by Mike Church

The subject of the evening actually stood and questioned the authenticity of the "Brass Studs," a band that has the ability to portray an image of a successful French Canadian composer of a particular pride in the city.

As Professor McLeod pointed out, the Macleod reign has not been entirely profitable to Montreal. He cited several points of contention which have arisen including the urban development which is thought to have damaged the aesthetic beauty of the city itself.

A second factor which was mentioned during the course of the meeting was the financial aspect of public discourse in the city.

The MCM was accredited with 17 members on the 55 seat council, Montreal-based Robert Le Duc was chosen for the position of opposition leader.

The event was a success and was well-received by the audience.

The Brass Studs are a fantastic, exciting and fast band that specialize in fifties melodies and "five to one." The show is presented by the students' club and is not sponsored by the student body.

The Brass Studs, all Glendon students, responded to the presence of an opposition group and because they are around nice guys are going to make political headway from the opposition on the issue of public discourse in Montreal. Drapeau's strong political manoeuvre in recent elections was not endorsed by the population, with the result that Drapeau's Civic Party was not. Although Drapeau was re-elected as mayor of Montreal, it became apparent that Drapeau's Civic Party was not. Drapeau himself is perhaps most aware of the impact of the victory since it was re-reported on the Montreal TV stations. He observed that it was 17 hours after the results were known that Drapeau made his decision. Immediately thereafter, it was uncharacteristic of Drapeau to have an interest in the MCM. The basic platform of the MCM is a concern to fashion the city's development by providing a sense of belonging to the needs of citizens.
TUNING IN ON THE TUBE—BEING AND STAYING DEPRESSED

by Doug Graham

Most of the people here were brought up in the television generation. I remember Captain Kangaroo and Mr. Green Jeans. They used to read us a story every morning before I went to school. If I was a young child today, I'd probably have to learn my ABC's before I could go outside to play. Such is the Sesame Street viewers of today. In many ways, I'm glad I was born when I was. With Captain Kangaroo, you listened to the story, recited the Golden Rule, and you were on the streets. In the future, with our young children getting smarter every generation, can you see your grandchild conjugating Latin verse before he can take his teddy bear to the sand box and bury it? Well, even they have teddy bears then, or Big Jef. The junior portable computer programmer that is complete with a hook and a handle.

Television is going downhill. When I first came here, I questioned my sexual problem of a 26 inch colour tube to keep me company. I don't miss it at all. When I'm home for the weekend I don't like to watch it that much. I only watch it when I'm depressed and want to stay that way.

You can't see a decent movie on television anymore. I sat through an all time popular favourite a few weeks back, a midnite Cowboy. If that had been the first time I had ever seen one, I would have made some moron or a Divinity student.

It is true that some movies lose almost all their punch when they come to television, and for perhaps the all time foolish reason. Network biggies want to shield children from adult problems. Have you ever heard anything so stupid. The same people who don't want kids to hear obscenities or see some explicit anatomy are the same ones that are hacking the new wave in children's programming that try and make the child grow up before his time. Or else if the network decides to throw the viewer a few cheap thrills they advertise before the movie starts that it is recommended for adults only. Now, find me a kid who will willingly go to his room when he sees this, without turning on the upstairs television set or listening through the heating ducts. Why not let children see anything they want on television. It must be preferable to let him watch a couple making out rather than watching him stripping you neighbour's daughter. If he strips your neighbour's daughter, then you have to tell him he's a bad boy so won't he to it again, then when the smart aleck kid next door block tells him what he's supposed to do with a girl, it should really mix things up.

Television does not yet subscribe to this point of view. They would rather protect children from explicit sexuality and make him content with the Wonder Bru girl Fury Botter, or those gyrating dancers that sell Fruit Bottle Yogurt.

It must be tough for a kid today. When I was young, we had only well hidden hints of sexuality that I usually missed anyway, but today, everything on television seems more and more open and "honest."

Do girls today think that the way to a man's heart is through her Wonder Bra? Do boys think that girls in smile T shirts and little shorts will come crawling out of the woodland if he drinks (ugh) Labatt's Blue? What will the future bring? Will the trend of honesty progress perhaps to a state of total explicitness. It would make every ad you see on television much more effective. Picture a man rolling over in bed and facing you. He stretches and says, "Men, I just finished three hard hours in the sack, and my balls are in a string."

