

# Scandale à Glendon : Père Noël ici

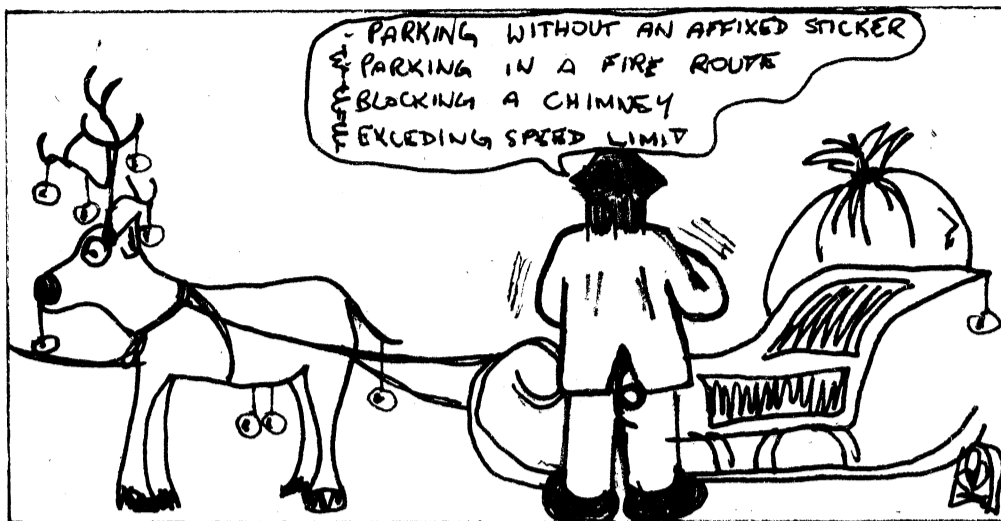
Avec la venue du temps des fêtes, voilà en primeur une nouvelle qui risque de causer une avalanche de doutes parmi le milieu universitaire glendonien, si elle fait boule de neige.

De braves étudiants ont réussi à mettre la main sur les bandes sonores des dernières conversations du Père Noël avec les personnalités importantes de la communauté de Glendon. Défiant la sécurité (maximale?) de la bibliothèque, on a dévalisé parmi les rayons les plus obscurs et poussiéreux de ce caveau intellectuel, ces précieux documents.

Voici donc le rapport intégral de ces bandes compromettantes, et nous tenons à préciser que rien n'a été censuré.

\*\*\*\*\*  
 James Alcock: Bonjour Père Noël.  
 Père Noël: Bonjour mon petit Jim.  
 J.A.: Je voudrais, pour Noël, garder mon poste de Chef de Département de Psychologie.  
 P.N.: Ha! Ha! Ha!  
 J.A.: Ok! Disons que je voudrais parler un français intéressant.  
 P.N.: Ha! Ha! Ha!  
 \*\*\*\*\*  
 Bard Bakker: Bonjour Père Noël. Je voudrais une vieille édition de la...de la...de la...  
 Père Noël: Charie pas, mon petit gars.  
 B.B.: C'est ça Père Noël, La Charieuse de Parme!  
 \*\*\*\*\*  
 Elsa Boyman: Bonjour Père Noël.  
 Père Noël: Bonjour ma petite Elsa.  
 E.B.: Je voudrais un livre sur le mythe du travail.  
 P.N.: Mais pourquoi donc, ma petite Elsa?  
 E.B.: Ben voyez-vous Père Noël, l'an prochain je n'aurai plus de travail.  
 \*\*\*\*\*  
 David Cooke: Hi, Santa Claus.  
 Père Noël: Pourrais-tu me parler en français?  
 \*\*\*\*\*  
 Jacques Cotnam: Bonjour Père Noël.  
 Père Noël: Que veux-tu pour Noël, mon petit Jacques?  
 J.C.: Je voudrais un livre eh...eh...eh...  
 P.N.: Mais parle mon petit Jacques, c'est normalement ce que tu fais.  
 J.C.: Je eh...eh...je voudrais un dictionnaire sur les symboles sexuels.  
 \*\*\*\*\*  
 Pierre Fortier: Bonjour Père Noël.  
 Père Noël: Qu'est-ce que tu veux pour Noël mon petit Pierre?  
 P.F.: J'ai demandé des vacances à la Fée des Étoiles, mais elle a refusée...la vache!  
 \*\*\*\*\*  
 Réjean Garneau: Bonjour Père Noël.  
 Père Noël: Mon Dieu, Réjean, as-tu mal à la gorge?  
 R.G.: Ah, ça va, ça vient. Je voudrais un engagement d'un an au Café.

P.N.: T'aurais plutôt besoin d'un approvisionnement d'un an en miel et en lait.  
 R.G.: Pour le lait, ça va, j'ai la vache de Fortier.  
 P.N.: Pour le miel, tu devrais te marier; t'aurais la lune en plus.  
 \*\*\*\*\*  
 Joseph Gonda: Bonjour Père Noël.  
 Père Noël: Bonjour Joseph. Qu'est-ce que tu veux pour Noël?  
 J.G.: Je voudrais la dernière édition, la plus récente, la plus nouvelle, des penseurs grecs.  
 P.N.: Demande-moi donc, mon petit gars, quelque chose de plus logique.  
 \*\*\*\*\*  
 Michael Gregory: Bonjour Père Noël.  
 Père Noël: Bonjour Michel, (je crois), qu'est-ce que tu veux pour Noël?  
 M.G.: Je voudrais un nouveau teddy.  
 P.N.: Un teddy bear? ?  
 M.G.: No, un nouveau teddy paget.  
 P.N.: Ha! Ha! Ha!  
 \*\*\*\*\*  
 Michiel Horn: Bonjour Père Noël.  
 Père Noël: Bonjour Michel, Mich i el??  
 M.H.: Je voudrais un livre, "The Job of Sex".  
 P.N.: Hum! N'oublie pas, mon Mich i el, le proverbe: "Horny soit qui mal y pense."  
 \*\*\*\*\*  
 Jean-Claude Jaubert: Bonjour Père Noël. (accent très très français)  
 Père Noël: Bonjour Jean-Claude.  
 J-C.J.: Je voudrais un film porno...  
 P.N.: Hein! Un film porno???  
 J-C.J.: Bien voyons! Un film pornoel!  
 \*\*\*\*\*  
 Suzanne Legault: Bonjour Père Noël.  
 Père Noël: Bonjour, ma mignonne. Qu'est-ce que tu veux pour Noël?  
 S.L.: Une décoration pour aller sur ma magnifique souche qui décore mon bureau.  
 P.N.: 'coute donc, as-tu décidé de prendre Racine à Glendon?  
 \*\*\*\*\*  
 Howard Robertson: Bonjour Père Noël.  
 Père Noël: Bonjour mon petit gars. Crest que t'as un beau sourire!  
 H.R.: Merci, Père Noël. Je voudrais...  
 P.N.: Je n'ai pas de cadeau pour les Chauvinistes.  
 \*\*\*\*\*  
 Ronald Sabourin: Bonjour Père Noël.  
 Père Noël: Bonjour Run. Qu'est-ce que je peux faire pour toi?  
 R.S.: Je voudrais deux résidences sans vandalisme.  
 P.N.: Va conter ça aux pompiers, y vont t'arroser!!  
 \*\*\*\*\*  
 Claude Tatillon: Bonjour Père Noël.  
 Père Noël: Bonjour Claude. Tu désires?  
 C.T.: Je voudrais plus de script.  
 P.N.: Ah! non! On dit: "phonème au nez" (prononcé à l'anglaise)  
 \*\*\*\*\*



