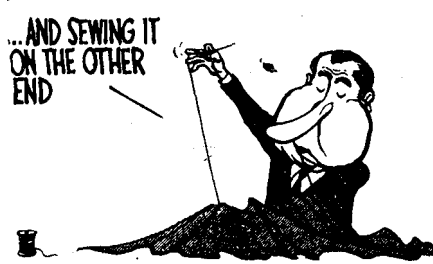
WELL, HERE I AM AGAIN WITH MORE HANDY HINTS ON FUEL CRISIS SURVIVAL



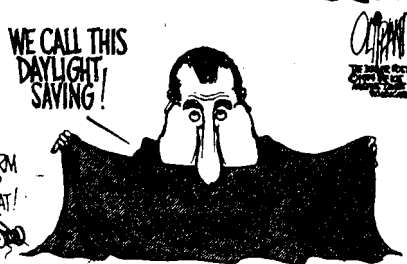
TODAY WE WILL DEMONSTRATE HOW TO LENGTHEN THIS BLANKET BY CUTTING A FOOT OFF THIS END...



...AND SEWING IT ON THE OTHER END



WE CALL THIS DAYLIGHT SAVING!



HE KEEPS WARM THINKING UP SUFF LIKE THAT!

## Guards and parity

Last week the part-time parking guards were unhappy with their situation. This week they are relatively happy.

As members of the Association of Part-time Workers the part-time parking guards went to the Board of Governors with two grievances;

- 1) an immediate increase of \$1.00 per hour to \$3.00 per hour from the present \$2.00 per hour retroactive to January 1, 1974 and
- 2) a guarantee that T4 slips would be available by February 14, 1974. The group added that if these grievances were not acted upon, further action would be taken.

Further action will not be taken for the part-time guards settled last week for a raise of 50 cents to a rate of \$2.50 per hour. They will also be guaranteed their T4 slips by February 14, 1974.

Also last week, parity in committees was supposed to come up for review in Faculty Council. When it came up it was hoped it would become a lever with which to achieve parity in Faculty Council.

However parity never really came up. It was shelved for another meeting or another time and so parity is still under trial with respect to committees and non-existent on Faculty Council.

## OFS to expand, but needs more money

PETERBOROUGH (CUP)--

The Ontario Federation of Students established guidelines for expanding the organization into a well-healed lobby group and an organizer for students at the provincial level. The move comes at a time when tuition fee increases loom as a distinct possibility.

Delegates to the two-day general meeting at Trent University voted to work towards a nine member staff, including four fieldworkers, two researchers, and an information officer.

The increased staff would establish closer ties with member councils and work to increase awareness of OFS activity among Ontario's general student population.

It would also continue to provide an effective student lobby at Queen's Park, seat of the Ontario legislature, and establish closer ties with other provincial bodies involved in education, trade unions and community work.

OFS currently employs only three people who must perform lobbying, research and communications, while working for a constituency of more than 100,000 students.

"We can only provide a maintenance of the status quo," complained one current staff member.

To finance the proposed expansion, student councils will conduct referenda on their respective campuses during the next term.

The referenda will ask students to authorize a \$1.50 per student levy to be collected in addition to regular student council fees for OFS membership.

The University of Western Ontario will hold the first referendum in less than three weeks. Votes will be held later this spring at Glendon College and Ryerson Polytechnical Institute. The University of Toronto student council may also hold the vote this spring, but most other councils plan the referenda next fall.

Current OFS funding comes out of student council treasuries based on 40 cents per student.

"During the past year we have done several things to justify the 40 cent fee," OFS researcher Paul Axelrod said.

"We have established valuable files of material for student councils. We've put out two province wide newspapers and we've presented a well-documented brief to the (Ontario) Committee on University Affairs.

"Unfortunately, our credibility with the government is greater than with the students. We must make a concerted effort to make OFS known to the students," Axelrod said.

Student councils have until the end of the next fiscal year, March 1975 to hold the special levy referenda on their respective campuses. Members who do not hold a referendum by this date will lose their membership in the federation.

In a few short weeks or during the Student Union election after reading week Glendon students will be asked to tax themselves an extra \$1.10 over the 40 cents they now are paying to expand the Ontario Federation of Students.

It has been said that OFS, which represents 100,000 Ontario students, must have the increase for its very future depends on the increased fee.

The increase is essential if OFS is to continue the research and the critical work necessary for effectiveness as a lobby and pressure group on the provincial government.

The increase of \$1.10 per student will total an increased revenue of \$150,000 for the student government body enabling the hiring of ten more full-time workers, including four more fieldworkers.

The OFS increase is warranted for OFS needs greater resources if it is to act effectively in the future. Paul Axelrod, OFS researcher and one of the three full-time OFS personnel, said that OFS has strained its resources to the limit and rather than piecemeal increases, he felt it was better to set a minimum requirement. He felt that the people who would oppose the increase would be the same people that would oppose an increase of five or ten cents.

OFS has been criticized though. Some have felt that for their 40 cents investment they have not received much. For his 40 cents the student got a fee strike that was a little fuzzy in its aims, organization and planning.

With 40 cents, OFS provided a fieldworker who was supposed to organize students into effective groups. It has provided a researcher who has presented one brief to the Minister of Colleges and Universities raising the issues of student housing, tuition costs, problems faced by part-time and community college students and gave the student view on the promotion of and tenure of faculty.

OFS has provided a newspaper to keep students informed of the views and issues on a provincial level.

The benefits from OFS have appeared limited, but within its institutional constraints it has tackled many important and key problems. Also the idea of a working and viable province-wide union of students is a good and important idea.

Because of the potential, OFS deserves a trial period with increased funds.

The issue is clear; all students are urged to vote yes.

# Artistic charges to be reconsidered

TORONTO (CUP)--

The executive committee of Toronto city council voted January 30 to ask the Ontario Attorney General to consider dropping charges laid during last year's strike at Artistic Woodwork Co. Ltd.

On the same day a York University student was sentenced to jail as the trials of the 108 people charged during the strike continue in Toronto.

Alerman Michael Goldrick told the city's executive council the trials are keeping alive "A legacy of bitterness" that should have ended when the strike was settled.

Goldrick told the committee that many of the arrests took place "at a time when a considerable amount of confusion was taking place at the picket line."

City Alderman Dan Heap sat in the committee room during the discussion but did not participate. He was charged October 15 with common assault and obstructing police on the Artistic picket line.

The York student, Peter Matilainen, was convicted of common assault and was sentenced to seven days in jail and fined \$100. In default of paying the fine he'll be required to spend an additional seven days behind bars.

On the same day a charge of common assault against an Artistic picketer was dismissed, and a charge of mischief was withdrawn.

The previous day, January 29, two men involved in the picket line skirmishes were found guilty of mischief. Each must pay a \$200 fine or spend 20 days in jail.

On January 28 two other union supporters were cleared of charges.

So far 65 of the 108 picketers charged during the strike by the Canadian Textile and Chemical Union (CTCU) have been tried. Forty have been convicted--mostly on charges of mischief and assault. The CTCU says more than half of the convictions will be appealed.

## WINTER SCENE

The undisturbed snow slopes down to the river that winds crystal clear through the trees. You're at peace in this winter scene, in harmony with the natural world around you.

You're the kind of girl who wants the simplest yet most dependable kind of sanitary protection—Tampax tampons. They're worn internally, so you don't worry about discomfort or unpleasant odor. You never feel them when they're in place, yet you're secure

NO BELTS  
NO PINS  
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knowing how they expand softly to fit your inner contours.

