

# Pro

Merry  
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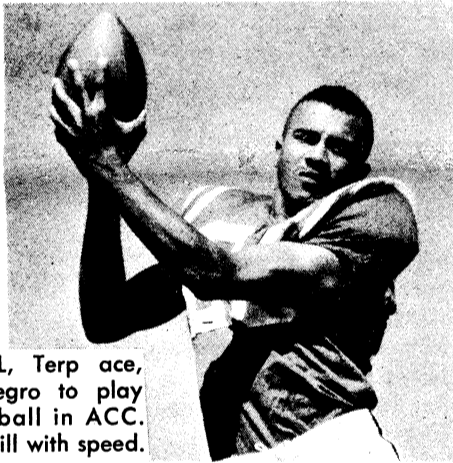
## Sports and the sixties: winds of change

By NICK MARTIN

The sixties was the decade in which sports came to the fore of North American culture, overwhelming every other art form to become the dominant force in the North American personality. As in every other decade, sports had had its super heroes in the sixties, but the tremendous influence of television made them far bigger and far greater than the men that came before them.

The sixties belonged to the superathlete, to the man who could fill a stadium with his very charismatic presence, to the Joe Namaths, Roger Marises, Bobby Hulls, and Cassius Clays. But if the sixties belonged to these men, then the decade equally belonged to Darryll Hill, and Kelly Sonner, and John McClendon. For if an art form becomes the culture of the society, then it reflects that society, and the winds of change that move the society move the art form.

In 1962, Darryll Hill was just another good high school football player in the south Hill was a Negro, and that meant if he wanted to play football in the south it would be at Grambling, or Texas Southern or Alcorn A & M, all-Negro schools. But in the early 1960's, things were changing in the south, slowly perhaps, but they were changing.



DARRYL HILL, Terp ace, was first Negro to play varsity football in ACC. Has aerial skill with speed.

A few men had the courage to do what Branch Rickey had done with Jackie Robinson fifteen years before. In 1963, Darryll Hill became the starting wingback on the University of Maryland football team, and in so doing, became the first Negro to play at a southern white university.

Shortly before, Prentice Gautt had integrated the southwest when he became the first Negro to play for the Oklahoma Sooners. Hill's victory broke down the barriers in the last racist stronghold, as he was followed by such players as Dick Leftridge at West Virginia, Jerry Levias at Southern Methodist, Johnny Roland at Missouri, and Lester McLain at Tennessee. Only a handful of all-white teams remain, Alabama, Ole Miss, Georgia and a few others, and you have to wonder how long even men like Bear Bryant can hold out when his Crimson Tide get slaughtered by integrated Missouri in the Gator Bowl.

The fifties saw the Negro struggling for his rightful position in sports, and the sixties saw

him move to complete equality on the field with whites. With the trade in 1962 in which the Washington Redskins obtained running back Bobby Mitchell from Cleveland in return for the draft rights for the late Ernie Davis, there was no major league left in baseball, basketball, or football that was not integrated.

As the sixties close, the racial gap still exists in management. In pro basketball, Bill Russell has shown that Negroes are as capable as whites in handling men as he coached the Boston Celtics to the NBA title. Now, with Russell turned to acting, Lenny Wilkens is head coach of the Seattle SuperSonics and John McClendon heads the Denver Rockets of the American Basketball Association.

The other sports are dragging woefully behind basketball in this area, but the seventies will see that changed. It is expected that baseball will have its first Negro manager within the next year; look for him to be Frank Robinson of the Orioles, who has proven his ability as a field general in the Puerto Rican Winter League.

### Football comes of age

Professional football came of age in the sixties. Under the greedy eye of television, pro ball was eagerly snapped up by a society that knew violence as a way of life, and found a release for its tensions in the combat of the professional gridiron. The quarterbacks and running backs were as popular as ever, but it was the defensive stars that epitomized the violence of the sixties.

Largely anonymous in the past, defensive players stepped into the spotlight with a half-hour CBS show: "The Violent World of Sam Huff." Before the Giants' middle linebacker became famous, the only defensive players to receive recognition were those famed for vicious tackling such as Hardy Brown of the 49ers or Ralph Toohy of Hamilton.

Now men such as Deacon Jones and Merlin Olsen of the Rams, or Angelo Mosca of the Ti-Cats became just as famous and well-paid as their offensive counterparts in the respective leagues. When violence becomes a part of daily life, then the hitters become the idols.

They tried to kill baseball off in the sixties, but it was too ornery to die. Condemned to extinction for being too slow, baseball held the line with stars like Sandy Koufax and Murray Wilks, then made a tremendous comeback late in the decade.

### Baseball expands and lives

Vitally needed expansion, which found tremendous success in Montreal and Kansas City, breathed a new life into the game. The Miracle of the Mets put the cap on a year that saw the hitters come to life as they had not done in decades. Through the work of Bowie Kuhn, rule changes were implemented that gave the advantage back to the hitter that belonged to the pitcher for too long.

Pete Rose, Hank Aaron, Harmon Killebrew, Rod Carew, Boog Powell, and Willie McCovey proved that the hitter was far from dead. And in a world where so many old values were being questioned and overthrown, then Tony

Conigliaro proved that perhaps God is not yet dead either.

Boxing was dead when the sixties began. Two champions lay dead after fights, Kid Parret and Davey Moore. The sport was dominated by hoodlums, and saddled with a heavy-weight champion, Floyd Patterson, who refused to fight anyone worth of title contention.