Or maybe you see an add for planted Parenthood. Picture a sweating, straining, baggy eyed woman sitting on the edge of a table in a white gown. She groans and says, "Girl's, after forty eight hours in labour, I just had my baby. You think I want another one?" How's that for effective?

LIFE AT THE LIBRARY: NOT ALL ROSES

by Cindy Randall

Of all part-time jobs to be had on campus, working in the library is perhaps the easiest. I am sure, must rank at the top of the list. For those of us who find it financially necessary to work during the school year, the fruits of our summer labour have been totally consumed by residence and tuition fees, summer, consumed by residence and tuition fees, summer, consumed by residence and tuition fees. It's somewhat reduced at Glendon. In the library it's much warmer than outside. In the library it's much warmer than outside. In the library it's much warmer than outside. It's uncanny how ten bodies within 5 minutes, then no one will be there for the next half hour. The people who work in the library are very friendly and most willing to help. I have found.

There are times when I wonder, though, how much people expect. One night, when I was alone at the desk, a guy phoned with an unusual request. He had been calling the bookstore for the past while and the line was constantly busy, could someone from the library run over and see what the problem was. I'm very well trained. I ran back home and explained to him that there was only one girl working in the bookstore. She was very busy at the cash register so she told him to call back. Problem solved? NO!!

Caller requests that someone from the library run to bookstore again and see if the particular book he wants is in. After all why should he come all the way up there, if his book isn't in? I curtly informed him that the librarian does not have time to run errands for him. Dejected meanings come. He left. That is due the next day do not soften my heart. Caller hangs up, and I wonder, "What Next?"

People probably have gripes about their particular job, but actually there are only two things which I find distressing about my library job. One is that people do not do the card catalogues often enough, to determine whether or not a book is circulable or is on reserve. They come to the desk and want us to check and see if it's on 2 hour reserve. This wastes time for everyone, when there are ways of finding out on your own. If you don't know what catalogues are which or how to use them, just ask and then you'll know.

Also, pet peeve, which I list last, but not least, is that people leave pornographic books on the first and second floor, and leave reserve books, which are shelved on the main floor, in the basement or on the second floor. If you have your favourite little niche in the library where you like to work, it would be a nice gesture to at least return the books to the general vicinity of their shelf space. This would make it a lot easier for those of us who clean the books up at night.

Well that's life at the library! I wonder what it's like to work in the pub, at Beaver Foods, or for security?

More goes on at the library than just lending books!

RADIO GLENDON

ENTRY INFORMATION FOR THE 1ST ANNUAL RADIO GLENDON SING-ALONG CHOIR COMPETITION TO BE HELD NOV.30/74 AT THE RADIO GLENDON DANCE.

RULES

1. No more than 8 to a team 2. Original lyrics to a pop tune preferred 3. Songs obscene but tasteful 4. Uniforms preferred 5. No more than 2-3 minutes per song, contestants will be judged on the quality of their song, STAGE PERFORMANCE AND STAGE PRESENCE BY THE PEOPLE OF GLENDON AND THE FAMOUS RADIO GLENDON APPLAUSE METER OR "BIG DICK" AS IT IS AFFECTIONATELY KNOWN.

ENTRY FORM

Name of Team: ____________________________

Name of Song: ____________________________

Team Leader: ____________________________

PRIZE: 2 CASES OF BEER

SUBMIT ENTRY FORM BEHIND COUNTER IN CAFE OR TO RON STERMACK OR BRYN JONES.

SUNDAYS 6:10 p.m.

LET'S DISCUSS IT!

Dial Radio 1010 for CFRR's erudite panel discussion of contemporary Canadian events ... with the newsmakers.

CFRR 1010
To the Editor

This past Sat. night I attended Rejean Garneau's concert in the Cafeteria, and while his music was very popular at Glendon, I realized that there would be unnecessary distraction if we were to arrive well before the starting time of 8:30 in order to get in. I was in line at 7:30 along with about 30 other students. By the time I reached the front of the line, the Cafeteria was just barely full and the queue again stretched all the way up the stairs and halfway along the building. At this point, there were approximately 8:30 Dean Gentles and company appeared and walked right in.

When so many students waited for over an hour to get in and many were unsuccessful, I feel that it was grossly unfair for Dr. Dean to enter in such a manner. If Mr. Gentles feels that he should gain closer contact with the students through attending student affairs, he should do so under proper conditions and not at a dance. I'm sure that he would have established a much better rapport with the students if he stood in line the same hour I did.