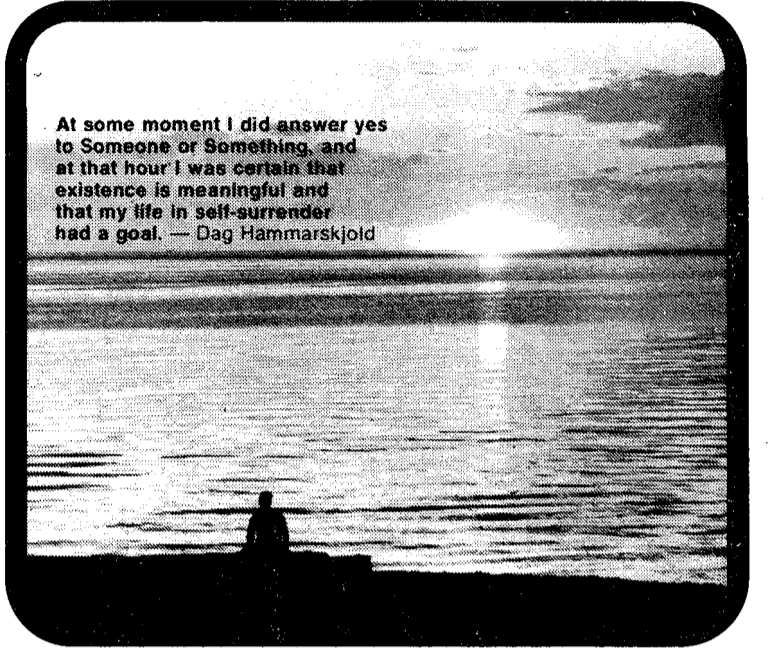
Tampax tampons help make possible the most active, vital lifestyle. Yet in your quiet moments, you appreciate how their gentle, reliable protection helps simplify the natural process of menstruation.

The internal protection more women trust



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NOW USED BY MILLIONS OF WOMEN

MADE ONLY BY  
CANADIAN TAMPAX CORPORATION LTD.,  
BARRIE, ONTARIO



At some moment I did answer yes to Someone or Something, and at that hour I was certain that existence is meaningful and that my life in self-surrender had a goal. — Dag Hammarskjöld

## The Christian Brothers

(De La Salle Brothers)

A life of prayer and service in community.

Please send me a copy of your 16-page photo essay describing the life of the Christian Brothers.

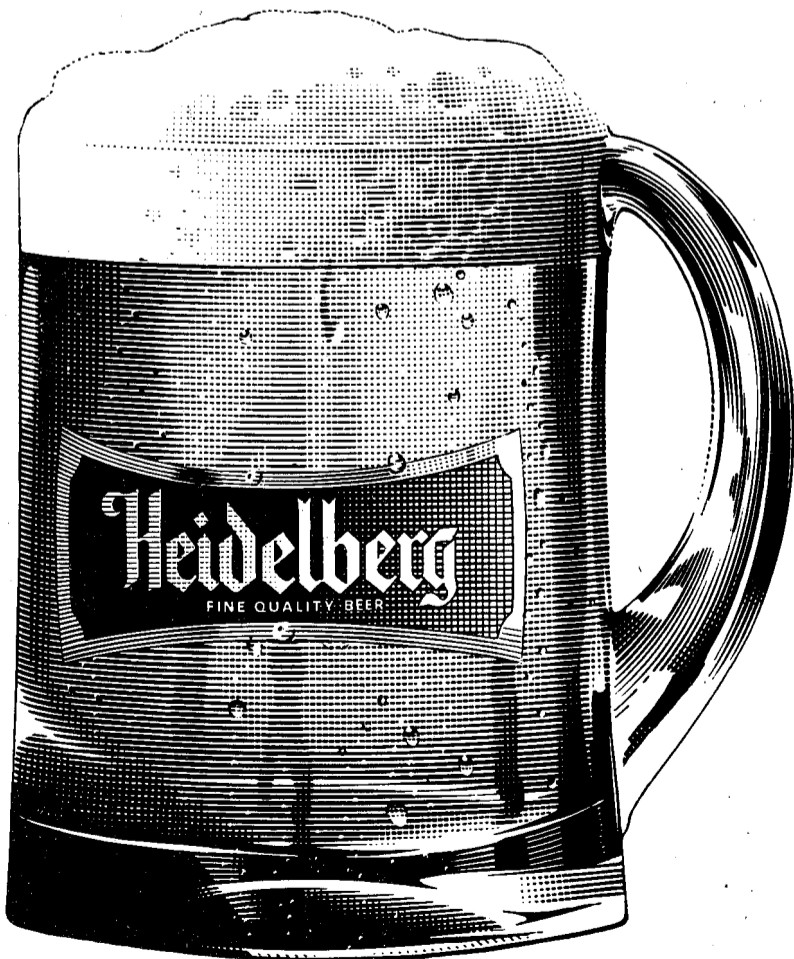
Name \_\_\_\_\_

Address \_\_\_\_\_

Mail to:  
Brother George Morgan, F.S.C.  
5 Avonwick Gate  
Don Mills, Ontario M3A 2M5

# Heidelberg

Brewed from pure spring water.



## And that's the truth!

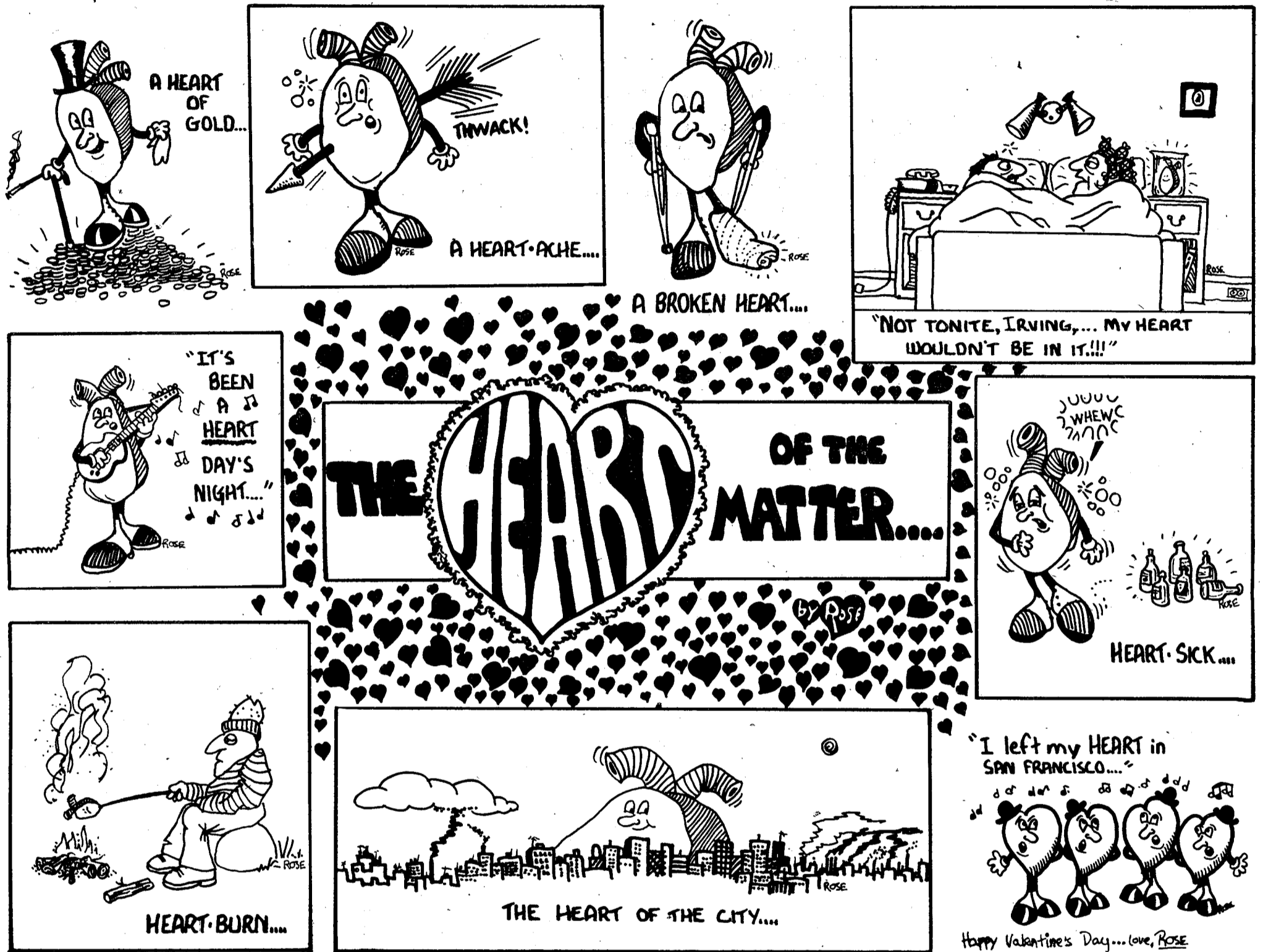
# pro tem

Only as good as the community it serves.