Kirsten Nielson: Bonjour Père Noël.  
 Père Noël: Bonjour Christine.  
 K.N.: Kirsten, Père Noël, Kirsten  
 P.N.: En tous les cas, qu'est-ce que je peux faire pour toi?  
 K.N.: Je voudrais devenir Doyenne des Etudiantes.  
 P.N.: Va le dire à Ronald, il va appeler les pompiers.  
 \*\*\*\*\*  
 Mike Drache: Hi Santa! Peace man.  
 Père Noël: Comment ça, va pisser????  
 M.D.: What!! What did he say??  
 P.N.: Christ...qu'est-ce...ce...tu...veux?  
 M.D.: I would like to become the Principal of Glendon.  
 P.N.: Ecoute...Mickey...tu ne...peux pas..., ça prend...quarante d'I.Q....pour...devenir...Principal.  
 M.D.: Oh, thank you for the compliment.  
 P.N.: You are a dumb kid. You are under it.  
 \*\*\*\*\*  
 David McQueen: Bonjour Père Noël.  
 Père Noël: Bonjour David. Qu'est-ce que tu veux pour Noël?  
 D.M.: Je suis tellement bouleversé que je ne sais plus.  
 P.N.: Eh bien ferme les deux yeux. Qu'est-ce que tu vois?  
 D.M.: Rien.  
 P.N.: Alors, c'est ce que tu auras.  
 \*\*\*\*\*  
 Monique Nemni: Bonjour Père Noël.  
 Père Noël: Ma fille sache qu'icitte on parle français.  
 M.N.: Je désirerais un jeu...  
 P.N.: Un jeu d'ensemble???  
 M.N.: Ah ça c'est chouette.  
 \*\*\*\*\*  
 Joss d'Oliveira: Bonjour Père Noël.  
 Père Noël: Bonjour mon petit gars. Qu'est-ce que tu veux?  
 J.O.: Je voudrais une secrétaire bilingue.  
 P.N.: Mais tu en a une à ce que je sache.  
 J.O.: Non, elle ne parle pas italien. (en pleurant)  
 \*\*\*\*\*  
 Yves Jolicœur: Bonjour Père Noël.  
 Père Noël: Bonjour Yves. Bi...Bi...Bienvenue au royaume du Père Noël (bégaiement causé par la peur)  
 Y.J.: Merci Père Noël. J'ai un grave problème. Je ne sais ce que je veux!!!  
 P.N.: Eh bien! ferme les deux yeux. Qu'est-ce que tu vois?  
 Y.J.: Rien.  
 P.N.: Alors c'est ça que tu auras.  
 \*\*\*\*\*  
 Don Smith: Bonjour Père Noël.  
 Père Noël: Bonjour Don. Je vois, par ton embonpoint, que tu te portes bien.

D.S.: Oui, Père Noël. Je vais toujours manger chez MacDonald.  
 P.N.: Je dirais même plus: "By gosh! the price is right!"  
 \*\*\*\*\*  
 La Sécurité: Bonjour Père Noël.  
 Père Noël: Bonjours mes chers gardes de la sécurité. Que puis-je faire pour vous?  
 La Sécu.: Je voudrais des parcomètres dans les toilettes, des permis de stationnement pour les chaises roulantes, une cabine de sécurité devant la cafétéria, des "speed bump" dans les escaliers, et une approvisionnement illimité de livrets de contraventions car vous savez, on en manque toujours.  
 P.N.: Pouvez-vous m'écrire ça sur papier?  
 La Sécu.: Eh...eh...eh...En tous les cas, eh...eh...eh...vous savez eh...eh...eh...ça fait vingt minutes eh...eh...eh...que vous êtes stationné  
 \*\*\*\*\*  
 Père Noël: Bonjour messieurs du Café de la Bare Ass.  
 Café: Peut-on avoir, Père Noël, plus de 80 personnes admises dans le Café???  
 P.N.: Non!!! parce qu'une personne avertie en vaut deux.  
 \*\*\*\*\*  
 Québecaud: Bonjour Père Noël.  
 Père Noël: Bonjour les gars. Mais vous êtes ben mal organisés?  
 Qué.: On le sait. Mais on est à la recherche de nouvelles étoiles québécoises!  
 P.N.: Prenez ma Fée, à fait un bon show.  
 \*\*\*\*\*  
 Radio Glendon: Bonjour Père Noël. Est-ce qu'on pourrait avoir de la documentation sur la drogue?  
 Père Noël: Mais Pourquoi?  
 R.G.: Parce qu'on est pas capable de faire le "joint" entre l'alcoolisme et le sexe.  
 \*\*\*\*\*  
 Pro Tem: Bonjour Père Noël.  
 Père Noël: Bonjour mes demoiselles. Quels sont vos désirs?  
 P.T.: On voudrait vendre notre journal 10 cents la copie.  
 P.N.: Mais pourquoi???  
 P.T.: Pour défrayer les couts de nos partys.  
 P.N.: Accordé, à condition que je rentre gratuitement.  
 \*\*\*\*\*  
 Il faut donc en conclure par cette bande que les personnalités importantes de la communauté du Collège Glendon sont des gens très ordinaire, comme vous et moi.  
 N'oubliez pas les dernières paroles du Père Noël qui furent: "HA! HA! HA! HA! HA! HA! HA! HA! HA!" "JOYEUX NOEL....JOYEUX NOEL"  
 .....Du Maurier .....Post-Hume  
 .....Amer-tûme .....Tabarnak

## Victory in sight

Michael Drache

After a battery of notes and communications and a few meetings with administrative officials, it appears that a solution to the missing money problems of the the Glendon Student Union may be in sight. The \$5,000 that York U. collected from the Student body on behalf of the Student Union along side other fees will be put into trust under the Dean of Students, Ron Sabourin. The Student Union will then apply for funds for specific activities, most of which were included in its general budget which was composed earlier this year. This unusual state of affairs will only last for this year.

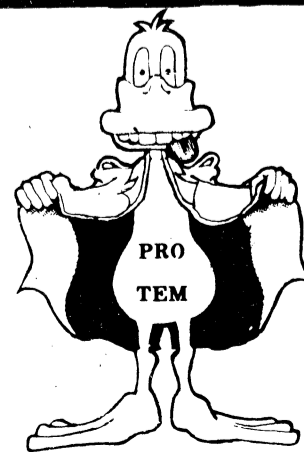
I regard the method of receiving our money as a compromise with the administration. But I felt that the proper funding of student organizations was essential. Why should students lack funds this year because of some clever bureaucrats at York Main who are always looking in someone else's pockets?

At the moment, certain individuals in positions of authority at York Main still believe that the issue of the referendum and the money which comes from it, is unclear. We hope to

run a referendum re-affirming the authority of the Student body over its own general finances. We hope to make it clear once and for all to York U. that we do not receive any kind of operating grant from them. The students at Glendon pay activity fees or union dues which are collected by the University on behalf of the Student Union. We should receive our missing \$5,000 shortly and we hope to reconfirm the legitimacy of our \$4.00 referendum. After this has been accomplished, we sincerely hope that the University administration will desist from harassing us and leave student affairs in the hands of students. It should be noted that Dr. McQueen and Dean Sabourin were helpful in assisting us with our just cause. Their assistance made the resolution of our problem quicker and their mediation helped at arriving at a solution. Perhaps the bureaucrats at York Main will adopt a less antagonistic position in the future. However, it is up to the Student Union to remain vigilant when dealing with officials who may be less than candid in their dealings. The next meeting of the Glendon College Students Council will be Mon. Jan. 5 at 7 p.m. in the Senate Boardroom.

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RADIO GLENDON



MUSIC FOR AN OPEN MIND

SEASONS GREETINGS FROM THE STAFF OF PRO TEM TO EVERYONE AT GLENDON

CAFETERIA HOURS

Sat. Dec. 20 Lunch only 11:30 - 1:00  
 Sun. Dec. 21 Closed  
 Mon. Dec. 22 Coffee 10:00 - 10:30 and Light Lunch 12:00 - 1:00  
 Tues. Dec. 23 Coffee 3:00 - 3:30  
 Wed. Dec. 24 } Closed through Sat. Jan. 3  
 Sun. Jan. 4 Dinner only 5:00 - 6:30  
 Mon. Jan. 5 Normal hours

OOPS!!!!

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

BILINGUAL COMPETENCE EXAMS

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

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

EXAMENS DE COMPETENCE BILINGUE

Les demandes pour passer les examens du Certificat de Compétence bilingue devraient parvenir au Secrétaire du Jury d'Attestation de Bilinguisme, salle C137, York Hall, le vendredi 16 janvier 1976 au plus tard.

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

REFERENDUM RESULTS

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

TD BANK HOURS

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

LIBRARY HOURS

Exam week - normal hours  
 Saturday, December 20 - closed  
 Sunday, December 21 - closed  
 Monday December 22 - 9 a.m. - 5 p.m.  
 Tuesday, December 23 - 9 a.m. - 5 p.m.  
 Wednesday, December 24 to Sunday, December 28 - closed  
 Monday, December 29 - 9 a.m. - 5 p.m.  
 Tuesday, December 30 - 9 a.m. - 5 p.m.  
 Wednesday, December 31 to Sunday January 4 - closed  
 Monday, January 5 - normal hours

Great Music for Christmas Banquet

GET YOUR TICKETS NOW FOR THE CHRISTMAS BANQUET !!