Yours sincerely

Janet Mador

COSA DILEMMA

To the Editor

If you read some interest the article on page 1 of last week's Pro Tem. This is an article by Sophia Hadzipetros. She is an artist who has been asked to leave the college because of her political beliefs. She feels that the college is suppressing her freedom of expression. She is currently being supported by many people who are concerned about this issue. She has been asked to leave because of her association with the New Left. She feels that her work is not political, but rather something that feels good about this campus.
PALESTINIAN RESISTANCE: AWAKENING CONSCIOUSNESS OF PALESTINIAN PEOPLE

Yasser Arafat appeared at the UN last week to discuss the Palestinian Dilemma.

by Andrew Niskanen

Abu Sherif is a spokesman for the popular front for the liberation of Palestine (PFLP). He speaks with the force and passion of a man who has lost two fingers of his right hand and portions of the right side of his face (the Israelis sent him a book rigged with high explosives). Abu Sherif explains the position of his people, the Palestinians, this way:

“I do not think the Canadian people, if kicked out by force from Canada to be replaced by Immigrants from all over the world would observe the process silently and accept safe borders.” And I do not think so. And I don’t think Canadians would be respected by the world if they did that.”

Yet, I don’t think anyone should deny us a right that is applicable to him. I don’t like war. I do not like to read about it, or to receive it, or to see it in newspapers, books...but at the same time, I do not like to be treated as a persona non grata in this world. My rights I fight for. No one would respect me if I did not.

The Palestinian resistance movement has a very brief and turbulent history accentuated by the machinations and intrigue of the Arab states and the burning love of the Jewish state. It has the movement confronted the state of Israel but also the governments of Jordan and Lebanon. From few a few bands of disorganized guerrillas it has become the third man of the mid-east triangle. No settlement between the Arabs and Israel can exclude the Palestinians and be successful. It is a claim that has been made and has been rejected. A goal that has not been achieved without creating dissonance in the movement itself.

The movement has basically passed through two stages: the formation of various guerrilla units and their union as an independent political force as the Palestine Liberation Organization (PLO). There are indications that the movement has not organized a third stage, a period of purification.

For the seven days of war in 1967 only three Palestinian organizations existed: the PLO, El Fatah, and the PFLP, a meeting was held with the intention of forming a course union. Unfortunately, the attendance at this meeting left something to be desired because I find it hard to believe that only four students had enough interest to bother to be present. Although I may be mistaken, I would venture to blame insufficient publicity rather than that obvious social malignancy of the current era, commonly referred to as “student apathy.” But this is not intended to be a harangue on that overworked topic but rather an appeal to those interested to attend the next meeting. Among the topics to be discussed will be courses and course evaluations, faculty tenure, future guest speakers at the Economics Club and the course union. We would welcome any suggestions that make for a more interesting next meeting or hear from you on that overworked topic but rather an appeal to those interested to attend the next meeting. Among the topics to be discussed will be courses and course evaluations, faculty tenure, future guest speakers at the Economics Club and the course union. We would welcome any suggestions that make for a more interesting next meeting or hear from you.

ECONOMICS

HISTORY

Charles Armitage, a Peace candidate for Parliament, attended a public meeting this week in the historic town of Glastonbury. He spoke about the famous legend of King Arthur and his Round Table, which he said was a symbol of unity and brotherhood. He also discussed the importance of preserving our historic sites and traditions.

Why not?

If you want your motivation to increase, then think no reason Why Not.

Think about us and yourself then think about what we can accomplish.

For more information on the diocesan or religious themes, contact the Priests of the Sacred Heart of Delaware, NOL 180.
THE LONO KING—AN EULOGY OF GREED

Hearken Yee all men!
Its none but me again—the didactic talkative, son of none.
Come I today with my eulogy on 'greed'
The guilt of greed it man's most monstrous enemy is this that makes 'upward-mobility' his limitless aim
And so blind his eyes to the wisdom of moderation.
Know ye all what was troubling man—
When he thought he was the wisest of all around him
He saw wretchedness and poverty coming to devours him
Even when these did not remember whether he exists
But because of man's ambition and fears
He would approach the gods for wealth and happiness
But whenever these came, they failed to cure his insatiable yearnings.
Perhaps, there were things far beyond reality he desires?
None has a slightest suspicion of his mindly state
Although his blessings of wealth and happiness have not helped
Now would he transcend light to darkness for his wealth.
Upward mobility, therefore, is man's most admirable aim
When it comes inform of greed, it even becomes his most unmissatable killer
Perhaps, this was why one day became night?
That he chose a market day.
When man thought he was the chief of the call of commerce.
Our man resolved and made a visit to the Dieties.
For the sake of 'upward mobility' and the 'guilt of greed'
He complained and rejected the gifts of wealth and happiness
For these were no longer satisfying their expected wants.
The end now is for a vast Kingdom.
For here he saw the ultimate end for joy, wealth—satisfaction and all
Forgetting that one success invites further demands
And to each of them satisfy certain parts and behaves another
Because he, he came to know at the end
For now it was not time for...
BRUSSELS SPROUTS COMING SOON