PRO TEM is the student weekly of Glendon College, York University, 2275 Bayview Avenue, Toronto, Ontario ( ) Opinions expressed are those of the writer. Unsigned comments are the opinion of the paper and not necessarily those of the student union or the university. PRO TEM is a member of Canadian University Press and an agent for social change. Phone 487-6136.

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## peace, love and Happy St. Valentine's Day



## Andras announces 'Summer 74'

In the summer of 1973, 99,000 students were unable to find jobs. At the end of January, Minister Robert Andras announced measures the federal government will take to lessen unemployment among students this summer.

The program, called "Summer '74", will cost Canadian taxpayers \$66 million and is expected to provide temporary jobs for more than 375,000 young people.

The largest single expenditure, \$30.5 million, will be on the "Opportunities for Youth" program, \$10 million below last year's figure.

OFY recipients will get \$80 if they are secondary students and \$90 if post-secondary or "other". Jobs will last a maximum of 16 weeks.

Administration of the OFY program has been switched from the Secretary of State to Manpower and Immigration. Applications are available at Canada Manpower Centres and university placement offices; the closing date is March 15.

Part of the OFY money will go to "the Student Mobility program" which will pay travel costs for students to take jobs that Manpower cannot fill with local labor.

Recipients will have to sign an agreement to stay on the job for a specified period; if they don't they'll have to repay the travel money.

The remaining \$35.5 million will be divided between a variety of programs, some new, some continued from last year.

Manpower will open 250 special student employment centres employing 970 student staff members. Last year's summer hostel program operated by the Secretary of State will be continued, but with a slightly reduced budget. 4,400 second language bursaries will be made available for six-week courses in English or French. The bursaries cover room, board and tuition costs, but the recipients must pay their own transportation costs.

A new program, the Student Community Service Program, will also operate from the Secretary of State's

office. Existing voluntary service agencies will be given money to hire 1,200 paid student workers at a salary of \$100 per week.

The National Defence Department will provide training for 4,300 student-soldiers in the Militia Program and 3,700 to 4,000 high school student-cadets. The cost of these programs will be \$4,450,000.

The Department of Health and Welfare will award 210 Research on Drug Abuse (RODA) summer scholarships under its Non-Medical Use of Drugs Directorate (NMUD). The research projects will be supervised by scientists at universities and other research institutions and will concentrate on problems associated with the biomedical, psychological, and sociological causes and consequences of the non-medical use of Drugs. Application forms will be available at Manpower Placement offices on university campuses.

300 students who have volunteer experience with street agencies involved

with drug related problems will be paid a salary for summer work at such agencies from the Health and Welfare Department.

The Department of Consumer and Corporate Affairs will set aside \$40,000 to hire students to perform puppet shows for children 5 to 9 years old as part of its education program on safety and hazardous products.

The Public Service Commission will have a budget of \$15,921,000 for hiring temporary student help.

Indian Affairs and Northern Development will provide \$500,000 for projects hiring Indian high school students to improve conditions on the Reserves.

Manpower will be spending \$2.5 million to set up 45 Canada Farm Labour Pools to organize both the supply and demand sides of the farm labour market. The Pools will function as temporary help agencies for agricultural workers, many of whom are students.

# books in brief

## Split Trajectory

Flies; Flight of the Pterodactyl  
Lloyd Abbey & Gail Fox

Oberon Press.

The most unfortunate thing about Oberon Press' most recent New Canadian Poets series publication is that the work of Lloyd Abbey, "Flies", has been put in the same book with that of Gail Fox, "Flight of the Pterodactyl". Externally, what explains this particular dual publication?

Going first on guesswork, the explanation would seem to be an economic one. Two new poets, whose work has appeared previously only in magazine form, can get published in one book together less expensively than if they put out two separate books. So the next question is what accounts for the pooling of Abbey's and Fox's particular resources?

One would suppose a similarity of tone and / or subject. As far as tone goes, both Abbey and Fox demonstrate affinities with the poetry of Sylvia Plath or Anne Sexton, American poets of these last two decades. Gail Fox, taking her epigraph from one of Plath's poems, leans more overtly, and more lamely on the contemporary New England tradition than does Abbey. Abbey has adopted the metrical cake-walk of the tradition, in keeping with his poems' jaunt into the animal kingdom.

Yet while his first poem, "Flies" pays stylistic tribute to the work of Plath or Sexton:

Pacing upon the chandelier,  
she moves like Mrs. Jesus--  
a six-legged beauty,  
striding the ballroom floor...

Their maggots in the butter block  
shall make it walk like Lazarus,

it also excavates poetic history, or pre-history, with its conceptual tribute to Shakespeare's "King Lear". The fly,

a "victim of cruel boys, / will horribly lose his members, / she, carrying new disease, will end a line of potentates / who never once / bowed down / to lord or thunder."

Abbey's eclecticism makes his poetic statement the more far-reaching, and so the more genuinely modern. While he acknowledges the flies' individual fragility, he still manages demonically to celebrate their proverbially prolific power. Fox, on the other hand, not only lodges on Plath's "pitched reefs of nightmare", but seems unintentionally to be stranded in the misconception of her model's contemporaneity. She evinces Plath's sense of the insufficiency of culture and of rational description in the lines:

The ancient stone that held me  
did not hold all of me.

I am more terrible than rock  
more fragile than bone.

But Fox's confessions turn to flab without the supporting spine of craft. Her lines lack the tightness and ellipsis that save personal utterance from The Edge of Night:

Will you ever understand  
that your taste in food is not mine,  
that I eat flesh,  
uncooked, half-alive, raw?

As far as subject matter goes, both Abbey and Fox trace human processes back to animal gesture. Abbey's excavation, with its establishment of predation motifs via the "King Lear" allusion, proceeds from various reptiles, amphibians, mammals, and birds to visions of their environment. Appropriately, "Flies" ends with a Dylanesque meditation on worms, the prototypic carrion-eaters or pre-cosmogonic hermaphrodites; the worms

are finally seen retracting "to separate holes, / They seek the depths again." And so the book leaves a markedly cyclic impression on the reader's mind.

"Flight of the Pterodactyl" goes to the prehistoric, extinct beasts to find analogies for Fox's version of the battle of the sexes. But like a great flying reptile, the poet pursues whatever is closest and looks appetizing, and often imagistic flightiness leads her ludicrously off course:

And what will preserve you  
when the swamps dry up  
and the fern trees turn to coal?

I see you, stitched together  
with black paleontologist's thread,  
looking for all the world  
like nothing but a corpse.

I could hang you in my closet  
like a dress. Somehow  
I think I'll never wear you out.

To ask the reader to make a connection between Mesozoic swamp life and a 1973 woman's wardrobe, giving no more of a hinge than "paleontologist's thread" is really going a bit far. After all, is the reader to draw the conclusion that the design of modern fashions has something to do with the stuffing of prehistoric monsters? And if so, where does the reader go from here? Declare that the subject of human relationship belongs in museums? Or that modern fashions belong in funeral parlours? This confusion derives from a lack of serious thought on the part of the woman writing; it is not the crafted ambiguity of a poet.