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

MUSICAL ENTERTAINMENT!  
 SING-ALONG CHRISTMAS CAROLS!  
 SANTA CLAUS and  
 A GREAT MEAL!



Related Activities include a pre-banquet

REFRESHMENT PARTY at Dr McQueen's everyone is invited. It's free!

Plus a DANCE later in the evening

It's time again for the annual Glendon event - the Christmas Banquet. It will happen on Thursday 11th, December. You are cordially invited to purchase a ticket (\$6.00) for the supper (only 250 tickets will be sold) which also entitles you to an admission to the dance.

You are also invited to a reception in the Principal's apartment from 5:00 p.m. to 7:00 p.m. --It's free, so there is no excuse to miss it. The supper will be served at 7:30 in the N.D.H. and the dance should start at 9:45 in the O.D.H. There is also a musical interlude at 8:45 in the O.D.H. with Tom Kemp (drums) and Norm Sandberg (piano) who also composed the music. Naturally, there will be Christmas carols and a special guest (if you cannot guess on first try, you are not yet in the right spirit!)

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

Vous êtes également invités à une réception chez le principal de 17:00 à 19:00 hrs - C'est gratuit, alors pas d'excuses. Le souper sera servi à 19:30 dans le N.D.H. et la danse devrait débuter à 21:45 dans le O.D.H. Il y a aussi un intermède musical à 20:45 dans le O.D.H. avec Tom Kemp (batterie) et Norm Sandberg (piano). Naturellement, il y aura des chants de Noel et la présence de l'invité de la saison (vous pouvez facilement deviner son nom).

Those of you debating whether to go to the Christmas banquet should decide on the affirmative. Why? Two reasons: Tom Kemp (drums) and Norm Sandberg (piano).

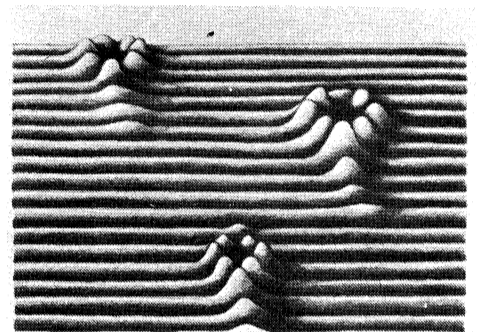
I had the opportunity to listen to these two talented musicians rehearsing their all-original program (which will be 45 minutes in length, in the ODH, after dinner).

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

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

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

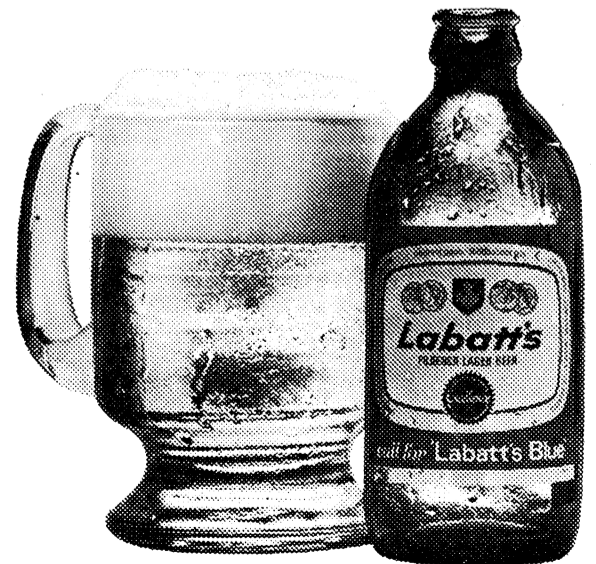
by Rob Williams



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

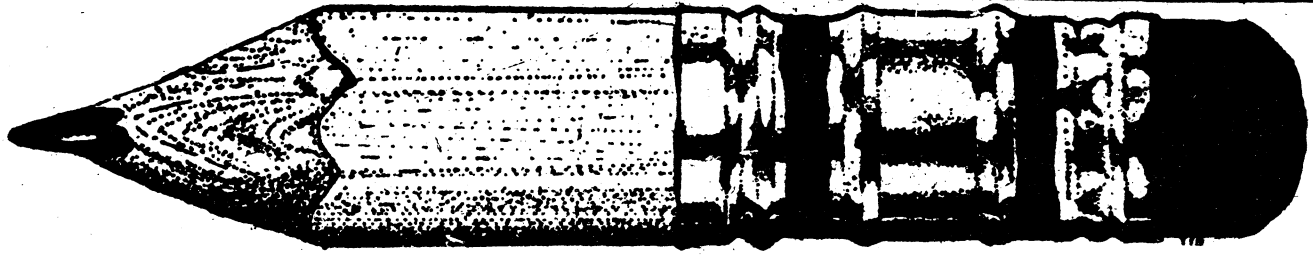


A chemistry student named Sue,  
 Describing what glass could do,  
 Said its uses are complex,  
 For windows and specs,  
 But it's best for containing a Blue.



Labatt's Blue smiles along with you

# Letters



## bien écrire ?

To the Editors:

Un groupe d'étudiants francophones se réunit occasionnellement afin de discuter des articles publiés en français dans notre journal *Pro Tem*, où, le bilinguisme malgré ses nombreux défenseurs, n'est pas toujours vainqueur. Jusqu'à présent, les surprises ont été nombreuses. Trop d'articles sont rédigés dans un français minable, saturé d'anglicismes et de fautes en tous genres; un trop grand nombre de traductions de l'anglais sont ineptes, incorrectes, insuffisantes. La qualité de notre français va-t-elle continuer à se déprécier quotidiennement? Allons-nous cesser d'offrir à nos camarades anglophones qui étudient le français des modèles indignes de notre bonne volonté!

Que les aventuriers de la plume se réveillent et cessent de répandre leur cancer. Tournons sept fois notre plume!...Faisons front commun contre l'insidieuse invasion de la langue dominante anglaise, réagissons vivement et promptement contre notre engourdissement. Que "Bi-Bi" ne signifie plus contamination, ambiguïté, confusion, mais séparation, identité sociale, respect de la différence!

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

Francophonement vôtre

P.S. En attendant la formation du comité de rédaction (que j'espère imminente) la classe de FR 324 (M. Tatilon) se tient à l'entière disposition de tous ceux qui publient en français dans les colonnes de *Pro Tem*.

Gabrielle St-Yves

## merry christmas

To the Editors:

As we draw closer to Christmas day, I would like to take this opportunity to extend my personal best wishes to the entire campus for a very happy and enjoyable holiday season. For a New Year's resolution, let us each think not of ourselves, but show warmth and true friendship for others, even those we often dislike. Hoping Santa brings you all the goodies your heart desires.

Merry Christmas,  
(Disco Dave)  
Ken McPherson

## futile "poetry"

To the Editors:

One wonders how low *Pro Tem* will stoop when it prints embarrassingly futile "poetry" written by one of Glendon's less literary students. Wishy-washy, poli-sci students who attempt to display their comprehension of the subtleties of the English language by writing feeble rhymes should be strung up.

"Usque ad perdam nostrum quasam, Bon-Enfant!" Why must you persist in your psychopathic desire to get in the last word on any issue? Was it because your mother beat you when you were a little girl? Or is it merely another manifestation of your twisted sense of humour, such as the sign on your door?

Whatever the reason, I hope that next time you feel a need of physical exertion, you put your typewriter away and take a stroll out your window instead.

A Friend

## final epitaph

To the Editors of *Pro Tem*,

I came by rather roundabout means on a copy of the retort to my last week's letter to *Pro Tem* before the retort was published. I have thus achieved the impossible task of answer-

ing a letter in the same issue. If this person is too afraid to confront me like a man, I will spend my literary efforts elsewhere. This vendetta has gone on long enough. This is the last letter I shall be writing on the subject; my poetic career will end with a final epitaph; "I give in -- You win!"