by Barbara Munro

Brussels Sprouts? A play about little green vegetables? Well, no! The title is somewhat of a misnomer - Brussels Sprouts is the place of action and the sprouts are the three young travelers stranded in that city on a rainy weekend. The play, which will be performed next week in the Pipe Room, was the first play written by a young playwright from Ottawa named Larry Keene. The play is in fact somewhat autobiographical and chronicles an actual experience of Mr. Kardish who is Ernie, one of the three young people.

"Brussels Sprouts," although written earlier, received its first production in February of 1972 at the Factory Theatre in Toronto. The play was an immediate success garnering rave reviews from all of the Toronto critics and drawing capacity crowds to the relatively new Toronto theatre. The run of the play was extended several times to accommodate the crowds. Since that initial production, "Brussels Sprouts" has been performed by regional theatres literally from coast to coast in Canada. Glendon's production is one of the first to be done by a university drama group.

"Brussels Sprouts" is a play universally suited to young actors and a university audience. Why? It deals with questions and concerns very common to us all: love, sex, forming relationships and finding out who we are and where we are. Sound trite? It could be under the hands of some actors, as sensitively attuned to Mr. Kardish. The play is a product of the late 1960's, "going to Europe to get away from it all" syndrome and in a sense can be viewed as a period piece. The themes and impact, however, are far-reaching and are definitely being met in Glendon's production.

The three actors, Gord McLiver, John Ferguson and Doreen Hoss were chosen by director Charles Northcote from a casting search involving more than 30 prospects. Andy and the cast and director have "workshopped" and rehearsed intensively to try and match the demands of the play. This process has not always been smooth but what interest, highly-charged work situation is? The results, from viewing a late rehearsal, are very exciting and extremely promising. From the acting side of the coin, the actors are ready for next Tuesday's opening.

Technically, the production is ready too. The designers, B. Paul Axford (set) and Jan Oldrieve (lighting) have had their problems accommodating the show to such a cramped and inadequate space as the Pipe Room, but with their knowledge and skill and the amazing efficiency of Ted Pager and crew, the finished product will be more than worth the effort involved. "Brussels Sprouts" will probably set an example as to the potential that can be achieved in the Pipe Room. It is striving towards "professionalism" on all levels and the rewards will be shared by those working on the show as well as by the audience.

Several words of caution perhaps should be given to the prospective audience. "Brussels Sprouts" may not be to everyone's tastes. The language and inference may offend some people and there is the possibility, as yet undisclosed, that there will be nudity (totally within the context of the play and handled with taste). After all, who takes a shower with his clothes on? Another problem is that there will be only 75 seats for each performance and no reserved seating so lineups can be expected. There are, however, SIX performances, Tuesday to Saturday evenings at 8:30 p.m. and a matinee on Saturday at 3:00 p.m. Admission is only $1 and your money's worth is almost guaranteed.

So, be warned but be at the Pipe Room next week for this exciting dramatic event.

' TIS PITY SHE'S A WHORE

You Donning the Cast

by Peter Russell

Hart House Theatre's current production, 'Tis Pity She's a Whore, is not outstanding. John Ford's old play received the modern treatment that destroys any chance at making once again the hokum and well-worn ideas that once made it darling. The director, I suspect, is largely responsible for the crime of having had his cast do the play straight. The tendency of all the still somewhat entertaining contra-Catholic jibes, with their critic) as a light-weight, totally unsuited to roles which require very good to excellent acting. Her voice is like a church is in fact energetically bumped upon by the playwright, but you would never know it by looking at her back then, simply because she has some of what it takes to make an audience respond. Wouldn't it be nice if all actors had this kind of commitment to their craft?