Then in the 1960 Olympics, a brash kid came out of Louisville to win the lighthweight gold medal. Within months Cassius Clay was pro, with a six-round decision over Tunney Hunsaker to his credit. With only 19 professional wins, Clay took on Sonny Liston, leaving the Bear in his corner as Clay won the heavy-weight title.

### I am the greatest

Boxing was revived as thousands flocked to see if anyone could beat the loudmouth Clay. He finally met his match in the draft board, but no one could touch him in the ring. By the time he took his forced leave, boxing was well on its way to regaining its popularity of the forties.

The men that draw the crowds reflect the mood of the sixties. Joe Frazier and Jerry Quarry are the sluggers, slamming it out toe to toe until the knockout. Co-champ Jimmy Ellis is a timid boxer and harder to drag into a ring than Patterson in his prime. It is fighters like Frazier, and comers like Mac Foster and George Forman, that will make boxing one of the top sports of the seventies, as they battle for the title.

And the champions that will never be. Like Rip Randall, number three welterweight with draws against Curtis Cokes and Manny Gonzalez, who took the final count from a Viet Cong mortar. And Kelly Sonner, at nineteen a promising lightweight with four straight KO's, who stepped on a land mine. For that, too, is part of the sixties.

### Sports in Canada expand

In Canada, sports are flourishing as never before. Vancouver will join the NHL, the Expos have captured the imaginations of the people, and the CFL is having its most exciting year. Yet, on the international scene, the outlook was not so bright in the sixties.

In 1961 we were still sending our Allan Cup champs to beat the Russians. Now even minor league pros can't do the job. Harry Jerome could not win a gold medal, and the country expected far more than Elaine Tanner could give. It was left to a young girl from British Columbia, Nancy Greene, the girl next door, to save our nation's pride. Flying the slopes as if she were born on skis, Nancy left the best skiers of the world far behind as she won two World Cups and an olympic gold medal, and a place in our hearts forever.

Yet when you speak of Canadian sports, you speak of hockey. Our hockey success has not matched our pride in the sixties. Every Canadian knows that an NHL allstar team would undoubtedly slaughter the Russians and re-establish Canadian supremacy. Such a game is Canada's dream for the seventies, a game that must be played, come hell or Bunny Ahearne.

## Animals upset titleholders in GHL thriller

By NICK MARTIN

"Third Year, D House, and E House are all undefeated in hockey." GHL Prez Clarence O'Leary announced at a televised press conference last week.

The Animals pounced on the defending champs as they edged the sophs 3-2. Bill Rutledge deuced D with help from Ron Malin; Simon Miranda and Dough Crukschank replied.

The Beavers msagroed the Axemen 3-1. Mercury Raven chapeaued, while A n d r e Debellefeuille

(French for Jones) de-oeufed the scoreboard for A. E clobbered Ye Greene Machine 7-3 as Mike Eisen and Tony Tilley hamburgered. Bob Ellis, Chris Hawkes, and O'Brien scored one a piece for C and also got some goals.

The Animals zapped the frosh 3-1 as Bill Lowrey, Dave Roote, and Bill Rutledge tallied; Andre Doyon had the Youngsters' score. The sophs supremecourted the Sons of B 5-4 as Wild Bill Wade and Terry Irie (traditional call of the town

crier) two-timed and John Teixeira onced; Larry Black paired, and Bob Stanger and Garry Freebrun singled for B.

Goalie Renault Marier nugatienvachoned the frosh 4-2 as E skunked 1st year. Tony Tilley, Jim Jenkins (alliteration abounds), Rod Major and Jeff Love took care of the redlighting. The Sons of B gilletted the Axemen 5-4 as Larry Black and Brian Marshall 80%ed and Chink chimed in with one; Charlie Stedman, Vic Borycheski, Andre Debelle-

feuille, and Didier Maillard (no, he did it in Sam's yard) were A's hatchmen.

The Beavers scrunched C 7-3 despite being without the services of star forward Lefty Kyonie, who was expected to have a productive season before his recent injury. Merc Raven deuced, with singletons going to Dickie Muir, Dave Ellis, Pat Coyle, Gord Way, and Nick Martin (In whose net? - Pat Flynn). Bob McMurrich twiced for Ye Greene Machine.

The frosh look to be the basketballers to beat as the

GBL enters its third week of play. The Jeunes clobbered Ye Greene Machine 40-15 despite having only four players. Bren Stacey and Dave Pritchard gunned 14 each Brian Davis dixed, and Andre Doyon had a bucket; Chris Hawkes had 5 and Rick Mackenzie 4 for C.

The Animals devoured B 26-19 as Cohen gobbled up 10 points. Jamie Meuser huted, and Ralph Trodd had half a dozen. Geoff Scott had 9, Pete van Horn demidozened, and Bill Kort quated for B.

'We hold these rights to be self-evident - that man is endowed by his creator with certain inalienable rights, and among these rights are liberty and the pursuit of happiness.'

The Report of the Committee of Rights and Responsibilities of the Members of York University (Laskin Report) is not exactly in the same vein as the American Declaration of Independence, or even the Canadian Bill of Rights.

It does, however, make a preliminary step towards the implementation of a judicial system which is fair and equitable and recognizes the right of the individual to participate in the decisions which affect his community.