Abbey's animals, because they work minutely as artists, produce a fascination in the reader's mind. His dragonfly is a "calligrapher" who dips "his nib in the water / to make a period, / then hovered, / a helicoptered pen." His grasshopper's wings protrude "paper-thin translucent diagrams," and its mandibles tear "the wheat to shreds, / feeds the five thousand." Moving forward or backward in time, Abbey's allusions draw a coherent line that is the line finally of a composed picture, one which copiously encompasses ancient mythology and everyday gesture.

midgard, the world-snake,  
hides behind a berry-bush,  
hearing the planets ticks inside his bell

till suddenly a mad boy  
clubs him with a branch.

Dead on his back, he grins ironically

If Midgard, the mythological world snake, grins ironically, it is because he belongs to a world in which the fight for survival only reaches the popular imagination via B. C. cartoons

Obviously, if poetry speaks in terms of evolution, it makes a statement about history, and most likely tries to fit man or man-as-artist into the total picture. In Fox's case, lack of success comes from a failure to do the research necessary - factual and thoughtful - to sustain such a gargantuan project. Abbey's view of the natural world manages a measure of transcendence by virtue of a piecemeal, nature-like line of attack. Like the boy in "River Suite", the poet learns, and so teaches, something new, though gingerly as he goes along

feeling his way  
with probing feet,  
antennae  
of pointing toes;  
moves with the grace of a blind man  
nudging rocks  
the romantics missed;  
enjoys the slither  
of living fish;  
reads the braille  
of the hidden stones,  
having a high adventure  
in the river.

Ruth Cawker



Rc

## CBC National Dream superb

by Larry Mohring

Contemporary Canadian history has recently been brought to the fore of the television-viewing public by means of several CBC productions, notably 'The Tenth Decade', 'First Person Singular', and 'The Days Before Yesterday'. These commendable efforts visually outlined recent events on the political and social plane, as well as giving prominence to outstanding Canadian personalities. Up until now, however, this has neglected other important chapters of our history, especially the situation leading up to Confederation, the period of 'colony to nation'. These were years of both drama and strife, when many men engaged in the task of welding together a nation 'from sea to sea' by the construction of a railway, amidst the political controversy which it engendered. This period, rich in excitement and drama, has now been captured and re-created in eight one hour documentary-dramas, beginning Sunday, March third on CBC, in a series entitled "The National Dream."

This vast undertaking required extensive travel across Canada and nearly two years of work, and is without a doubt the most superb undertaking ever by the CBC in the realm

of historical documentation. "The National Dream" is the brain-child of Lister Sinclair and Pierre Berton, sponsored by Royal Trust, and much credit must go to producer Jim Muiray and producer Eric Till, as well as to Berton, upon whose best-selling books the series is based, who does a fine job as host-narrator-consultant.

"My two books have been followed faithfully. No attempt has been made to twist or distort history. The major characters look very much like their historical counterparts and, whenever possible, they use the exact words recorded at the time."

After viewing two of the episodes, it can only be concluded that this production CBC's most lavish yet) was well worth the time and effort. There will be little grounds for criticism and skepticism, for extreme care was employed to ensure historical authenticity (for example, the recreation of the House of Commons Chamber as it appeared in the 1870's is superb) and much time was spent in casting, setting, and production. To my mind, William Hutt (as Sir John A.) and John Colicos (as Van Horne) vividly stand out as personifications of their respective characters and deserve much credit for the

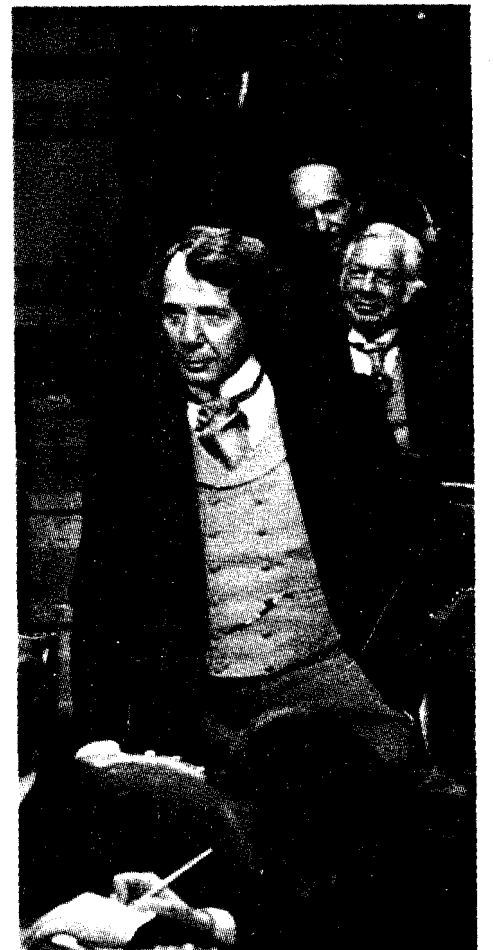
production's success.

But what impressed me above all was the excellent photography: the glimpses of western Canada must be seen in colour by the viewer in order to attain a full appreciation of its magnificence. For example, the reenactment of the discovery of Rogers Pass in The Selkirks unfolds as a spectacular vista.

Berton acknowledged the extreme difficulties of weather conditions that had to be overcome out west, but "with perseverance and patience the job was done and I think the results will show that it was well worth the trouble." An accurate comment, indeed.

"The National Dream" is like nothing that has come before. It is a visual masterpiece as well as a fine historical documentation, and should be well received by many Canadians. The premiere is Sunday, March third at 9:00 p.m. on CBC.

Sir John's "impossible railway" triggers bitter opposition in the commons



## Letter of the Master of Horse

Gary Geddes. Oberon Press. \$2.50.

Gary Gedde's poem, "Letter of the Master of Horse", which was printed in part in an earlier collection by Geddes called "Poem", has now been put out in a good looking if feather-weight, edition by Oberon Press.

Beginning in a straightforward, prosaic vein, the poem gradually unfolds into a dream-like account of a sea voyage made in the days of Ortega. The main episode involves the ship's cargo, "fifty of the King's best horses", being loaded on board, and later jettisoned, due to a disastrous becalming of the sea.

Pageantry of dream:

Bright plumes, scarlet tunics,  
glint of sunlight on armour.  
Fifty of the King's horses,  
strong, high-spirited, rearing  
to the blast of trumpets,  
galloping  
down the long avenida  
to the waiting ships  
turns into the stampede of night-  
mare, as the horses are thrown  
overboard:  
The first scream, proud head  
thrown back, nostrils flared,  
flesh tight over teeth  
and gums (yellow teeth, bloody gums)

The gold of armour and the scarlet tunics have been exchanged for the yellow of the horses' bared teeth and bloody gums.

For Geddes, the world of nightmare composes its visions from the beautiful dream of departure. In the same way the master of horse, who narrates the voyage, identifies with the slaughtered victims. As the animals writhe in the salt water, he sees himself at the "centre/ of this churning circumference." His mind freezes images out of the blur of ship life, holding them still, making them visible and so giving them particular values.

In passages uncannily reminiscent of "The Rime of the Ancient Mariner", the master of horse describes how the animals' dead bodies collar the ship.

Neither pike-pole nor ship's  
boats could keep them off.  
Sailors that never missed  
a meal retched violently  
in the hot sun.

Like the dead albatross around the Mariner's neck, the floating carcasses are a symbol of the growing stranglehold of guilt on the master's conscience.

His remorse leads to thoughts of responsibility and freedom, whether the nightmarish consequences of his appointment as master are just. Ortega's subsequent suicide suggests they are not. Despair infects the crew as well, but they respond with

a Quixotic "lust/ that sends them tilting/ at the sun itself", a lust that is ultimately the unimpassioned revolt of the absurdist. For the slaughter has in retrospect the dimensions of an obliteration of some mythological prime mover. To the narrator, addressing Ortega's spirit, it seems as if a crucial cog has been removed from the workings of nature.

Ortega, listen, the horses,  
where are the sun's horses  
to pull his chariot from the sea,  
end this conspiracy of dark?