Ford's play, granted is not an easy one to do. All the more reason to do it unless you have some talent. The story concerns an incestuous brother and sister, whose passionate love is interrupted by an unwanted pregnancy. As a result, Anna launches a complicated plan to marry her unsuspecting lover. The Church is in fact energetically bumped upon by the director insisted on playing the whole thing straight. If it is partly a tragic story, it is most definitely witty and entertaining in other places. There's absolutely no reason that it has to drag. You have the line for a full three hours. Would you believe even delivered the late ironic line of the play straight? Supposing it were impossible to mix hilarity with seriousness, it still would have been a much better show done swiftly with much more aplomb. Ford's play straight requires more ability than the majority of this cast has.

PLS STRIKES AGAIN

The infamous PLS crew was staging another medieval escapade in tune with the Christmas spirit this fall. The ever-popular "Second Shepherd's Pageant" and three of the horrifying Herod plays are this season's pride. The cast is liberally sprinkled with Glendonites including Kevin Russell in his PLS debut as the terrifying Herodus. This Thursday and Friday nights at 8:30 p.m. and a Saturday matinee only at 2:00 in the Upper Brennan Hall, St. Michael's College, Admission is $1; always, is gratis.

A light white wine in a classic black bottle. Imported from Germany. Quite affordable. Quite unforgettable.

NEED HELP WRITING ESSAYS? FAST, SAFE, CHEAP. CALL 268-3776 OR 967-3509: KEEP TRYING
A COHESIVE PRODUCTION OF CHAMBER MUSIC

by Daryl Urquhart

For some reason or another I found difficulty in recalling this play to mind minutes after the performance, despite the fact that I had thought it immensely. The possible answer I can draw to this little dilemma of mine is this: One cannot comprehend the standing features of a past experience in the same way as in the case of the play "Chamber Music" written by Arthur Kopit and performed by English 255, where I had not only outstanding features. The play was performed until after the whole of an entirely removed one at that. Never once did I feel that the play was being carried only because of the particular player and not for the particular effect. The simple truth of this is that, as it was appropriate to me, is that every person connected with the production did his or her job whether it be acting or technical work, to the best of their ability. This is not to assume that the students involved thought nothing but the play the day they were playing; that in actual performance circumstance, they seemed to be earnestly concerned about doing their best.

In reading over the play before I saw it one of the things which worried me most was the fact that for the most part, "Chamber Music" consists of an all female cast. I don't mean to infer that I don't like female casting but one full house of high pitched, chit - chat and argument amongst the trained amateur players can become noisely distracting from the actual theatrical presentation. Without a variance from female tone in the dialogue, it can become uncomfortably literate and piercing. However, I was pleasantly surprised by the noticeable absence of this rather unnerving phenomenon in Cindy Fother'sgull's 255 production from character, the actress on the stage in her own turn displayed what seemed to be a natural control over the tone and intonations of her voice.

As I said before, it is difficult to find single features outstanding in this play, however, as I think back to when I was sitting in the Pipe Room watching the show, what comes to my mind is the captivating and almost hypnotizing effect that Sophia Hodzipetron, the Spanish Queen, had on me. In the adjudication of a play festival, one of the most highly regarded awards goes to the best supporting player. This is a person in a minor role who is always in his or her place, never upstaging or creating unnecessary distraction and is capable of captivating the attention of the audience when his or her part calls for it. If I were the adjudicator and this was a festival, Sophia Hodzipetron would receive this award.

Now that I have mentioned one character, I almost feel obliged to credit them all however I shall only go as far as to mention one more player who stuck in my mind as a genuine source of humour and as a result; longer lasting. This is of course, to all those who attended the play, Connie Ferguson. Conjie played the "Woman in Safari Outfit" or Osa Johnson wife of Martin Johnson. What can I say other than she made me laugh: a truly witty performance.

My own personal opinion of this play can be summed up quite simply: I read it and did not enjoy it, I saw it and my feelings were reversed. This to me is the sign of a good overall production.

Hilary Forrest as she appeared in Chamber Music.

CHILD UNDER A LEAF: HALFWAY BEARABLE

by Paul Dowling

Recently, I found myself on a Friday night free... no parties to go to, no big dances at Glenclotted, nothing. Now I'm not complaining; on the contrary, I was glad I thought I would at least have the chance to see a movie downtown, I haven't gone to one in months. Which one to see? It was a difficult decision but finally, Canadian flag in hand, I stumbled upon the Toone Cinema to see a Canadian film; Child Under A Leaf starring Dyan Cannon (She's pretty, but is, she Canadian, that's the question?)