The report recognizes that the 'in loco parentis' relationship between students and the administration is no longer valid in the seventies. But it still sets up artificial barriers between the student and the administration, especially when it states that the administration 'must be left with initial power to impose a sanction, at the risk of successful challenge if the affected person or persons choose to bring the case before the university courts', Habeus Corpus notwithstanding.

The whole report has a tone which implies that the committee was more concerned with physical property than with the freedom and dignity of the individual, and is more interested in the status of the university as an institution than the injustices and the inequalities which make people take up the cause of social action.

In many ways, the report reads much like the press release of the Committee

of Presidents of Universities of Ontario (CPUO), 'Violence on Campus'. CPUO defines illegitimate disturbances as 'obstruction of the normal processes and activities of the university committee'. The Laskin Report, while it doesn't make a formal definition, concurs with CPUO in its general outlook concerning disturbances.

Probably the most important aspect of the report to Glendon students is its complete refusal to recognize that Glendon is different from the York Campus - not only in size, curriculum and goals, but also and most importantly, in the fact that Glendon has a highly developed system of student-administration relationships through the Council on Student Affairs (COSA) which has evolved in our own peculiar environment.

The power of the principal in disciplinary matters at Glendon has been delegated to COSA, a joint student-faculty committee. Escott Reid, in a Globe and Mail article has stated that "in the case of a student demonstration which involves such things as the disruption of classes, the occupation of buildings or the rifling of files...if there must be outside intervention, it must emerge, not from unilateral action, but from the collective decision of the community".

At Glendon, the 'collective decision of the community' is a decision made by COSA. The implementation of the Laskin Report would mean, in effect, a regressive step in the field of student-administration relations and could possibly result in a period of tension between students and administration. COSA has worked effectively in

the past and there is no reason to believe that it couldn't continue to do so, especially if the legislative function was passed on to another council, as suggested in the Laskin Report.

COSA does need to form two types of courts -- courts of first interest and appellate courts. Still, both should be constituted on a purely local basis; the university courts only being used in cases of an intercampus nature.

The Laskin Report has opposed the establishment of any given procedure for dealing with the possibilities of disturbance. Reid has propounded the opposite view, saying that his course is 'the least risky of many courses, all risky'.

There are very few, if any, members of the Glendon community who would purposely initiate violent action at Glendon. If a disturbance did come, it would probably be a result of a lack of understanding and communication between the administration and the students. The best method, therefore, of avoiding this possibility of physical damage to property of which the Laskin Committee is so afraid, is to have a college which is truly a community which interacts and not merely co-exists.

Such a community demands a structure which is flexible so that all members of the community participate to the full extent of their ability, and which operate on a very local and human level. Glendon is small and coherent enough to make it possible to work out judicial structures which complement the academic life of this college. The Laskin Report has failed to realize that.

- DAVID STARBUCK

Reprinted from "New Dimensions"  
Ontario Board of Education

Dorothy Adair of Deer Park School, Toronto, is the sort of teacher whose kids never want to go home. They come early—"to help"—and hang around after school as if someone were baking cookies instead of marking books.

Perhaps it was only natural that someone should say: "Wouldn't it be fun if we could have our *supper* at school one day?"

Used to turning the butterfly interests of her 40-odd grade 2 pupils to advantage, "Aunt Dorothy" as she is sometimes called, lost no time in finding a way to do it.

A class rummage sale was planned and goods collected were auctioned to raise money for groceries. Like all good cooks grade 2-next decided on their menu.

Hamburgers—hot dogs; buns, butter; mashed potatoes; carrots; peas; salad; Jello—ice cream; cookies; milk.

Each child was then asked to bring a cooking utensil together with his own knife, fork and spoon.

Then the class was divided into groups for a trip to the store, with each group responsible for the purchase of two or three items. In the classroom a long table became the kitchen, where carrots and potatoes were scraped and the hamburg patties seasoned and shaped. Cooking was to be done in the staff lunch room.

The fate of too many cooks is proverbial, so movies were arranged for the boys after lunch. The girls were left on their own to prepare the salads (one with and one without onions) and butter the buns. Two made a flying visit to the chain store for milk to mash the potatoes—a task in which the boys took a vigorous hand. The boys also arranged the desks to form long tables which the girls decorated with paper cloths and flowers.

Grace was said and the class president read a note of apology from the principal who was unable to attend. Records provided soft dinner music and, with a few momentary exceptions, the level of manners and conversation was a credit.

And when parents arrived at 6:30 pm to collect their children—Mrs Adair's children still didn't want to go home. . .

## the party

## freedom for what?

By DELORES BROTEN

Freedom for children - to develop and learn through their own interests, to explore their world through 'living and learning'.

This is what the Hall-Dennis report promises and it is being implemented in many Ontario schools. Teachers and parents are fascinated by the discovery that even 'problem' children are capable of sustained interest in projects and ideas of their own invention. 'New Dimensions in Education', the monthly magazine of the Ontario Department of Education, is full of reports about new and successful experiments in teaching, such as 'The Party'.

This article illustrates both the prospects and pitfalls of the new freedom. It is remarkable that the children do not seem to regard their six hours in school as limbo, although that feeling is never very acute until grade 5 anyway. Teaching is not authoritarian, and is geared to the children's interests. Active participation, as in shopping, planning, etc., is something the universities have yet to appreciate as part of the learning dialectic.