Suddenly the memory of a blind beggar who had kissed his eyes at the ship's departure comes back to the master of horse. And with the memory of an unexpected, merciful act, the "conspiracy of dark ends", the sun rises.

Despite his ability to capture incidents in visual details, the speaker at the end of the poem disclaims

his ability to communicate the experience. "I am no traveller," he says, adding, "Islanded in our separate/ selves, words are/ too frail a bridge." His inability to travel he equates with an admission of defeat on a literary level, and he closes the letter with a promise to return soon to the sister he addresses throughout.

The book is a small one, its images brilliant but infrequent; its central episodes are the cargo's slaughter by drowning, the captain's suicide by hanging, and only peripherally the pointlessly gruelling survival of a brutish crew. Geddes seems to inhabit the poem almost against his will, and certainly at the expense of an overwhelming despair at a "place, where/ one needs angels more/ than bread."

Ruth Cawker.



thus probably few readers will be prepared to pay such a lot of money for such a little book which would 'kill' perhaps only fifteen minutes of their time. Time which otherwise could have been spent more 'profitably' reading fat novels and adventure stories, the sort of activity which S. T. Coleridge classified as also comprising such 'priceless' occupations as "...gaming, swinging, or swaying on a chair or gate: spitting over a bridge; smoking; snuff taking; tête-à-tête quarrels after dinner between husband and wife; conning word by word all the advertisements of a daily newspaper in a public house on a rainy day, etc., etc." and, might I add, for Canadians, catching snowflakes; and for Americans, cutting down cherry trees, or wrangling about the moral significance of such an event.

But this book, like all books, has an order and system to it. It happens that the patterns are not so evident since they are lodged within forms with which the average reader may be unfamiliar. Thus by its very nature the book is a glaring challenge to all those who enjoy "the indulgence of sloth", though at the same time, possess "a hatred of vacancy". It demonstrates that there are books and that there are real books. The latter have nothing to offer but the timelessness of thought and in this find their priceless. This is not to say that this book is a great book. It is to say that, in itself, it is a real book. It is up to the diligence of the reader to make it real to him. The possibility is extended, as the barber offers his chair.

William Marsden

The book is an art book and a collectors item. It is well printed and altogether well constructed. Dark shades of black and grey and dull whites are the only colours, aside from the title and inside cover which are in scarlet red. They enhance the mysteriously Elysian flavor of the book; that colourless and silently chaotic world where no one displays any deep concern, a problem arises, it is met or skipped over in a sort of blissful ignorance, either way it is of little importance. What is important is the fulfillment of individual passions of every shape and form, which, in our society, is our present lunacy.

The author's approach, conception and message are entirely good.

Owing to the somewhat mystifying and absurd (surreal if you like) character of this book, it may occur to the reader that he is standing on his head. I fancy that most will then smile at this queer sensation and toss the book aside; a gesture springing from a glancing personal criticism that the book is superficial. That is, the story is so short, and of little substance, and the collages are fun because strange, but too abstruse. And



## The True Life of Sweeney Todd

by Cozette de Charmoy,  
Oberon Press cloth \$9.95.

The willingness of any man to expose his vulnerable points is usually reserved for a well chosen few, one of whom happens to be his barber. Four or five times a year the average man sails into the shop; dinging-aling, "Well, so how's Mr. Thompson today?" "Fine, just fine, Sween. How long will it be?" and so on, non stop. Within minutes he is in the chair, ten minutes later, ears perfectly shorn, his head sinks back, a steaming hot cloth is lowered over his face, patted about, and lifted off: his beard is lathered, zip zap of the straightedge across the strap, down the sideburns, down the cheeks, over the chin and then to the throat; "Keep your razor sharp/Sweeney/ keep your razor sharp/through skin/ Thyroid / Cartilage / Sternohyroid/ Omohyroid / Sternothyroid / Innominate / Internal Jugular / Anterior Jugular / External Jugular / Lingual". And before you know what's happening, Saturday's customer drops through the trap-door and into a machine which grinds him up into pie-filling for Mrs. Todd's bakery.

Such is the legend of Sweeney Todd 'the demon barber of London's Fleet Street'. Cozette de Charmoy has put together this typical Edwardian tale with all its appealing scandalous and perverse details through the use of three techniques: narration, graphics and collages, all blended in a very well conceived and bizarre fashion.

Inconspicuous and dry, the narrator recounts the oft told story of a poor, ragged infant who, along with his sisters, is orphaned, but despite all odds, through his own ingenuity, he acquires a small fortune and rises to high society. After travelling to America, he returns with money in his pockets and a wife with a temperament similar to his own. He opens a swank barbershop in London while she makes pies, and by their uncommon skills they gain for themselves a wide reputation.

Constantly experimenting on the side, Sweeney displays an imagination of unsurpassable genius. Incredible examples of it are in inverse proportion to the excitement expressed by the narrator who in a fashion worthy of Humphrey Bogart informs the reader that, "Sweeney Todd/discovered insulin/and never said/a word about it/ He had no/special interest/in diabetics". The comic undertones of this

and many similar passages, owing to their subtlety, lend a satisfying farcical element to the whole book; but at the same time the story retains its aloof and generally stiff-upper-lip facade; there the anonymous narrator, there smirking Irony behind every word.

Most alluring, though, are the collages which both illustrate the life of Sweeney and very effectively characterize his demonic imagination. From the day he slit the throats of three rich customers in his sister's brothel, he "discovered he enjoyed slitting throats/it fulfilled some secret need in him/From then on he knew he had a secret talent". The collages picture his lunatic passions astride his genius in the mechanical arts, urging it onwards, together winning their way to an ultimate ingenious victory: a machine for the disposing of his barber-chair victims.

The graphics, voices of destiny, demons of portents, auspiciously probe his subconscious, "YOU HAVE A/WIDE CHOICE/SWEENEY/SO MANY WAYS / TO DEVELOP / AN ART FORM"; and ominously raise the cryptic cry of the furies, "THUMB-NAILS/SWEENEY /TAKE CARE OF/ THUMBNAI/LS/THE MACHINES MUST BE/PERFECT OR ALL WILL BE/ LOST", while the narrator through plane black print plodds deafly on. They are the haunting voices which he hears, but cannot distinguish and therefore never understands. But Sweeney like is all, never really tries, and so his downfall is forthcoming.

Ms. de Charmoy's imagination develops together with Sweeney's, blending and characterizing, speculating and defining, taking the reader on a strange and bizarre journey along the edge of reality and conception; all the while whispering Dryden in his ear, "Great wit to madness sure is near allied". She portrays his genius as unerring: it moves forward along definite lines, swiftly and astutely, with no apparent psychological frustrations or self-doubt confounding the way. It is the picture of the scientific mind. On the other hand, she gives every indication of an allied artistic fringe and all the temptations lurking within and without this particular element of his psyche: "The Nightingales/are singing/near you Sweeney/but don't forget your/destiny". But the primal mechanical mind of the scientist is predominant, as for him, for his very existence, it must be: "Sweeney opened a waiting/room/His skills were so sought/after/Swift touch of blade/moving in at angle of incidence".

# 'Towneley Cycle'

by Cindy Randall

With the tip of Pilate's sword pointed threateningly at my head, I very quickly became absorbed in the mood of the Towneley Cycle Production which appeared at University College's West Hall, U. of T. last Thursday, Friday, and Saturday evenings. And what a

mood it was!

From the very beginning of the play, all the energy which the actors had obviously poured into this play, flowed back to the audience wrapping them in its enthusiasm and holding their attention to the very end. For those who are not familiar with these productions,

'Horror film' does

## 'The Exorcist': not do it justice

by Steve Godfrey

There have been so many rumours and horror stories about the making of "The Exorcist" and audience reaction to it that it is almost impossible to approach it without several pre-conceived opinions.

An expensive and convincing publicity campaign implied that the many accidents and mishaps during the film's production were somehow caused in a supernatural way. The leading actress fractured her spine, one of the actors suddenly died one week after his death scene, one of the major sets was mysteriously flooded, another burned to the ground, and unaccountable double images of the possessed girl's face kept appearing on the frames of the film. Because of such incidents, the film was two years in the making and its budget skyrocketed from \$4,000,000 to \$10,000,000.