After paying the low, low price of three (3) dollars (Canadian) for admission, and searching for a seat (it was dark, there weren't any people there) I settled back to enjoy the film.

Dyan Cannon, a young Canadian mother (living in Montreal) and her lover, a Canadian artist. The story centres around their love for each other and for their baby. The love affair, of course, is not without its problems. One problem in particular is her husband a rather unbe­lievable character who specializes in sitting in the dark, in strangling dogs and babbling and driving his Mercedes at 100 m.p.h. through the streets of Montreal, a generally likeable sort.

The ending of the film, (shall I tell you what happened?) is actually quite predictable; you know Romeo and Juliet and all that. It could have been a total disaster but fine camera work made it halfway bearable.

The theme music is the type that sticks in your mind, (after hearing it played over and over for an hour and twenty minutes what can you expect?) With this tune running through my head I left the theatre exhilarated. I had no choice but to force myself to drink some Canadian beer at the Brudevollk to wash that sense of my head.

I don't want to be too hard on this film, after all it was quite good...for a Canadian film.

IT'S ALL HAPPENIN' AT THE ZOO

by Susan Elliott

The concept of the new Metro Toronto Zoo was a good one. No longer would animals be confined, it in a small area, however, though

似に、易しく。動物たち

Well, of course, everyone knows that this is not true. Zoos are not for animals. How could any institution that takes a wild, free creature and confines it in a small area, however authen­

ically decorated, be an institution that has only the interests of the creature in mind? There is always the argument that a lot of the ani­

mals are endangered species and, thus, zoos preserve them. To this extent, perhaps, they do provide a service. But, as I saw at the zoo, I saw such animals as bats, hardly in danger of be­

coming extinct at the moment, confine­

ed to a very small space. There was a tree in the cage, part of the natural look, and I am sure that the caging was designed to prod­

with themselves for having been so creative. The bats, however, did not just hang from these care­

fully placed branches. They flew, as bats do, very, very high. I had little luck to see them circling around their cell and then landing, again, probably out of complete frustration.

Why is it that men have created this whole concept, if, in fact, it is for us to be able to watch animals that we might never see otherwise. It is important that we learn about them, about their habits, their emo­

tional beauty. Well in my view we should, more importantly, learn about their dignity, and in a zoo this is the case away from their enclosure. It is a un­i­

versal concept that man is the top, an animal too, and to under­

stand what the reaction would be if in the next zoo we had a little cage with a sign; Primate-Man (arrange­

ment into order based on fossil evi­

dence rather than appearance). After all, is man not becoming an endan­

gered species?

Something to "cheers" about:

Now the glorious beer of Copenhagen is brewed right here in Canada. It comes to you fresh from the brewery. So it tastes even better than ever.

And Carlsberg is sold at regular prices.

So let's hear it, Carlsberg lovers. "One, two, three . . . Cheers!"
**EYEWITNESS SPORTS**

BY HAYWOOD HAIL BRUIN AIDED BY WSS. MS. STIFF

**SPINEMEN ON TOP - AXEMEN OILERS SLIP DISC**

**DATELINE: GLENDON HOOP HALL**

After the first full week of activity in the G.B.A. it has become increasingly apparent that a pattern has developed. (The winners keep winning and the losers keep losing and never the twain shall meet.)

The C house (and Hilliard) Spinnem have quickly assumed a position of dominance (not unlike that of the missionaries) in the G.B.A. by romping to victories of 63-15 over the invertebrate Axemen and 82-22 over the fast-sliding Oilers of Hayre fame. Followed by Greg "Romping" Roberts and followed by Gord Chadwick and Amazing Watson, the Spinnem will be tough to beat.

Buoyed by the absence of Karen Abdul-Kulch, Barry "The Wild-Stilt" Nesbitt and Brian "Big Time" Burns, the Axemen also stumbled to 49-9 defeat at the hands of the First Aid and Faculty Flames.

**LATE DATELINES: GLENDON HOOP HALL**

Intercollegiately, late last night, the Glendon Subsomics suffered a close defeat at the hands of a yet to be named opponent. Mike the Devine offered this comment if a thing goes without saying, then let it! Well said Mike! Henry Longhurst.

In the women's corner the Suffrage Nite Eater has out a one-point victory over a nameless opponent on a last second foul-shot by Sylvia "Duchie" Vanderschetsche.