Yet, here the kids are, doing their party, and the girls cook the dinner, while the boys watch movies; the boys set up the tables, while the girls decorate them, as if little boys ought not have a sense of domestic aesthetics; grace is said, bourgeois banquet styles are followed, with the principal being "unable to attend", soft dinner music, correct manners and conversation.

The children are being trained to accept stereotyped sexual roles, and the modes of relationships used by the middle and upper class. It is not an authoritarian training with specific repressive techniques, but 'repressive tolerance', much like the university situation, with its course outlines, time limits, and marks. The children will grow up able to play the roles that contemporary industrial capitalism demands - to work on their own, within limits, to take initiative, within limits, and to think for themselves, with proper guidelines.

Even the freedom of 'The Party' has a line which must be followed, but the Board of Education seems to think that it is the right one.



# the mind boggle, or

how I said to hell with grades and started learning

By DEE KNIGHT

'Tis the time of year when a young scholar's fancy turns to seminars, term papers and exams. It is a traditionally hectic time on campuses from Dalhousie to UBC and from Harvard to Berkeley. Necessarily so? I think not. At Glendon, supposedly "an experimental college with an entirely different ethos," we should look for alternatives.

I believe that the 'exam syndrome' has already been discredited at Glendon, as nearly all, except the French faculty, realize that exams are a block to creative learning, not a help. But why is this so? And is it also true to some extent of other practices which we now take for granted?

Exams at their best are a coercive form of impromptu educational feedback; at their worst, they become tools of rote learning and selective instruction. Considerable discussion about this in the past has caused the decision to stop training students to pass exams, and instead to attempt to facilitate understanding. But I suggest that we have not gone far enough: exams are only a symptom of the essential block to creative learning. This block is the grading system as it now exists.

Few will deny, though nearly all are unwilling to admit it, that most of their

work as students is done because it must be graded. It is not an overstatement to say we are conditioned to react to the impulse of 'this will be graded' with the pavlovian response of going through a given 'educational' exercise. We are being well-trained, but is this education?

Education is analogous to a stereo set with earphones and an input/output mechanism. The ideal use of the set is made when there is a balance between input and output: when a student is able to receive information and direction clearly, and respond strongly and clearly, understanding and achievement are best. But when information and direction are garbled, too intense or too varied, the input system will break down: the student's attempts to respond and produce will be frustrated, and there will be no understanding, except of alienation.

The system at Glendon is therefore frustrating. The aim here is to provide an integrated, high-quality education, but the system is at the breaking point because of the imbalance between input and output. The 'sound system' seems both uncontrollable and whimsical -- there seems to be a conscious effort that either the music should not be heard, or it should blow your ears off.

The point is that my aims of an integrated and stimulating learning exper-

ience are being re-directed to suit the requirements of an inflexible machine, which is attuned to grades. This is backwards. The information/training machine should be attuned to human and individual needs at the outset, and moreover, it should be subject to easy in-process alteration. If we must recognize that learning is too essential and expensive to be entirely individualized, it should also be held that education is too vital to be mechanized.

Glendon has already been dedicated to achieving the most creative learning process possible, in an experimental atmosphere. Our mandate is to try to develop solutions to the deficiencies of traditional modes of education. Escott Reid wants us to become 'inquisitive, imaginative, creative, lively and scholarly...', and to 'find joy in creative work', in order to be responsible and successful revolutionaries. But if we are to find this joy, the work must be focussed on creativity and not standardized accomplishment.

I suggest as a first step towards trying to achieve this aim, that next spring be designated as an 'open season' for discussion and implementation of creative learning formats, with the emphasis on experimentation. If we are to realize our claims of experimentalism, we must begin.

## g l e n d o n ' s l i b e r a l e d u c a t i o n

The essence of Glendon College is its dedication to liberal education. We are not a professional college. We are not a school of administration. We are not a college for turning out politicians and civil servants. We are a college dedicated to liberal education.

I believe that there are two halves for a liberal education in this last third of the twentieth century.

One half consists in gaining a better understanding of the world we live in so that we may help make that world a better place to live in. The other half "consists in breaking the influence of the world we live in and finding deliverance from the tyranny of the immediate, the novel and the transitory." These two halves are mutually nourishing. Each is the necessary consequence of the other.

If a man is to gain an understanding of the world he lives in he must throughout his whole life be able to turn the full force of his mind on tough disciplined penetrating sustained studies of that world. He will find it difficult to do this if he has not during his student years acquired the habit of serious sustained disciplined study. Serious sustained disciplined study will stimulate his intellect, his imagination, his creative powers. It will therefore make it easier for him to acquire and maintain an understanding of the ever-changing world he lives in.

If understanding is to lead to wise action more is required than a disciplined and creative intellect and imagination.

A revolution will diminish misery only if it is led by people who are moved to tears by misery of their fellow men and, as Leonardo da Vinci has said, "Tears come from the heart, not from the brain." Those who wish to change society for the better must have warm compassionate hearts as well as cool calculating brains.

There are other virtues they should possess. They need the virtue of holy obstinacy. They need to learn how to control and discipline and make creative their anger at the pain and suffering and injustices of the world. They need to accept the central doctrine of that great revolutionary, Ghandi, to hate evil but not to hate the evil doer. They need to be able to find joy in creative work. They need to be able to appreciate not just the misery of man but also his nobility and mystery and the nobility and mystery of so many of his acts of creation.

I repeat today the hope I expressed two years ago when I announced my intention to give up my post as principal of Glendon College at the end of 1969.