Peter BonEnfant

## the christmas spirit

To the Editors:

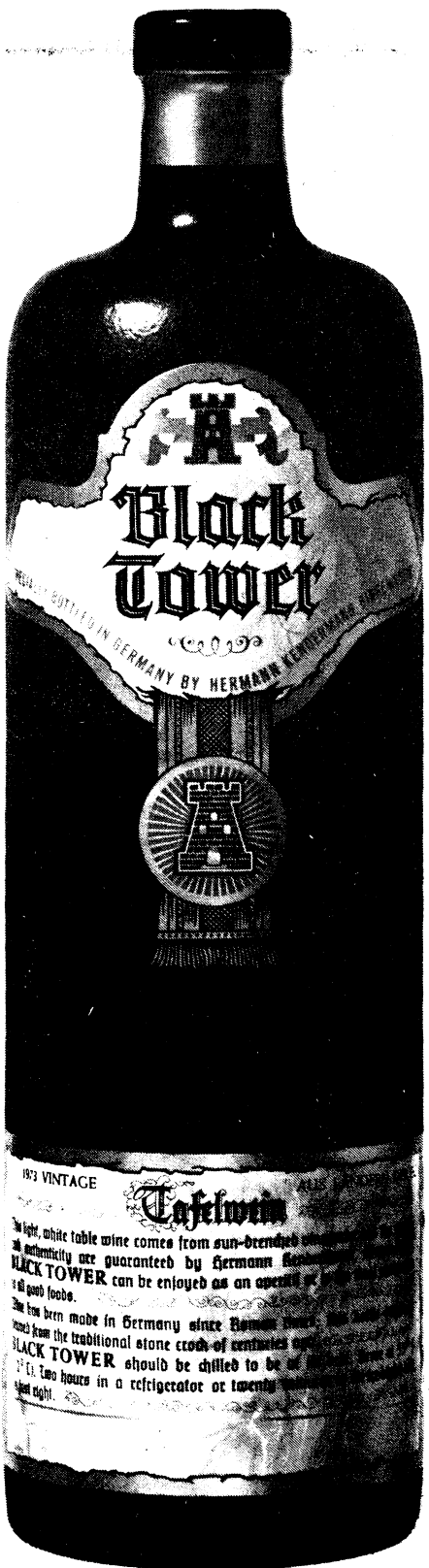
In a world which seems to stagger from one crisis to another, with no apparent end in sight, we have managed to hang onto Christmas.

True, it's a highly commercialized Christmas filled with things "you absolutely must have", but under all the sham and commercialization -behind all the drunken parties and holiday tragedies-there still lies the spirit of something not even the society has been able to destroy.

I'm talking about love for one's fellow man and peace for the world. Maybe I'm wrong but I think that at no other time during the year do people come as close to realizing those two ideas. Whether its carolling for the needy, or the quiet serenity and peace of

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

Quite affordable.  
Quite unforgettable.



mind that Christmas is still able to instill in us, mankind at this time of year drops its guns and hatreds, lowers the flag of battle, and in its place raises the flag of peace, compassion and understanding for our fellow men.

Perhaps the 364 other days of the year mankind will continue to destroy itself, but as long as the true spirit of Christmas lives on, perhaps we'll be able to control our Lemming-like urge for self destruction.

P.S. To you all, may you, your friends and your family have a very Merry Christmas and a Happy New Year. (Joyeux Noël, Bonne et Heureuse Année.)

Don MacKinnon

## fed up with sniping

To The Editors:

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

Bilingualism at Glendon is treated as an idea or concept of superior magnitude when all that it is, is an acquired ability to convey and understand humour, wit, joy, sorrow, all ideas and emotions in two languages, in this case, English and French. Bilingualism can allow one to express to another, whether in oral or written form, anything, from the simplicity of the time of day to the intricacies of a mathematical theorem, without the shackles that a failure to understand or be understood present. A person can be receptive to an idea of yours and, possibly, aid you in your own understanding, but they are hampered or perhaps never given the opportunity to be so or do so, because of the obstacle of not having a mutual language with which to communicate.

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

Bilingualism is not something to be flaunted and flashed around like a gold medal won in a track and field event, nor is it another material object that your parents bought you that year that you were in France. Bilingualism is not a primary stepping-stone for Francophone civil rights in Ontario, nor is it an issue to be used for the purpose of self-gratification. Bilingualism is the tangible result of education, an education that needn't be forced on you with fire-breathing demagoguery, but one that can be acquired through merely being exposed, aided by a desire to be receptive.

The issue at Glendon seems to have lost sight of these basic realities. In reality, bilingualism is more obtainable at Glendon for Francophones than it is for Anglophones. A Francophone coming to Glendon has more opportunity to learn English, merely by his/her exposure. But, on the other hand the Anglophone has a far easier time of it if he wants to be educated in something other than French because of the top heavy balance of English courses offered.

Okay, you say, so why are you telling me the same old garbage and taking up so much space in the paper? The answer, my friend, is that I have simply seen too much petty in-fighting between English and French people when they actually have a mutual solution. The entire idea of a united front to rectify this situation has been rendered impotent because of the polarization of English and French and then a further schism between students and administration.

I still believe in the power of the people to change what has been going down and this in spite of the pure unadulterated bullshit which permeates every discussion on bilingualism. I accuse everyone of propagating this surfeit

of bovine excrement; the BBAC/CABB, the Bilingualism Committee, the Student Union, the Administration and the student body, myself included. There is a common point of discussion and, believe it or not, a common goal; the creation of a Glendon College where education is available in two languages and it is possible to become capable of studying in both languages.

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

K.D.Fullbrook

## Pro Tem Staff

*PRO TEM* is the weekly independent paper of Glendon College, founded in 1961. The opinions expressed are the writers', and those unsigned are the responsibility of the *PRO TEM* Organization. *PRO TEM* is a member of Canadian University Press and is published by Newsweb Enterprises.

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# McMichael Collection.. a place of joy

by Nancy Bloom

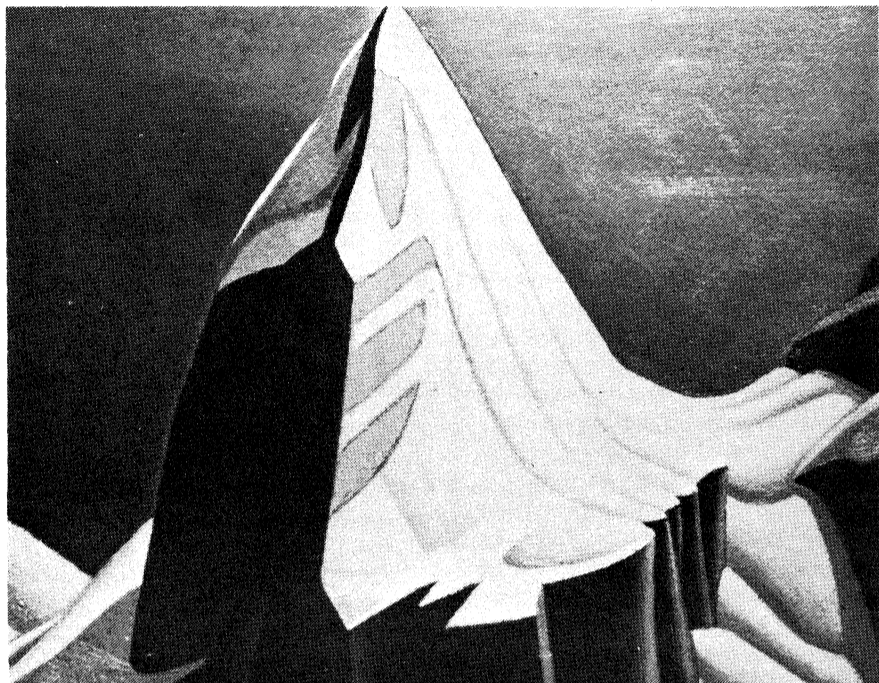
I have lived in Toronto for six years, yet it was only last fall that I visited the McMichael Canadian Collection in Kleinburg. After this experience I wish I had made the trip sooner and I certainly left with the desire to go back again.

Kleinburg (for those of you as hazy on Ontario geography as I am) is located about 20 miles north-west of Toronto and isn't too difficult to find. The setting for the gallery itself is a 600 acre tract of land known as the McMichael

Conservation Area. The design of the gallery with its great expanses of windows shows the breathtaking scenery as well as the finest in Canadian art.

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

Earlier, in 1953, the McMichaels had ac-



Rocky Mountain Sketch, Mt. Lefroy Lawren Harris c.1928

quired their first sketch by Group of Seven artist, Lawren Harris. They began to see Tapawingo as a setting for more Canadian art by the Group of Seven. By 1960 they had acquired approximately 50 paintings and sketches. At this time the McMichaels were having increasing numbers of people to see their collection of paintings, and by 1964 there were approximately 11,000 visitors annually. One of these guests was the premier of Ontario,

John Robarts. On November 18, 1965 the McMichaels and John Robarts, on behalf of the Ontario government, signed an agreement creating the McMichael Collection of Art and the surrounding McMichael Conservation Area as a gift to Canada. By 1967 the collection had grown to 287 drawings, sketches and paintings by the Group of Seven and other Canadian artists, and was being visited by tens of thousands of people every year.