With the popularity of the movie, newspaper abound with real cases of possession and exorcism. Hospitals report admitting patients suffering mental disorders from having seen the film, ambulances wait outside the theatres where it is playing for those weaker spirits who have fainted or have had fits of hysterics during the possession scenes, and countless other movie-goers have had trouble sleeping for days after seeing the film.

With such publicity, it may seem surprising that there are so many people going to see "The Exorcist" that almost every showing has been sold out. It will most likely become the most profitable film of all time, easily beating the record of \$155,000,000 held by "The Godfather".

After such psyche-up, the mood of the audience before the film is one of real excitement and tension, and there is a nervous silence as soon as the brief credits role. Despite the suspicion that nothing could live up to all this publicity, it must be said that "The Exorcist" is as horrifying as everyone has said it is. As with any movie, one can distance oneself and treat it as a trashy joke; that is so easy it is pointless, and the movie will seem just an entertaining freak show. But if one is willing to suspend one's scepticism and become involved (which is the only possible reason anyone can justify paying three dollars and lining up for hours), it is an exceptionally effective and shocking piece of work.

Unlike most films of its type, it is truly a calculated and well-made film. The photography and editing are understated and efficient, never trying to make the events even more suspenseful than they are by flashy or jarring camera angles. The music is so unobtrusive as to be unnoticeable, and takes the form of excerpts from very different modern composers, rather than the characteristic throbbing percussion and screaming strings of other such movies. And also, the first 10 minutes of the film is an impressive, beautifully photographed sequence in northern Iraq, almost the last thing we are expecting to see in such a film. In other words, "The Exorcist" is quite untypical in its production values, and a large part of the shock of the climactic scenes of possession and exorcism when they come is that they seem so unexpected after the subdued and unforced tone of the first hour.

But the main factor behind the film's effectiveness, and the clever way it destroys our feeling of distance, is its sense of realism and plausibility. The swearing in the film is so much more explicit and vivid than in any other

major film ever made that it destroys one of the ways in which we expect film to be different from reality.

The house in Georgetown where the action takes place looks like a real house and not an eerie movie set. The scenes in the hospital when they are trying to diagnose Regan's strange behaviour are so clinical and graphic that they convince us to treat the subject as respectfully as the doctors appear to. The development of the characters is also painstakingly plausible. Aside from one corny Colombo-type detective, there are no cardboard characters, no one so good or bad that they stop being believable. The worried mother of the possessed girl is high-strung and sometimes downright bitchy, and young not-so-devoted priest who helps with the exorcism is going through a crisis of guilt and weakness concerning his faith and the death of his mother. His situation in particular adds real suspense to the horror of the finale; will the devil be able to exploit his weaknesses so that the exorcism will have no effect?

The movie is only loosely based on a real case of possession in Georgetown, but it takes itself so seriously at every moment, and the realistic plot progression makes us so unsure about what is or is not true or possible in the field of possession that it is understandable so many people cannot dismiss it as "just another horror film."

"The Exorcist" may never be surpassed in this way, because its basic situation is so perfect. Like "Rosemary's Baby", which pales by comparison, it deals not with a type of criminality you can ultimately dismiss as understandable or somehow human (like Dracula or the Wolfman or your average psychotic killer), but with the essence of evil, the Devil himself. "The Exorcist" actually implies that there is more reason to believe in the existence of the Devil than of God, although one's religious beliefs probably have little effect on one's reaction. But the fact that the epitome of evil is inhabiting such a symbol of goodness, a sweet and innocent little girl, leaves us with some incredibly vivid and conflicting images. This irony is certainly exploited by the filmmaker, but it works; we see this little girl with her cute snub nose and childish body--swearing, masturbating with a crucifix and forcing her mother's head into the blood and it really violates basic feelings most of us have about children, mothers, religion and sex. If a piece of film can be truly obscene and therefore completely shocking, it is that sequence. It may never be topped.

"The Exorcist" is not a movie. I would urge anyone to see. In fact, the most common verdict by those who have seen it is: "Don't go". However, that is apparently the best encouragement for a lot of moviegoers, even with (or perhaps especially with?) all the tales about nightmares and faintings.

If you do not have a burning desire to see "The Exorcist", don't bother. Treated as a joke, it is too expensive and violent to be funny. It is not a film one should feel neutral about (if that is actually possible) and one can hardly enjoy it the way one can enjoy other so-called new horror films. It produces a new kind of revulsion that not everyone might want to experience. For what it is worth, it is by far the most effective "horror" film ever made; so much so that the phrase 'horror film' does not really do it justice.

they are plays which have been written around the second half of the fourteenth century. The actors speak in Middle English which adds a whole new dimension to the difficulty of learning lines and emphasis. Certainly there are a few people in the audience who understand this ancient tongue and, just as certainly, there are many who do not. Yet with the lines delivered strongly and skillfully, the mood, if not the exact sense, is conveyed.

There were three young men from Glendon in this production: David Brinton, Glenn Gaynor and Michael Shain. (The rest I believe, were all U. of T. people). The two plays presented were "The Play of the Dicing" and "The Resurrection", both equally well done. David Brinton appearing as counsellor to lord Pilate throughout, was excellent with his nose sufficiently upturned at the rowdy soldiers. He gave a smooth performance, and was obviously well in command of his character. David has also appeared in other Towneley productions and hopefully, he will continue to do so.

Glenn Gaynor and Michael Shain portrayed two of the soldiers which the play's director, Herb Batt, describes

as "Palestinian executioners and North-of-England toughs." They both gave forceful, exciting performances; but I couldn't help wondering at times

if the soldiers weren't being just a shade too comic. They are duped, of course, and bribed by Pilate, but I question whether they had to be silly as well as stupid. Glenn showed a magnificent capacity to suddenly change his emotions, becoming totally imbued with fear as Pilate grabbed him by the hair and held a knife to his face, promptly running it down his cheek. (By the way, that certainly LOOKED like real blood, Glenn!)

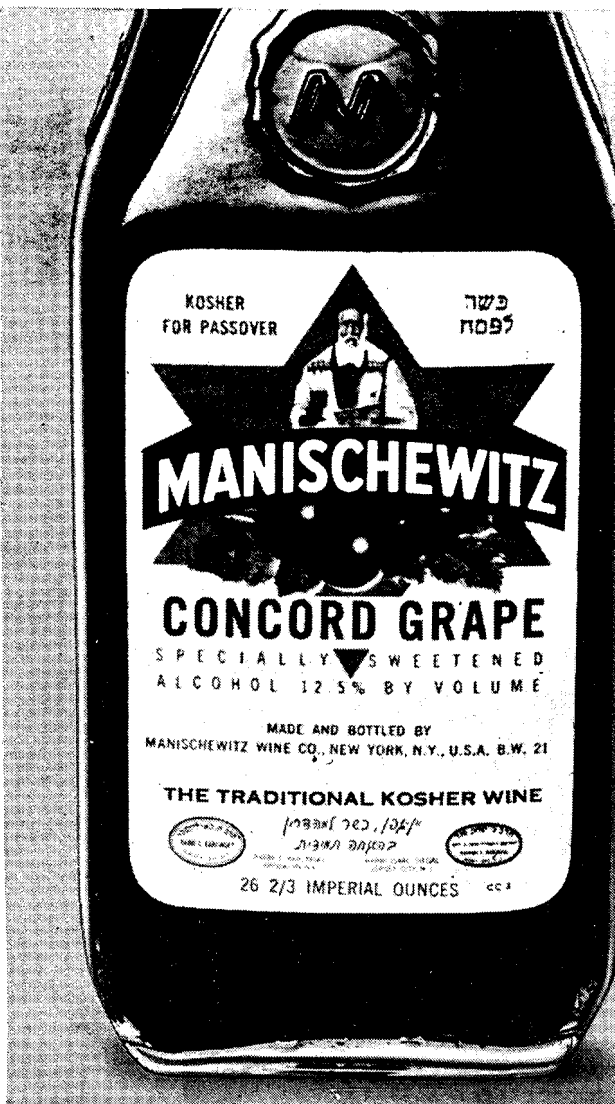
I said at the beginning of this article that I got into the mood of this play. That was because everyone in the audience was a part of that play. As the director Herb Batt explains in the programme "...in medieval drama what the characters say to the audience is, in fact, the ultimate point of the play, because in a cycle play the action is intended to portray a reality, transcending location in time and space, which comprehends the audience." Pilate did actually threaten me with his sword, proclaiming himself "lord of lords". And Jesus rose from the dead, showed me his wounds and said he had died for the sake of sinful man.