I hope that the dominant group among the students of Glendon College will be angry intellectuals, not complacently angry but self-questioning, angry intellectuals who are committed to improving the community they live in, the country of which they are citizens, and the world which they occupy with three and three-quarter billion neighbours; and that means committed to serious disciplined study of their community, their country and the world and the kind of revolutionary improvements which need to be made; informed intellectuals who are angry at a society which pollutes the air of its great cities with filth and noise, which fouls its lakes and rivers, which fails to provide equality

of opportunity to the gifted children of the poorest third of its citizens, a society which is flooded with television programs, films and books which brutalize the mind and spirit of man, a society which courts destruction because it refuses to come to grips with the two great world issues of this generation, how to narrow the dangerously wide gap between China and the rest of the world and how to speed up the dangerously slow rate of economic growth of the hungry three-fifths of the world.

The more students of this kind whom Glendon College possesses and nourishes the more Glendon College will demonstrate that it is dedicated to at least one half of a liberal education.

And what of the other half of a liberal education -- that half "which consists in breaking the influence of the world we live in and finding deliverance from the tyranny of the immediate, the novel and the transitory"?

It is perhaps more difficult today than in most past generations for a university community of scholars and students to provide themselves with this half of a liberal education. One reason for this is the demand from many socially aware students that every course at university be relevant, and by this many of them seem to mean that every course should be directly concerned with the immediate problems of the world.

Universities must reject this demand for this kind of narrow relevance. Universities must insist on the relevance to life of courses which are not directly relevant to the immediate problems of the world, courses, for example, in the religion of Mohammed or Buddha or Jesus, courses in the philosophy of Confucius or Plato, studies of the music, the painting, the writings of man in many countries in many centuries.

All a university can do is to help its students find their own way of achieving deliverance from the tyranny of the immediate, the novel and the transitory. Each of us must work out his own salvation in his own way. And each of us must realize that this is no easy task. Salvation must, as the Lord Buddha said in his last words to his disciples, be sought with diligence. "Work out your own salvation with diligence." There are no short cuts to salvation.

What a university community of scholars and students like Glendon College can do is to help those of its members who wish to make a diligent search for deliverance to find a way of deliverance appropriate to them. Some will find deliverance in philosophy or religion or history, some in music or painting, poetry or drama or novels. Because of the beauty of its surroundings this university community of Glendon College can help its students discover for themselves the solaces of gardens, quiet walks and wooded hills.

I hope that you and successive generations of Glendon students will find that your life and studies here will help you make the revolutionary changes which the world stands in need of. I hope that you and successive generations of Glendon students will find that your life and studies here will help you find companionship and friendship and love and refreshment for your minds and hearts and spirits.

- Escott Reid,  
Speech, Nov. 27, 1969



Captain Bourgeois ??



The boy on the inter-campus bus turned to me. "I hope you're a good listener," he said in the six o'clock dark. "I have to tell someone about my rotten day. Up at seven, classes, an exam, then a five hour lab. Boy..Friday's are horrible. No, you don't have to sympathize - I just had to tell someone what my day was like. Thanks for listening."

We don't know who discovered water, but we're pretty sure it wasn't the fish. -McLuhan

### FAREWELL TO BIOCHEM WARFARE

President Richard M. Nixon said yesterday that the U.S.A. is giving up biological and chemical warfare research, except on antidotes for possible enemy poisons, and will not retaliate with such substances even if some nation uses them against us.

It sounds very righteous, and we suppose it will impress more than a few people here and there.

Meanwhile, however, let us slack off in no slightest way on researches and improvements respecting other weapons—nuclear arms especially (on earth and in space), laser beams and other death-ray possibilities, and so on.

We can bet Soviet Russia and Red China are at work on all these grisly quests for ever-more efficient mass-murder devices. If we fall behind in that race, Heaven help us.

New York Daily News

Even a man who is pure of heart. And says his prayers at night. I may become a werewolf.



What this college needs is a little promiscuity.



# In this whole ruse, mo ney-g

DON'T LOOK NOW, BUT YOUR NOBLESSE

Brother, do you belong to an excl Sister, are you high up in an exc I recommend to you a recent adv and tastefully entitled 'The Ciga Brothers and Sisters, are you so one hundred per cent creme de la The copy-writer says, 'Virginia created for that limited audience sharp distinction between what d and what is acceptable to them.' Let us absently whistle a snatch Wessel Song' as we try to remen previously glimpsed that limited a Perhaps when it was voting dry k got the working man to work on t audiences who could sleep late c dawn over pinch-bottle Scotch at Or, to take a select journey thro Surely we saw it recently at Voi tailored gentleman turned to the dowager which had just slipped a into his pocket and murmured be of Steak Beamoise, 'The trouble ' is that the lower classes don't k Here is , we are assured, 'A ciga make a cult of doing all things be when the better costs so little m So how is your cult-life, friends, do you think that tad on your hip And do not overlook the fact, ho and Sestern, that 'Smart folk to v Virginia Round know they cost a which leads me, as a Lucky Stri Whenever I offer smart folk a L them a nickel for themselves, ju not a piker.



Ah, the childrer of the night. What music they make!

moon as bright. Old gypsy proverb.