Northern Tundra Franklin Carmichael 1931

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

A name that has always been associated with the Group of Seven is that of Tom Thomson. Although he died before the Group was formed

Thomson was definitely associated with the members of the Group before that time. His finest work was done in the three years before his death in 1917 and a great many of these canvasses are contained in the McMichael collection. His paintings are intense and show a mastery of colour and tone that evokes the stark beauty of Algonquin Park so well.

In contrast to Thomson's work, A.Y. Jackson's has a sort of rolling rhythm, which is so appropriate in his paintings of snow and hills. E.H. MacDonald's paintings show a mastery over colour and pigment that gives his work an unrivaled richness. Lawren Har-



Radium Mine A.Y. Jackson 1938

ris is one of my favorites in the Group. The forms in his paintings have a stark, almost crystalline quality, and the tonal quality is superb. Arthur Lismer's landscapes contain a profusion richer than most of the Group's members'. Varley was the romantic of the Group, and it is mainly for his portraits, especially of women, painted in soft, muted hues, that he is justly famous. The subject of most of Carmichael's work is the area

around his home of Orillia. Despite this, his paintings lack none of the richness and colour of the other members' northern wilderness landscapes. The elemental landscapes of A. J. Casson and the distinctive work of Frank Johnston and Edwin Holgate round out the collection of the Group's work.

The McMichael Collection has not stopped



Snow Shadows Tom Thomson 1915

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

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

The McMichael Collection is certainly worth



Brook in Winter Maurice Cullen c.1927

# Colloque francophone communications

by Jindra Rutherford

Un congrès international sur le thème "Identité culturelle et francophonie dans les Amériques" aura lieu à Glendon du 2 au 5 juin 1976. Collaboreront aux travaux de cette rencontre des délégués d'Haiti, des Antilles françaises, de Guyane, de France, de Louisiane de Nouvelle Angleterre et naturellement du Canada: on souhaite en particulier garantir une bonne participation de la communauté

franco-ontarienne.

La représentation de divers organismes officiels est également assurée, entre autres, le Haut Comité de la Langue française (Paris) qui finance la publication des Actes du colloque; l'Agence de Coopération culturelle et technique; le Conseil pour le développement du français en Louisiane (CODOFIL); le Conseil consultatif des affaires franco-ontariennes.

C'est le troisième colloque portant sur la francophonie dans les Amériques, les deux premiers, centrés surtout sur la linguistique et la littérature, s'étant tenus respectivement

à l'Université de l'Indiana (1974) et à l'Université Dalhousie (1975). Cette année, l'interdisciplinarité sera de règle: on s'efforcera de mettre en lumière l'apport de l'histoire, de la sociologie, de l'ethnologie et des arts (cinéma), aussi bien que de la littérature et de la linguistique à l'élaboration de la problématique envisagée.

Le Département d'Etudes pluridisciplinaires à Glendon est responsable de l'organisation administrative du congrès, la commission scientifique comprenant les professeurs Alain Baudot, Jacques Cotnam (French Literature, York), Jean-Claude Jaubert, Monique Nemni et Claude Taton, ainsi que les professeurs Albert Valdman (Creole Research Centre, Indiana University) et Maximilian Laroche (Université Laval) à titre de conseillers externes.

Pour tout renseignement complémentaire s'adresser à M. Alain Baudot, directeur, Etudes pluridisciplinaires, Bureau 161, York Hall, campus de Glendon; tel. 487-6181. Glendon College has been chosen as the site of the third international conference of the

French-speaking peoples of the Americas. Some 300 participants from Haiti, French Antilles, Guyana, France, Louisiana, New England, and Canada are expected to meet on the campus June 2 - 5, 1976, to discuss the subject of the colloquium, **Cultural Identity and francophonie of the Americas**. The two previous conferences were held at the University of Indiana in 1974, and at Dalhousie University in 1975.

Glendon's Department of General Education is responsible for the administrative organization of the conference. Members of the organizing committee are professors Alain Baudot, Jacques Cotnam (French Literature York), Jean-Claude Jaubert, Monique Nemni, and Claude Taton. Professors Albert Valdman of the Creole Research Centre at Indiana University and Maximilian Laroche of Laval serve as advisers.

More information is available from Prof. Alain Baudot, Chairman, Department of General Education, Room 161, York Hall, Glendon campus; telephone 487-6181.

## La mort de l'étudiant français

L'INNOCENT D'OUTRE-MER  
par Gord McIvor

Ca fait plus que deux mois que je suis à Montpellier, une des plus belles étoiles du Midi, et je dois avouer que je suis très content avec la ville. Mais quand il s'agit des habitants, surtout ceux qui sont étudiants, je ne peux pas cacher ma déception. L'étudiant français aujourd'hui est sans enthousiasme, sans espoir. En parlant avec un directeur de résidence universitaire l'autre jour, un reporter du *Monde* a appris que celui-ci se demandait très souvent s'il ne dirigeait pas une maison de retraite. Bien que c'est un peu exagéré, on peut remarquer que Montpellier, ville basée entièrement sur la vie universitaire, est caractérisée par un grand silence. L'enthousiasme qui existait en mai 1968 est quelque chose de passée. A notre époque, l'étudiant de France est renfermé sur lui-même, pris entre ses études et très souvent un travail salarié (pour s'entretenir). L'Université de Paul Valéry, qui est le "Glendon College" de Montpellier (i.e. - Faculté des Lettres, Arts, et Sciences Humains) est un univers sans joie. M. Gaby, ministre de l'éducation en France, nous dit que "les jeunes vieillissent. Il n'y a plus de souffle, d'élan ou d'espérance. Je ne les sens même pas inquiets pour l'avenir, je les sens indifférents." C'est triste, mais il a raison, et tous ceux qui sont en contact avec des étudiants disent exactement la même chose. Le dicton du campus dernièrement est: "Je me fous de tout" et la nouvelle devise de l'étudiant est: "Chacun pour soi!"

Pour l'étudiant étranger, la situation devient de plus en plus déguelasse. On se trouve, au fur et à mesure à travers les mois qui s'écoulent, en train de devenir de plus en plus indifférent à autrui. On comprend très bien pourquoi on pourrait rester toute l'année avec des membres de

la patrie. . . même moi, un maniaque quand il s'agit de parler la belle langue, me sens souvent tenté de rester parmi les autres canadiens au collège. Je dois me rappeler de temps à autre que je suis venu en France pour rencontrer des français(es) et pas des autres canadiens.

Pour le canadien qui arrive de Glendon en France, il doit s'inscrire en première année (premier cycle). Là, on fait la connaissance de beaucoup de jeunes gens, souvent plus confus que vous-même. Le docteur Descombes, qui est un spécialiste sur les problèmes étudiants, constate que "En première année, ils (les étudiants) sont comme des chiens lancés dans la campagne, incapable d'organiser leur travail hors du lycée et leur vie hors de la famille." Le canadien qui vient à Montpellier pour s'inscrire en première année - premier cycle sera avec des français beaucoup plus jeunes que lui-même, car ceux-là viennent de terminer leurs études secondaires.

Je ne regrette point d'être venu en France pour étudier la littérature française et l'histoire de l'art. Pour moi, le manque d'enthousiasme chez l'étudiant, "la mort de son esprit" si vous voulez, est seulement un autre défi, après celui de toute la paperasse de la bureaucratie. On m'a averti plusieurs fois que ce serait très difficile de se débrouiller en France, et on avait raison. Même maintenant, avant la rentrée des classes, les carences se font sentir. Mais pour ceux qui s'intéressent encore, comme moi, aux organisations et à l'esprit d'enthousiasme, il faut qu'on continue à faire nos "petites compotes" sans relâchement.

Votre tout obligé,  
Gordon McIvor.

## T'was a young woman who swallowed a lie

OUR SPACE  
a column for and  
about women

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

There was a young woman who swallowed  
a lie,  
We all know why she swallowed that lie,  
Perhaps she'll die.

There was a young woman who swallowed  
a rule,  
"Live to serve others", she learned it  
in school.

She swallowed the rule to hold up the lie,  
We all know why she swallowed that lie,  
Perhaps she'll die.