Closely on a numerous note; I have read this in a Proctor Fieldhouse lockerroom.

One Suffrage Jet was heard saying about another her football oriented boyfriend. "I won't say Paul doesn't know what's going on, but he thinks the Wounded Knee incident was when Joe Namath got hurt.

Weatherwise, it can be said with some degree of certainty that it will be dark tonight, changing to intermittent light tomorrow.

This is Haywood Hail Bruin signing off.

**FLEUR DE LEAFS**

Intercollegiately, our Fleur de Leafs, the Suffrage Jets of Glendon sports, have taken their fashionably padded paraphernalia, in bob-skiing their way to a 5-1 victory over the Lady Blues as told by their adored sportsman, Coach Frank E. Yofnaro commented that this was a new team has more spirit and strength than last year's liberated misses. Anchored, that is not to say weighed down by Marnie 'Supersave' Stranks in net and the defensive prowess of the likes of Ann 'Vinice' Savoy and Nancy 'Go team Go' Scott, the Fleur de Leafs are definitely a team to contend with. Offensive thrust is provided by Sue 'Golden-Skate' Arnoldi, Roberta Powers and a host of others too numerous to mention. I am sure more will be heard from this equipo of equals in future issues.

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**THINGS TO GO PLACES TO DO**

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**NO MISTAKE**

Billy Joel: The Piano Man appears tonight at Massey Hall at 8:30 pm with Miley and Lynne.

Bill Cosby: Thursday at Massey Hall at 7:00 pm. Probably only for die-hard Cosby fans.

Lorne Kazen: The Imperial Restaurant this week is interesting...perhaps someone is interested.

**TELEVISION**

10:30 pm: CBC: Part 5 of the series "Pearson: Memoirs of a Prime Minister"

Tonite: "The Apprentice"

**FRIDAY**

12:00 CBC: Rock Concert: with Van Halen, "Fresno Flavas" and Richie Havens.

2:00 pm: Channel 4: Film of Rick "The Pick Kids" at Leaf Gardens.

**CINEMA**


on the boi, wer saw ezeelad lead shapely. Caprice?

Thank you Ms. Stiff for that superlative display of your secretarial skills. In the future, please confine yourself to your K-teil Record Selector.

In summary, the Maple Leafs were victors by means of default.

In a hot flash, it has just come to the attention of this escrivant, that the Maple Leafs winning streak has been

anecized at one, or has been in the bud. (Such a trouble in blooming at this time of year)

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**QUEBECHAUDB**

Reminds me of two facts baking soda to one part flour, (That's not how to make a boller maker, Rye Kooder) the Isol-lemakers steamrolled their way to a win over the Sentinels with a 4.2 litre Triumph). Poppin' Fresh, the Pudovkin Dogboy, rose out of the oven, for a one-run, whilst Morris the Finticky Cat, cat-struck for the rest. Women includes the Immigrant. Bob 'Dimmer than ever' Dimofski, and Paul 'Hotel High' the Banner, while excluding though not excusing the rest. Noise once said that this was not favored by its absence. Apparently they had mixed feelings about this, that this was to be a home game, and thus while away the hours in the intermission having Light Luncheons, anxiously waiting their turn, while the others who did attend showed a particular displeasure in the manner in which Coach ColoniaL Tavern (203 Yonge Street) Thursday evenings:

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**ON CAMPUS**

Wednesday and Thursday: English 253 presented its "Jack or the Submission" and Lucille Fletcher's "Sorry Wrong Number" in the Pipe Room at 8:00 pm: 50 cents admission.

Friday: Such is the case. Thursday at 7:00 pm. Probably only for die-hard Cosby fans.

Lorne Kazen: The Imperial Restaurant this week is interesting...perhaps someone is interested.

**THEATRE**

1 Fireball Theatre (70 Berkeley St.) Shelter, an original drama set in Sophmore in the '30s.

2 Tarragon (30 Bridgman Ave.) The Perfect Parks Part II. "531-1827". Well worth seeing.

3 Hart House (210 Mather St.) "Tis Play She's a Whore continues until Saturday. 928-8663

9. Toronto Free Theatre (24 Berke-

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7 Poor Alex (296 Brunswick Ave) Paul Gaulin until November 30.

8 Theatre Passe Muraille (Bathurst St. United Church) CINE-MA: comedy sketches of New-fundland.

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