EARLY AS EATONS AND SIMPSONS

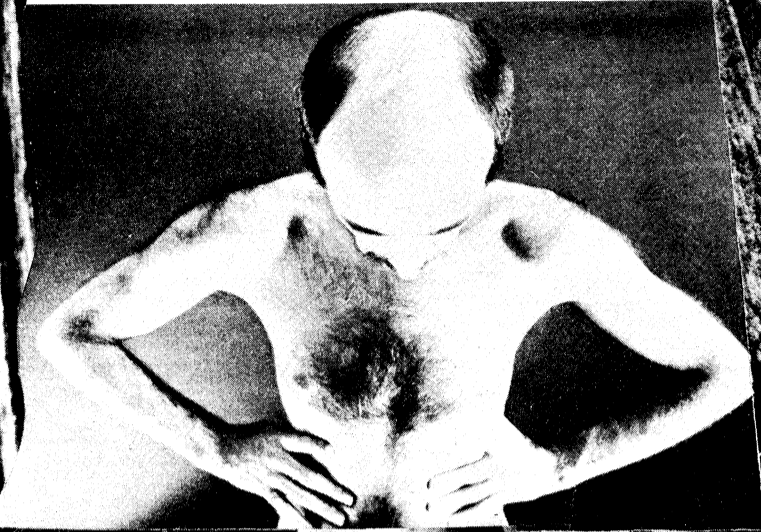
WE'RE



STARTING

CHRISTMAS

ALMOST



Being small is a door you can't reach to open.



Who know what adventures in work and pla the new term will bring forth, and who care, eh?

SE OBLIGE IS SHOWING

exclusive fraternity?  
exclusive sorority?  
advertisement tersely  
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just to show I am

grubbing world

## SUNNYBROOK RESTAURANT

cordially invites all students to end their food frustration. Sunnybrook Restaurant serves hamburgs to T-Bone steaks--and all at low prices! Sunnybrook Restaurant is conveniently located in the Sunnybrook Plaza, Bayview and Eglinton.

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 (212) GR 7-5663

## PIANO CONCERT

JUDI KENEDI

Thursday, December 4, 7:45 p.m.

In the Old Dining Hall

## PRO TEM

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# Form contrasts in film vitality

By BRIAN PEARL

Every art has its traditional and avant-garde creators, and film is no exception. But film-making is different. At the same time both convention and experimentation are accepted.

An audience is properly impressed by either when they are done with quality. Old plays are revived to thrill old audiences and classics can turn on conservatives in painting and music. But in the cinema old films not only turn on young and old audiences, but old styles in new films can still work.

A comparative case in point is the success of two new small films, Allan King's 'A Married Couple' and Michael Redford's 'Downhill Racer'. Although worlds apart, both films can enjoy large audiences in the same Toronto market. They mutually demonstrate the vitality and acceptance of the motion picture as an art form.

'A Married Couple' by Alan King, who also made 'Warrendale' is the film case-history of the domestic life of Billy and Antoinette Edwards, their son Bogart and their dog Merton. When it opened at Cinecity last month it was given incredible amounts of press coverage.

The reason for this excitement is obvious. 'A Married Couple' is the result of ten weeks of filming in the home of Mr. and Mrs. Edwards and, as a result, has an unquestionable aura of dramatic authenticity about it. As avant-garde film-making, 'A Married Couple' has just about initiated a whole new genre ('actuality cinema') and is a completely new and different experience for the audience.

Not only does the film disallow that hoary old question "But what does it mean?" and finally elevate cinema voyeurism, another God-awful problem, to an artform in itself but it also destroys the notion of 'character' and replaces it with that of 'person' and real people. This is perhaps a major revolution in cinema technique, but only the future and Alan King know. But for now, the film is a unique experience. So unique, in fact, that the common criticisms of film seem irrelevant, being

replaced, perhaps, by social criticism, or maybe even psychoanalysis.

'Downhill Racer', starring Michael Redford is the story of the rise of an American skier from awkward beginnings in an Idaho farmhouse to international Olympic competition. Believe it or not, if I tell you whether or not he makes it to the top, I'll actually spoil the movie for you. It is now at Yorkdale Cinema. A normal film, well acted and beautifully filmed can still be very exciting, even fascinating, to the most sophisticated cinema goer (which I am not, but I can act like one).

The film is absorbing because the notion of cliches was turned inside out and became relevance instead. The director ultimately relies on the techniques he learned working on television commercials, which are famous for converting yesterday's old cliches into today's images. 'Marlborough Country', the 'country' in Salem, the 'escape machine' and that girl who is 'nice to be with' (How Mid-Victorian can you get?) are all examples of the ad-man's proven ability to convert lead back into radioactive metal.

The plot line is simple and traditional, the all-American sports adventure. Skiing has nearly been done to death in film, in endless travelogues, in ads and has become one of the cheap thrills of television sports. But the film works, and it doesn't have to innovate to make it.

There is very little dialogue, the photography is carefully calculated for audience involvement as every detail is well controlled. The plot moves fast and far enough, with a few twists of fate for flavouring, to achieve and maintain interest. Sounds familiar? A description of 'Downhill Racer' sounds too much like a T.V. ad to be an accident.

One excellent effect is achieved by placing a camera in the hands of skiers on the 'giant slalom' course. Every turn seems impossible and every bump is near-disaster -- the audience eats it up (ooh! ah!). Throughout the film, jump-cuts and a dependence on facial instead of verbal expression, keep them from realizing that they've seen all this before, but never quite so well done.