There was a young woman who swallowed  
some fluff,  
Lipstick and candy and powder and puff.  
She swallowed the fluff to sweeten the rule,  
She swallowed the rule to hold up the lie,  
We all know why she swallowed that lie,  
Perhaps she'll die.

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

There was a young woman who swallowed  
a pill,  
Might have said No but she hadn't the will.  
She swallowed the pill to go with the line,  
She swallowed the line to tie to the fluff,  
She swallowed the fluff to sweeten the rule,  
She swallowed the rule to hold up the lie,  
We all know why she swallowed that lie,  
Perhaps she'll die.

There was a young woman who swallowed  
a ring,  
Looked like a princess and felt like a thing.  
She swallowed the ring to make up for the pill,  
She swallowed the pill to go with the line,  
"I like 'em dumb, baby, you'll suit me fine."  
She swallowed the line to tie to the fluff,  
She swallowed the fluff to sweeten the rule,  
She swallowed the rule to hold up the lie,  
We all know why she swallowed that lie,  
Perhaps she'll die.

There was a young woman who swallowed  
some Spock,  
"Stay at home, mother, take care of the flock."  
She swallowed the spock to go with the ring,  
She swallowed the ring to make up for the pill,  
She swallowed the pill to go with the line,  
She swallowed the line to tie to the fluff,  
She swallowed the fluff to sweeten the rule,  
She swallowed the rule to hold up the lie,  
We all know why she swallowed that lie,  
Perhaps she'll die.

One day this young woman woke up and said,  
I've swallowed so much that I wish I were dead.  
I swallowed the Spock to go with the ring,  
I swallowed the ring to make up for the pill,  
I swallowed the pill to go with the line,  
I swallowed the line to tie to the fluff,  
I swallowed the fluff to sweeten the rule,  
I swallowed the rule to hold up the lie,  
We all know why I swallowed that lie,  
Perhaps I'll die.

She ran to her sister, it wasn't too late  
to be liberated - regurgitate.  
She threw up the Spock, she threw up the ring  
looked like a princess and felt like a thing.  
She threw up the pill and she threw up the line,  
"I like 'em dumb, baby, you'll suit me fine."  
She threw up the fluff and she threw up the  
rule  
"Live to serve others", she learned it in  
school.

And at last she threw up the lie,  
We all know why she threw up the lie...  
She will not die.

so good  
so many  
ways . . .

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learning to love.

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and a cherry impaled with a  
toothpick. Looks and tastes  
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**Tia Maria**  
THE JAMAICAN LIQUEUR  
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notably that of the Blue  
Mountain coffee specially  
blended after a formula  
closely guarded for over  
two hundred years  
247 FL OZ 55° PROOF  
31% ALCOHOL BY VOLUME

world's most delicious coffee liqueur



**WANTED: IDEAS FOR WINTER WEEKEND '76**

I want your ideas for Winter Weekend '76. Help make it a Success by Contributing! Anything in terms of suggestions will be much appreciated.  
Richard Moir tel: 482-1973

**ENGLISH STUDENT UNION**

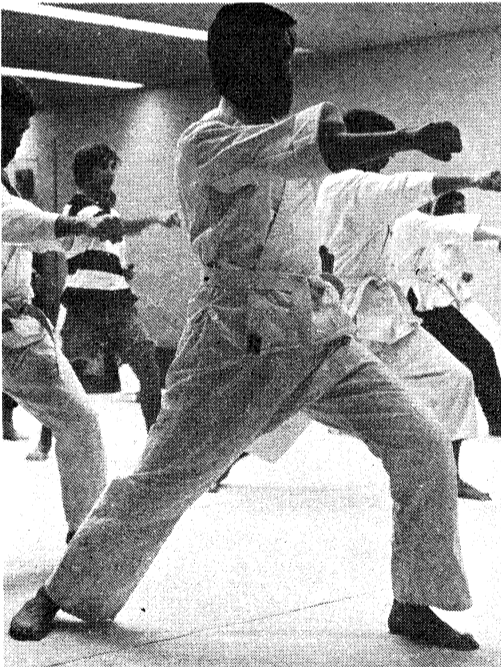
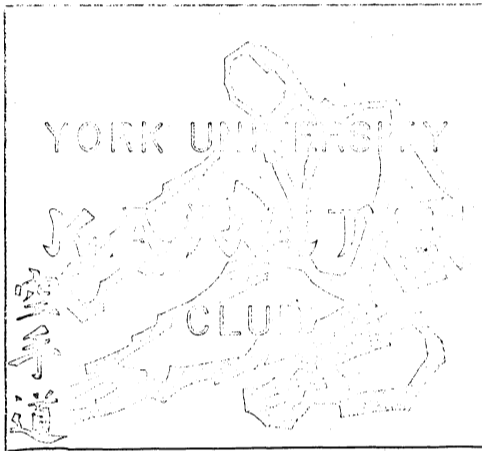
Our last pre-Xmas meeting will be held tomorrow afternoon (Thurs., Dec. 11) at 1:30 p.m. in the Hearth Room. It won't exactly be a party but if you can break away from studying you'll find it worthwhile.

**WANTED STUDENT PARTICIPATION**

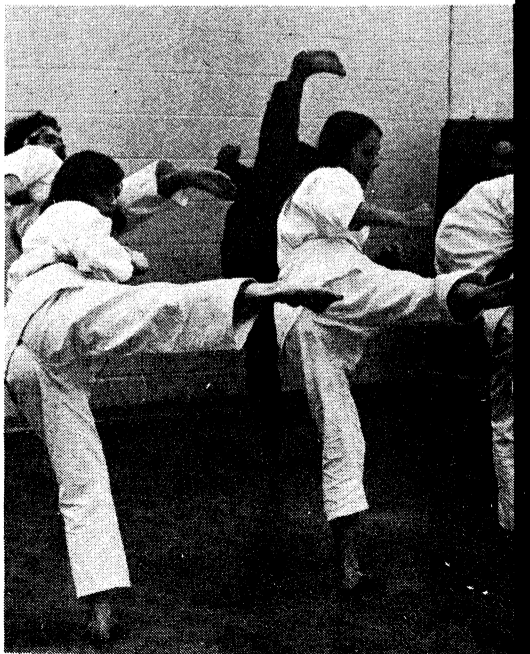
Beginning in January your Student Union will be bringing you a new dimension in On Campus entertainment namely **MOVIES**.

In order to ensure that we cater to your tastes in film entertainment a Film Selection Committee is going to be established. For it to function it will need your support! So if you are interested please contact Richard Moir, Vice/Pres. cultural affairs, at 482-1973 anytime; or drop by the Student Union offices.

**KARATE CLUB**



The Glendon branch of the Karate Club meets three times a week in the small gymnasium. It is open to anyone wishing to start or continue karate. Thursdays 7 to 9:30 and Sundays 3 to 5.



**Réjean Superstar Encore Une Foix**



par Marie-Claire

Au commencement furent les boîtes à chanson, puis le temps des Jollyhearts Club Band où le délire fut à son paroxysme. Et maintenant voilà que nous sommes revenus au début, la boucle s'étant refermée confirmant ainsi la théorie de l'éternelle répétition de l'histoire.

Le 6 décembre, Réjean Garneau, en lieu et place de St. Nicolas, nous donna en présent la première soirée québécoise du Pub cette année. Le pot de miel, la bière et le micro ont été les compagnons inséparables de Réjean ce soir-là. M.Garneau a fait preuve d'un peu de nervosité au début mais nous a tout de même donné un spectacle haut en couleurs et en chansons. Spectacle auquel ont brillamment

contribué Bruce Maltby, Jamie Buchanan et Kevin Fullbrook ("the overflowing") qui nous ont bien montrés qu'il n'était pas nécessaire d'être québécois pour bien jouer de la musique de chez nous. Il eut pendant le spectacle, quelques interventions: une de la part des "Kétaine Sisters" qui ont encore fait des leurs en chantant leurs plus grand succès. (Notons en passant l'ajonction au groupe d'un "Kétaine Brother: J.Y Méthot dit Zorba, ce qui prouve que les Kétaines ne sont ni racistes ni féministes.) L'autre intervention vint de Jacques Gendraul et de Bruno Dubé qui chantèrent avec tout leur coeur, leur chanson préférée: "Plus bas mon amour". Nous ne parlerons pas de la soirée qu'a donnée Marc Duguay à la

suite de la fermeture du Pub (trop tôt hélas) en l'honneur des nombreux anniversaires célébrés (et comment!) ce soir-là. Disons seulement que la décadence se révéla agréable, et qu'il y eut beaucoup de ménage à faire le lendemain matin. On a tous hâte au prochain, vite, vite, vite. En attendant on se contentera du Banquet de Noël. Merci Québechaud, Hara-Kiri, Réjean, les musiciens etc. See you later.