As the actors reach out and draw you into the midst of the play, you share its success with them. When it succeeds as well as these two plays did, it is a very good feeling to have been a part of it all.



"Lovers of ancient Norwegian folk music received a treat on Friday when the Pipe Room presented Ann Madigan and "Lars" McGrath in a recital of recently exhumed cheese songs of the 14th century."

## Do you want to make something of it?



Manischewitz Concord Wine is for people who find the taste of dry wine about as pleasant as smokers' tooth powder. Make something of it. Like:

### Manischewitz Purple Cow

Stir together equal parts of Manischewitz Concord Wine and vodka. Serve on the rocks and add a twist of lemon.

### Manischewitz Hi-Boy

Fill a tall glass with ice cubes. Add 3 jiggers of Manischewitz Concord Wine, and fill with ginger ale or club soda. Top with lemon slice. Stir.

### Manischewitz Party Punch

A knock-out. Dissolve 3/4-cup sugar in juice of 6 lemons. Add tray of ice cubes, 1 bottle Manischewitz Concord Wine and 1 bottle of club soda. Stir gently until very cold.

For other interesting Manischewitz recipes, write Suite 800, 234 Eglinton East, Toronto.



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## IN QUEST OF A CHAMPIONSHIP

## Lys meet defeat

Monday night Glendon's hockey team came up against its arch rivals the Osgoode Owls and met with defeat. It was the first game of the semi-finals and gives Osgoode a 1 to 0 lead in the best 2 out of 3 series. The score in the game was 4 to 3, the winning goal came in overtime.

Osgoode opened the scoring after persistently forechecking the Maple Lys in their own end. Shortly after this the Lys tied the game with a power-play goal, a nifty backhand shot, by Terry Tobias.

Terry Tobias was, by far, the best player on the ice. He proved it with his second goal in which he beat one defenceman with a nice move and then fought off all the hooking and holding that defencemen could provide, to give the Lys a 2 to 1 lead.

The lead was short lived as Osgoode came right back with a powerplay goal. But Glendon surged back when Tobias banged home his third marker following a classic passing play between he and Laurie Munro.

It seemed it would be enough to gain the win. The three to two lead stood

up for a considerable amount of time. But then some sloppy back-checking by the Lys forwards resulted in the third Osgoode score.

The game ended in a three to three tie. The two clubs then went into an overtime period of ten minutes. Osgoode scored with seven minutes remaining in the overtime and then successfully ran out the clock and marked defeat for the Maple Lys.

The Lys played hard and faced many problems. They played a great part of the game shorthanded due to many unfortunate but well-taken penalties. The entire frustration of playing better than the opposition but losing was mirrored in one play with 52 seconds left in regulation time. The Lys' Laurie Munro broke in alone on the Osgoode goal. The nearest people to him were three of his own players. He went in, made an excellent fake, but the Osgoode goalie made a good save and was able to smother the rebound. Had the puck gone in it would have meant victory, it didn't so the Glendon Maple Lys will just be more determined now to beat those Owls soundly.

## REGAN OUTSTANDING AS

## Leafs grab second

by Brock Phillips

Sue Arnoff wonders what Louise Regan has to do to rate as one of the three stars. Sue had just missed watching an astronomical performance by Louise last Thursday as the Glendon Fleurs de Leafs easily whipped Stong College 6 to 1 in York Women's Intercollegiate Hockey League action.

"Louise has played excellent hockey over the past week with out proper recognition," said Sue Arnoff. "She was one of the best players in our 4 to 0 demolition of Founders. Her one assist and portfolio of game jokes will attest to that. In this game she completely controlled the puck as if it was tied to her stick. I think she might have had about six assists. She was also amazing in her recovery as she was continually breaking up Stong scoring drives.

Stong looked a little incompetent everywhere, but especially behind their blueline, or at least once they realized what the blueline was. The defence gave the Stong goalie little protection and she said later that she was happy to reach the relative safety of the showers.

The win left the Fleurs de Leafs in second place behind Bethune who trounced them 6-1 during regular season play.

The loss left the Stong coach, who wishes to remain anonymous so he can get another job without his previous experience coming into play, climbing the wall.

"Inexperience cost us the game," said the Stong coach. "We should have shot the puck out of the rink every time we got it, so the game could be called after the three pucks had been gobbled up as souvenirs by the fans. As it was, they kept shooting the puck at our net, and unfortunately some went in."

Sue Powell led the assault on Stong with a picture-play goal at 8:16 of the first period. Powell took the puck in full flight, cut in behind the defence and deked the Stong goalie down and out before tucking home a backhander.

Linda Montgomery and Marian Treen got the second and third goals. These were laser beam drives from inside the face-off circle that seemed to go right through the Stong goalie in the nets.

"I played them for another move, but they just let them fly," said the Stong goalie later in a postgame news conference with Howard Cosell. "They tried the same moves later on and they were successful. Now I know their whole card."

A Stong dump shot that eluded goalie Marnie Stranks when she was out sign-

ing autographed cover photos for the Stong fans, closed the scoring for the first period.

At the beginning of the second period the Leafs seemed to sag a little as Stranks was called upon to turn aside a Stong shot on goal. But during a scramble around the crease someone put their hand on the puck and Marian Treen was awarded a penalty shot. Marian proceeded to deke the goalie out of her paraphernalia and flick a high Mickey Redmond-like wrist shot into the top left hand corner of the net.

Hockey fan and former BMO Charlie Laforet, one of the many fans that were unable to pack Arctic Arena to the rafters said that it was the best goal he had seen this year. He added that this was the only goal he had seen this year.

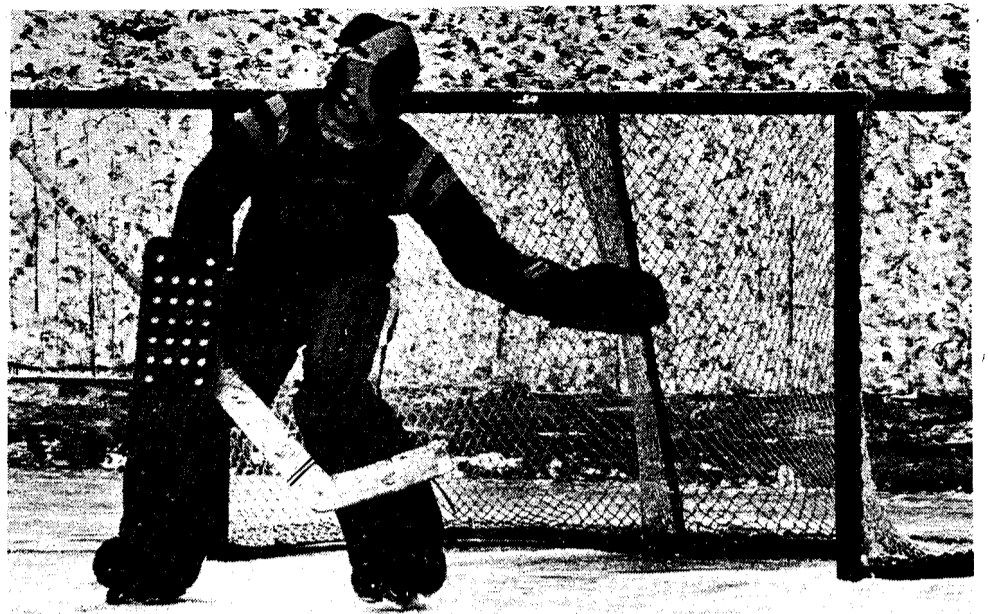
Sue Powell's second goal came at the twelve minute mark. Sue cruised into the slot and whipped a quick shot into the lower right corner. "I thought she was going to pass," said the Stong goalie.