# The Duke Undefeated

By NICK MARTIN

There is a great tendency when viewing 'The Undefeated' to compare it with 'True Grit', John Wayne's masterpiece from a few months back. Such a comparison would be grossly unfair to the Duke, and anyone approaching 'The Undefeated' with the expectancy that it will match 'True Grit' in is for a disappointment.

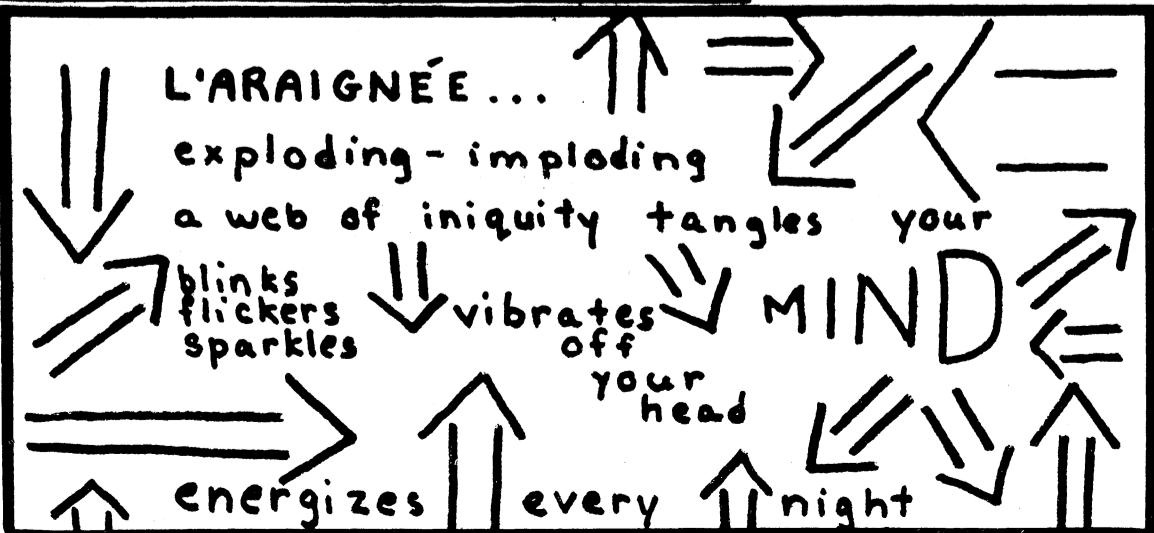
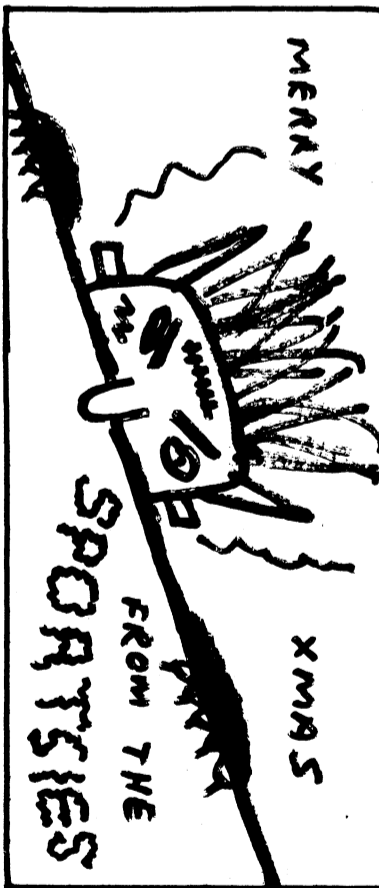
In 'True Grit', Wayne satirizes the characters he has been portraying all these years, and in so doing produced a picture that ranks with 'Shane' and 'The Magnificent Seven' as the greatest westerns of all time. In 'The Undefeated' he reverts to the stereotype Wayne, the two-fisted, brawling, violent, but impeccably honest frontiersman.

To understand the Wayne film, it is necessary to understand Wayne America, because the two are vitally interlocked. John Wayne's America is a world of black and white, of good and evil, and no grays in between; where a man is only as good as his word, and principle, property and a good woman's honour are to be defended to the death. Wayne's films are full of mother's apple pie, but because it is Wayne and you expect it, you aren't really bothered by the schmaltz and pure corn that abounds. It's all part of being John Wayne.

Recently the Duke has been working his political views into his movies with a noticeable lack of subtlety. 'True Grit' was an appeal to Middle America for law and order and support for the police. In 'The Undefeated', Wayne returns to 'The Green Berets', this time masking his plea for American unity against dangerous foreign invaders a little more subtly, although he still hasn't taught extras to wait until cannon shells explode before throwing themselves in the air.

Ironically, the most significant line of 'The Undefeated' comes early in the picture and obviously escaped Wayne's political attention. He asks a battered rebel trooper why they continue to fight against overwhelming Union odds. The defeated officer replies: "Because this is our land and you are on it."

But John Wayne's politics are so obvious that you can simply ignore them if you find them disagreeable and enjoy the picture as a typical Wayne western. There is a rousing brawl scene reminiscent of 'McLintock', the wild horse roundup that evokes memories of Wayne's classic 'Red River', one of the few male-female romantic relationships left in films today, and wide-open-spaces photography that comes close to matching the splendour of 'True Grit'.