**Public Hearings**

Public hearings have been announced by the Ontario Government's Advisory Committee on Financial Assistance for Students. The Toronto hearing is scheduled for January 20-21 at Queen's Park, Toronto at 10 am.

A request for submissions, released by the Committee in August, 1975, mentioned nine possible objectives to be met, including accessibility, equality of opportunity, continuity of support, compatibility with other programs and individual responsibility.

The Committee on Financial Assistance for Students was appointed January, 1975, by the Minister of Colleges and Universities to assist in long-term planning of provincial student aid programs. The 10-member Committee, which has both student and community representation, is chaired alternately by Dr. Stefan Dupré, Chairman of the Ontario Council on University Affairs and by Norman A. Sisco, Chairman of the Council of Regents for the Colleges of Applied Arts and Technology.



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# Big X, Little Y : New Standard of Sophistication

By Charles Northcote

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

"Big X, Little Y" marks a new turning point for the DAP and reflects a new standard of production sophistication. Technically, the production cannot be faulted. The arena (theatre-in-the-round) staging is new to Glendon and it was a pleasure to sit in a seat with an unobstructed view and be able to follow the entire production without having to strain. Never has the O.D.H. been used more effectively as a theatre. Starkness and simplicity do work and produce exciting theatre especially when highlighted by a lighting design and execution of professional standards. The water-like ripple effect set the opening scene's atmosphere and tone with precision. The thing to be noted is that, unlike many productions, the technical work in "Big X, Little Y" was so well integrated with the action on stage that the crew, to my mind, was itself on the stage forming part of the whole.

The remaining portion of the whole is, of course, the actors who performed with a discipline and ensemble spirit that have been missing in many of the "professional" productions recently on view in Toronto. This Glendon group performed with an economy of gestures and an on-going intelligent concentration that held throughout the play. It is very much to the actors' credit that individual performances cannot be chosen as outstanding since the group entity was the "actor" and the "actor" did its job extremely well. So well, in fact, that the inherent weaknesses of the play itself were effectively masked.

"Big X, Little Y" is not a great play. It

is not even a particularly good play. It is, however, a viable piece of theatre. There is a difference. The play's major problem, I believe, is that it is outdated and two-dimensional. The socialization of children, as we now know, is not totally painted in black and white, and hearing the clichés of discrimination repeated and repeated today is hardly exciting food for thought. In the past, perhaps, the play might have provided an in-

teresting departure point. Now, the words have a "déjà vu" quality about them. But perhaps this only holds true for a supposedly "enlightened" university audience. It has been reported to me that, for off-campus members of the audience, the production was a revelation. If that is the case, "Bravo!" It is to the director, Bob Wallace, that the real praise should be given. In humanizing the didacticism of the play, Mr. Wallace

avoided the obvious pitfalls. Never once did the clichés and simplistic dialogue ring false. In other words, the play could have been hysterically funny for the wrong reasons and not at all moving. I don't know what Mr. Wallace's secret is but he was able, through creating a group consciousness and co-operation, to offer the audience an exciting theatrical experience out of a potentially spineless play.

## "X,Y" More Than Sexist Rhetoric

by Mark Everard

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

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

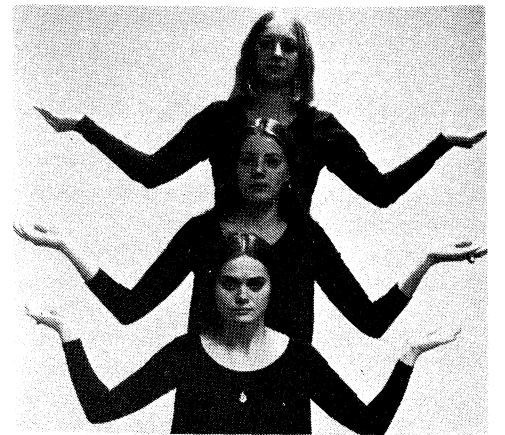
"Big X, Little Y" is a new play by Toronto playwright Elinore Siminovitch. It was a feminist play, and thus suited, I suppose, to that fiasco of overdone counter-chauvinism, International Womens' Year. However, the play was so inimicable that the audience was almost immediately alienated from the author's purpose. Ms Siminovitch used polemic language and stereotyped situations to describe a theme that has, I am sure, been dealt with far better in other works. She makes no bones about the culpability of the male sex.

Men, she says, since they have always been in decision-making roles, have caused all the calamities of society, including war. This is to ignore that the whole of society, both men and women, produce the situations that necessitate those decisions.

I do not wish to denigrate Ms Siminovitch entirely, for she has attempted to bring across a message that, while centuries old, is still important today - that society cannot function at its best until both sexes are equal. At the same time, she has come up with a script that is pleasingly humorous in spots and exhilarating in pace. Bob Wallace's interpretation of it adds a dimension that was missing from the script. He concentrated on that part of it that explores how the process of socialisation moulds the child into the different sex roles. Together, they produce a feeling of poignancy, of sadness, that, because of the inferior status inherited by one half of its members, human civilisation has not been what it could have been, and our society is not what it could be.

Above all, the play was a suitable vehicle for the talents of the Dramatic Arts Programme at Glendon. For a start, it demanded much of the director. In filling this bill, Mr Wallace achieved a continual flow of feeling that transcended a script that calls for several mood and situation changes. He painstakingly choreographed the entire show, and this, more than anything else, led to the high degree of intensity that it produced. However the direction was not without its faults, most of these stemming from the difficulties involved in staging a company play. Thus, while his cast displayed surprisingly good timing for much of the play, there were times, such as the opening flower sequence, when they seemed out of synch. Mr Wallace also had trouble getting his cast to perform with the same level of intensity in some of the stylised sequences.

The acting was good all round, with the only weak point being the actors' occasional inability to maintain a uniform level of feeling. Barbara Hamill turned in a sparkling performance as Lori. Her ability to change emotions is rivalled only by her ability to generate them, and this makes her an ideal central performer. Ronn Sarosiak, as John, acted with a fine sense of control and conviction. He handled his role with beautiful



Debbie Leedham, Doreen Hess and Josette Cornelius as the three women in **BIG X, LITTLE Y** added a special dimension to the play. Their pose represents the goddess, Luna, who is about to explain Lori's destiny. (Lori is the central female character in the play.)

irony and just the right amount of wide-eyed innocence. Bruce Litvak, as always, displayed an unmatched sense of power in his acting, while Jon Whitehead and James Barnes added their own individual talents to their roles. The beautiful voice of Debbie Leedham added to the musical parts of the play. Josette Cornelius, who was the most consistently dramatic in her acting, and Doreen Hess, who put on the most confident performance, completed the cast.

The light show was a very difficult one, and operator Leslie Wilkinson and technician Ted Van Grinsven responded in fine fashion. One especially good part of their show was the rippling effect that accompanied the music at the beginning of the play. Speaking of music, Ron Stermac came up with a selection composed by John Mills-Cockrell and recorded by Syrix that was simply beautiful. Penelope Marshall faultlessly co-ordinated the whole affair as stage manager.

On the whole then, Bob Wallace and the Dramatic Arts Programme should be pleased with their production of "Big X, Little Y", as it was an energetic start to what promises to be an annual series of new Canadian plays at Glendon.

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# ON TAP

by Rob Williams

## On Campus

**Humanités 373** présente le film **Goldiggers of 1933** vendredi le 19 décembre, à 3h15 dans la salle 129. L'entrée est libre.

**Annual Christmas Concert:** The students and faculty of York University dance department present an evening of dance. **Dec. 11, 12, and 13** at 8 p.m. Burton Auditorium, York University, 4700 Kelle St. Free.

**Christmas banquet and dance**, Thursday, Dec. 11 at 7:30 and 9:45 respectively.

## Concerts

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

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

## Sights and Sounds

**Toronto Symphony** at Massey Hall, Wed. Dec. 10, 8:30 pm. Andrew Davis, Conductor. Seats \$4 - \$12. Special Holiday Concert on Fri. Dec. 12 at 8 pm. Conductors Davis, Solomon and Feldbrill.