Diana Smith scored the sixth Glendon goal and the first of her career. It was a cannonading shot that the goalie never saw, as she never made a move in its direction. "She did duck," commented Diana later. It was thought that her vision was blocked. "No", disagreed colour commentator Mallard J. Duck. "I believe she was screened as she did not have clear shot at the puck as her vision was blocked."

Susan Boothe, formally of Snowbunnies Unlimited picked Jane McCarthy, Bev Josling and Lois Bartman as the three stars.

Sydney T. Duck picked Louise Regan, Nancy Scott and Georgia Woods as the top Leaf Players... Timekeeper Bonnie Stanton thought that Louise Regan was the best defencewoman on the ice... Sue Powell said that she got a piece of every Stong player on the ice... Marnie Stranks made the big play of the game when she turned aside a dribbler in the closing minutes of the game. "It would have changed the complexion of the game. They might have fought back."

...It was revealed after the game that Nancy Scott had given 'a play me or trade me' ultimatum to the Leaf management. It seems she was not getting her regular thirty minutes of ice time. On Thursday coach Cockburn had Nancy on for the whole game... Also revealed in the Cafe de la Terrasse news conference was the fact that the Leafs have decided to win the intercollegiate championship. "That's good news," coach Cockburn was heard to mumble.



Contest: Who is the man behind the mask making another classic save by snagging an Animal dribbler out of the air? Is it Batman and his side-kick Robin or is it Robbing Hood or is it the Bear? Send your answers to Contest C/O PRO TEM, PRO TEM workers, their families and Pete O'Brien may not participate. The Sons of B won Tuesday's game 3-1 to take first in the GHL.

## TALES FROM THE CRYPT

Glendon was swept from the ice in intercollegiate broomball last Tuesday evening by a more experienced and heavily laden Osgoode team. However the 1 to 0 defeat will not go into the record books for the broomball game ball had a four inch slash in it and was most distinguished by its ability to lose air during 100% of the game.

The Sweeps though impressed the fans who packed Arctic Arena to the rafters. Scholar and gentleman Lorne Prince received a thunderous ovation on two different occasions with his fine display of broom-handling and witticisms.

"You might say I was the straw that broke the Owls' back," commented Lorne.

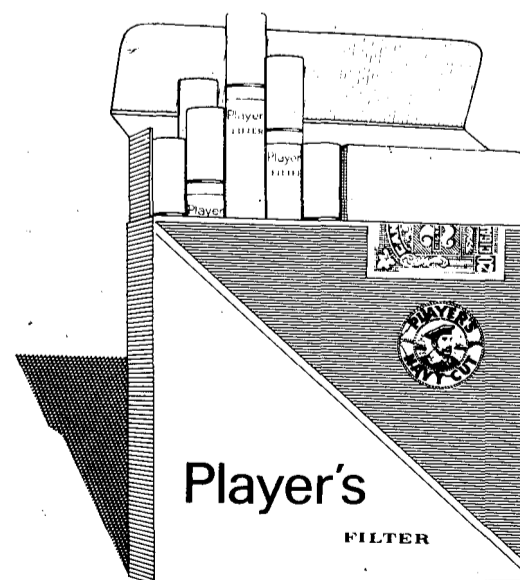
In a special report, Joe Aiello, a former 'Boy from Chicago' presently on the run in Akron, Ohio and covering the racquets for PRO TEM mentions that Mike Lustig rubbed out Joseph Tuzi in the men's singles of the Glendon closed Badminton Tournament.

He goes on to say that Fred Kulach and Jean Marc Clement out-birdied the favoured Tuzi-Lustig combination in the men's doubles.

"We sleezed them," said Kulach in an exclusive post-match interview. "It was a most amazing win," added passer-by Sylvia Vanderschee, "simply amazing."

"This was the thing of course," replied Barry Nesbitt from somewhere in this universe.

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In your own time.  
On your own terms.  
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*A taste you can call your own.*



# on tap

## CHANGE:

Due to unforeseen production rescheduling, the media party originally scheduled for the evening of February 20, has been changed to Thursday, February 21, at 8:30 p.m.

## CHANGE RE:

PAUL GAULIN AND THE COMPAGNIE DE MIME

Toronto Centre for the Arts  
390 Dupont Street.

Due to unforeseen production rescheduling, the media party originally scheduled for the evening of February 20, has been changed to Thursday, February 21, at 8:30 p.m. we hope that this notice will be received sufficiently in advance as to not cause you any inconvenience.  
RSVP 967-6969.

## ANNOUNCEMENTS:

Youth Fare Cards are now available at your Student's Council office.

There will be a blood donor clinic Wednesday, February 27, 10-12:30 and 2:00-4:00, in the JCR.  
PLEASE GIVE!

"Lesbian Love", a talk by Nancy Walker, of the Community Homophile Association of Toronto (C.H.A.T.), Thursday February 14 at 2:15 in the Fireside Room, adjacent to the Senior Common Room. All are invited. Question and answer period will follow.

## ON TAP:

### THURSDAY

Celebrate Valentine's Day with a Dinner in the ODH beginning at 6 pm., and a dance with Free Ride following. Admission 75 cents.

Last performance of 'A Resounding Tinkle' by N. F. Simpson, an English 253 production in the Pipe Room at 8 pm. Admission 50 cents.

Bruce Cockburn continues his 'Special Benefit' at the Riverboat for the remainder of the week.

CBLT, channel 5 (cable 6) at 10:00 pm. presents TRUE NORTH: this episode explores Prof. W. L. Morton's statement that "Canada is a northern country with a northern economy, a northern way of life".

The Roxy shows "Sunday, Bloody Sunday" at 7 and 10:55 and "The Music Lovers" at 8:55 pm.

### FRIDAY

This evening is 'Variety Night' in the Café, beginning at 8:30 pm. Admission is 50 cents.

The National Ballet of Canada continues to March 2 its series of performances with guest artist Rudolf Nureyev, at the O'Keefe Centre, 1 Front Street East.

The Roxy, Danforth at Greenwood, shows "The Devils" at 7 and 10:30 pm. and "Witchcraft Throughout the Ages" at 8:55 pm.

### SATURDAY

CBLT channel 5 (cable 6): 6:30 pm: Music Machine. 11:40 pm.: Rock Concert features the white blues of Johnny Winter, and Argent. 1:03 am: "Tammy, Tell Me True", a 1961 romance-comedy with Sandra Dee and John Gavin.

The 99-cent Roxy presents "Enter the Dragon" at 7:30 and 9:30, followed by Monty Python at midnite.

### SUNDAY

The Glendon Film Society presents:

## MONDAY

Beginning of Reading Week!

CBLT, 10:00 pm.: return of six one-hour documentaries on Canadian history: this series concentrates on the white man from the 16th to the 20th century, and this episode traces the early explorations of our country; narrated by noted historian Donald Creighton.

The ROXY presents: "Dodge City" at 7 and 10:55 pm. "Sea Hawk" at 8:50 pm.

## TUESDAY

The Roxy Theatre shows "Occurrence at Owl Creek Bridge" at 7 and 10:15 pm., followed by "O Lucky Man" at 7:30 and 10:45 pm.

## WEDNESDAY

Movies and times at the Roxy remain unchanged from Tuesday evening.

"Let's Do It" opens at the Theatre Passe Muraille, 315 Dundas Street East, 961-3303.

## COMING UP

THE NATIONAL DREAM begins March 3 on CBC: see story inside for details.



PROGRESS...



ROBB