# National Ballet flourishes

By AGNES KRUCHIO

That ballet today, in 1969, is still an art form that is quite relevant to many people, was proven eloquently during the National Ballet Company's two-week season that ended last Saturday at the O'Keefe Centre. To judge from direct observation of the audiences' reaction and not from Nathan Cohen's eternally sour remarks, I can say that the season was a success.

The repertoire for this fall included not only many of the classic gems of ballet, such as 'Swan Lake', 'La Sylphide', 'Bayaderka', and 'Four Temperaments', but also some interesting new pieces such as Roland Petit's 'Le Loup' and Flindt and Ionesco's 'The Lesson', both of which were newly presented to Canada during the past week.

The major attraction, however, was the full-length abstract ballet, 'Kraanerg', which had its world premiere last June at the opening of the National Arts Centre in Ottawa. It is a very intriguing piece, totally lacking a storyline and the pretty traditional movements expected from ballet. It is elemental, basic, earthy, powerful, sensual and very op - so unlike anything one would expect a ballet to be. This quality is expressed in its unusual title: 'Kraan', we are told, means 'to perfect' in ancient Greek, and 'erg' means energy - a heritage of its Greek composer, Iannis Xenakis.

Its particular success or failure is difficult to evaluate, as success is, for this greatly abstract ballet, in the eyes of the beholder.

## Effective sets are integral

A very integral part of the whole effect is the simple but effective sets. They were created by Victor Vasarely, the Hungarian-born artist, who 'originated' op art, experimenting with geometrical concepts and visual effects since the late forties. The sets consisted of a backdrop of black and white lines and several smaller screens representing squares and circles. Circles in ancient times represented earthly paradise, and squares, celestial paradise. One theme that crops up from time to time in the course of the production is the necessity - or possibly the lack of it - of a choice between the two. The op theme is continued in the starkly simple black and white costumes.

The dance itself was choreographed by Roland Petit to the electronic-cum-instrumental score of Iannis Xenakis. The totality of the whole thing was a trip. Although each of the eleven movements had a specific theme, they were not labelled as such, and thus it was up to the observer to get into it and absorb the message through dancing and not through reading labels. It demanded an involvement which was frightening to many of the older generation of ballet fans accustomed to pretty representations of fairytales that do not advance beyond the footlights. 'Kraanerg' has immense force and tension - at times too much - in the form of great acrobatic movements, slow extensions and shows of strength for the male, and quick, fluttering urgent movements on the part of the female dancers.

## Absurdist theatre transplanted

'The Lesson' was another ballet that differed from the traditional. It is a piece of absurdist theatre transplanted into ballet. Ionesco's play is about a math teacher who, with the help of his maid, eliminates, one by one, his stupid female students. Translated into ballet by choreographer Fleming Flindt, the math teacher becomes a ballet teacher, the maid a pianist and the math student a stupid beginner in ballet. Much of the dialogue of the Ionesco play cannot be brought out in gestures, and so the confounding absurdity of the play is lost and becomes a simple horror story - but one that is still very effective.

In a dark and dingy hole of a dance studio reigns Celia Franca in oversize shoes and a loose skirt that flounces as she stomps back and forth. A starry-eyed innocent arrives, in the shape of Veronica Tennant and the lesson begins. The teacher, Fleming Flindt, is at first almost neurotically shy but quickly becomes aroused and more and more exacting - he'll make a dancer of this nit before the lesson is over - until she dances to such a point of exhaustion that she does not know what she is doing, becomes entangled in his arms and is finally strangled. As the two gruesome teachers cart her body away, a new eager innocent rings the bell: victim no. 41.

'Le Loup' is another contemporary ballet - also choreographed by Roland Petit. It is the unusual story of a bride, who falls in love with a wolf, mistakenly believing that it is her fiance transformed. When the villagers find out about this, they persecute and finally murder them. Petit's choreography very effectively underlined the storyline and Veronica Tennant as the bride again distinguished herself with the lyrical execution of her role. Also effective was Karen Bowes as the gypsy who is the source of all the trouble.

'Kraanerg' and similar ballets represent a welcome change from the classics, which, while extremely beautiful in movement and form are unbearably stagey for audiences growing up in the relative naturalness of the cinema and improvisational theatre. I hope the National Ballet will continue in its present direction and will introduce more full-length ballets such as these, as they represent a theatrical movement which only now seems to be catching up with ballet - that of honesty, insight, and audience involvement.



What is the significance of ballet? How relevant is it in a technological and unromantic age? To a ballerina, such as Karen Bowes of the National Ballet, it is a whole way of life. I talked to her briefly after the Saturday matinee.

To her ballet is the most complete of the art forms. Not only is it movement through space, which is in itself a form of sculpture - both of the dancer's own body and the space around it, - but it is music, it is mime, it is acting. How much real acting is involved, she herself is the proof of, having danced the role of the gypsy temptress in 'Le Loup' so skilfully and convincingly that one would have expected that interpretation to be herself - in fact she

turned out to be the opposite.

What is the direction the National Ballet is taking? They are planning similar pieces to 'Kraanerg', she told us, so that the repertoire of the company will be enlarged in this direction, and also in order to involve the younger members of the audience. Many new ballets are difficult to introduce, however, as ballets have to be perfected and polished for a long period of time. There is no room for improvisation in ballet. The important thing for a dancer, said Miss Bowes, is to perfect her skill and technique to such an extent that the dance, which, strictly speaking, is not a natural form of movement, will seem like the most natural thing to do.


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