**Women Writers Speak;** Sun. Dec 14, 8:30 pm. "This Beggarly Wooden Country", is dramatic readings by Susan Moodie, Catherine Parr Traill, Ann Jameson, and Anne Langton. Students \$1.50. Firehall Theatre, 70 Berkeley St. 364-4170.

**Nuclear Energy; Risks and Benefit;** Free public affairs panel discussion at St. Lawrence Centre, 27 Front St. East, on Wed. Dec. 10, 8 pm.

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

**Art Gallery of Ontario;** Dundas St. W., at McCaul Ave., 361-0414.

## Live Theatre

**Crabdance:** at Firehall Theatre, 70 Berkeley St., 364-4170, Tues. - Sat. 8:30 p.m. \$3.50. Students Tues. - Thurs. 99 cents.

**Women in the Attic:** T.W.P., 12 Alexander St., 925-8640. Tues. - Sun. 8:30 p.m. Students \$3 - \$3.50

**The Mystery of the Pig Killer's Daughter:** Toronto Free Theatre, 24 Berkely St., 368-2856. Tues. - Sun. 8:30 p.m. Sun. MAT 2:30 p.m. Students \$2

**The School for Wives:** Heliconian Hall, 35 Hazelton, 922-0084. Wed. - Fri. & Sun., 8:30 Sat. 7 & 9:30 p.m., students \$2.50 - \$3.50

**The Donnellys:** trilogy of plays at Bathurst St. Church, 736 Bathurst St., 536-6663. Wed. - Sat. 8:30 p.m., Sun. 2:30 & 8:30 p.m. Students \$3.50

**Two Score and More:** Theatre in the Dell, 300 Simcoe St., 368-5309, Mon. - Thurs. 9 p.m. Fri. & Sun. 8 & 10:30 p.m., \$5 & \$6

**The Owl and the Pussycat:** St. Nicholas Theatre, 17 St. Nicholas. Tues. - Fri. 8:30, Sat. 6 & 10, Sun. 3 p.m., 925-9054. \$5

**The Plough and the Shares:** St. Lawrence Centre, 27 Front St., 366-7723. Mon. - Sat. 8:30, Sat. Mat. 2:30. \$3 - \$6.50

**Fortune and Men's Eyes:** Phoenix Theatre, 390 Dupont St. 922-7835, Tues. - Sun. 8:30 students \$2.50 - \$3

**Bubbling Brown Sugar:** at O'Keefe Centre, (Front & Yonge), 366-8484. Mon. - Sat. 8:30, Mat. Wed. and Sat. at 2 p.m. Tickets \$3.50-\$7.50

**Don Juan in Hell:** Toronto Truck Theatre, 35 Hazelton Ave., 922-0084. Fri. & Sun. 8:30 Sat. at 7 & 9:30 p.m., students \$2.50-\$3

**Tease For Two:** Upstairs at Old Angelo's, 45 Elm St., 597-0155. Tues. - Thurs. 9:00 Fri. & Sat. 8 & 10:30. Tickets \$4 & \$5

**Old Time Music Hall:** Colonnade Theatre, 131 Bloor St. West, 925-4573. Fri. at 8:30 p.m. and Sat. at 7 & 9:45 p.m. Students \$3.50

**The Clowns:** Anthony's Dinner Theatre, 146 Dupont St., 924-0977. Mon. - Thurs. 9:00 Fri. & Sat. 8 & 10 p.m. \$5 & \$6

**Same Time, Next Year:** Royal Alexandra, 260 King St. W., 363-4211. Mon. - Sat. 8:30 Wed. and Sat. Mat. 2:30, Tickets \$4.50-\$8.50

**Also Available in Paperback:** Second City, Jarvis & Richmond, 363-1674. Mon. - Thurs. 9 p.m., Fri. at 9:30 p.m. Sat. 8:30 & 11p.m. \$5

**Waiting for Godot:** The Second Theatre Floor, 86 Parliament St., 364-4025, Wed. - Mon., 8:30 p.m. Admission \$1

**Sweet Reason:** Teller's Cage, Commerce Court, 862-1434, Mon. - Fri. 9:30, Sat. 8 & 10:30 p.m., \$6

## Nightclubs

**Lick 'n' Stick** at the Chimney, 597 Yonge St., 967-4666.

**Justin Paige** at the Generator, 2180 Yonge St. 3rd Floor, 486-9850.

**Rough Trade:** at the Forge, 5 St. Joseph St., 922-4119

**Mainline** at the Gasworks, 585 Yonge St., 922-9637

**Soul Bros. Six** at the Colonial, 203 Yonge St, 363-6168

**Freddie King** at the El Mocambo, 464 Spadina Ave., 961-2558

**Moe Koffman** at George's Spaghetti House 290 Dundas St. E., 923-9887

**Joe Venuti** at Bourbon Street, 180 Queen St. W., 864-1020

**Michael Cooney** at the Riverboat, 134 Yorkville, 922-6216

**Thundermug** at Larry's Hideaway, 121 Carlton at Jarvis, 924-5791

**Moxy** at Piccadilly Tube, 316 Yonge at Dundas

**The Performers** at New Danforth Hotel, 2763 Danforth Ave. at Dawes Rd., 694-1197

**Meadows** at White Castle Inn, 2121 Kingston Rd., 267-1141

**La Troupe Grotesque** at Midwich Cuckoo, 240 Jarvis St., 363-9088

**Ken Tobias** at Knob Hill Hotel, 2787 Eglinton Ave. E.

**Danny and the Juniors** at Beverly Hills, 1677 Wilson Ave.

## Movies

**QUEBEC CINEMA:** OISE Auditorium 252 Bloor W. Admission \$2. **Dec. 12** at 7:30, Bingo by Jean Claude Lord. Films are in French without subtitles. Information: La Chasse-Galerie, 924-1468

**NEW DOWNTOWN CENTRE THEATRE:** 772 Dundas St. W. at Bathurst, 368-9555. Monday to Wednesday, \$1.75 at 7:30, \$1.25 at 9:15. Saturday at 11 p.m. \$1.50 **Dec. 10** Monterey Pop and The Wizard of Oz with shorts Twins and Keep Cool

**CINEMA ARCHIVE PRESENTS:** Alladin. Theatre, 2637 Yonge St. **Dec. 10** The Marx Brothers in A Night At The Opera at 7:30 Knights Of The Round Table (1953) with Robert Taylor at 9:30, **Dec. 11, 12, 13** Zorba the Greek at 7:30, The Magus at 9:30

**ALL-NEW \$2 NEW YORKER:** 651 Yonge St., 925-6400. Admission \$2., separate admission \$1.50 for midnight shows. **Dec. 10** Twelve Chairs at 7 and 10:20, Traffic at 8:40. **Dec. 11 & 12**, Antonia at 7, 8:45 and 10:15. Clockwork Orange at midnight. Friday, **Dec. 13**, Antonia 2, 3:45, 5:30, 7:15, 9 and 10:30.

**THE SCREENING ROOM:** Kingsway Cinema, 3030 Bloor St. W., Royal York Rd. subway station. Admission \$1.49. 236-2437. Nightly at 7 p.m. **Dec. 10** That's Entertainment and That's the Way it is, with Elvis Presley.

**Dec. 11 to 17**, The Front Page with Jack Lemmon and Walter Matthau and The Sting with Paul Newman and Robert Redford.

**ONTARIO FILM THEATRE:** Ontario Science Centre, 770 Don Mills Rd., 429-4100. **Dec. 11** at 7:30 with The Sand Pebbles and **Dec. 12** at 7:30 with a preview of The Hindenburg **ORIGINAL 99-CENT ROXY** : Danforth at Greenwood subway, 461-2401. **Dec. 10**, Fellini at 7 and 10:45; Steppenwolf at 8:30. **Dec. 12**, Woodstock at 7 and 10.

**KINGSWAY THEATRE:** 3030 Bloor St. W. at Royal York Rd. 236-2437. Admission 99 cents **Dec. 10** Tod Browning's Freaks at 7 and 10:20, Forbidden Planet at 8:30. **Dec. 11** Village of the Damned at 7 and 10:15, The Time Machine at 8:35, 10:15, The Time Machine at 8:35. **Dec. 12**, White Line Fever at 7 and 10:20, The Stone Killer at 8:30 **FILMS AT OISE:** 252 Bloor W., 537-9631, **Dec. 10**, Murder on the Orient Express at 7:30 The Great Gatsby with Robert Redford at 9:30

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

