

ENTERTAINMENT

"No Jews or dogs allowed"

York author's Gabriel reveals 30s Toronto

By AGNES KRUCHIO

After three years of research and a published novel, Harry Pollock, Joyce lecturer and Stong Fellow, knows his subject well. Toronto in the 30s, the Depression, growing up immigrant. His novel, Gabriel, has been recently released all over North America, and according to all preliminary indications, it is doing very well.

"Toronto in the 30s was the worst possible place to be on the North American continent for ethnic immigrants," he says. As a Polish Jewish kid, growing up in the bastion of Anglo-Saxon establishment that was Toronto the native of Opatow has first hand knowledge of what he writes.

"In those days Anglo-Saxons controlled everything. They still do important things like finances, but in those days Anglo-Saxon control was all-pervasive. You could never have an event such as Caravan or a John Yaremko, let alone a Jewish mayor," he reminisces about the not-so-good old days.

"On the island, near the Manitou hotel, there were signs up: No Jews or dogs allowed. Things have really changed since then."

Direction holds musical benefit

Direction is ending its academic year next Thursday with the release of its third issue this year, at a benefit concert and art show in McLaughlin's JCR.

Direction organizers refer to themselves as "a group of York students dedicated to the promotion of the arts through participation."

Although technically a Founders publication, interest in Direction is not restricted to the college circuit, and it even boasts contributors from the University of PEI, and the University of Western Ontario.

Direction is a literary and graphic arts journal. Among its 39 contributors during its three-issue history, Directions can claim such luminaries as Irving Layton, Hans Jewinski, Miriam Waddington and Eli Mandel.

Live evenings during of the year have been aimed at presenting a comfortable atmosphere to inexperienced artists, and featured music and poetry by both professionals and amateurs.

Another of Direction's achievements was organizing and leading the York contingent at Harbourfront's Bohemian Embassy's marathon poetry reading session in February.

Performing on next Thursday night will be folksinger Karen Jones, a rock group, Irving Layton, and a band called Red Herring.

tickets are \$2.00 each, and are available at the Master's office in Founders, or the Direction office in 006 Founders.

Enter the choir

"Through sickness and health, through sleet, snow and falling ceilings," the York Choir has persevered, and will show what 55 "quasi-dedicated" individuals can do with (or to) the human voice. They will sing next Thursday night at 7:30 in the Founders Dining Hall. Free.

Gabriel is a novel about growing up, the coming of age of a young boy in Toronto in the 1930s. He is the product of the depression, and of the immigrant situation, because his parents came from the old country, Poland. He is a product of his environment: the ghetto and the people he is confronted with: Jew, non-Jew, believer, disbeliever, and as the book develops so does Gabriel. Pollock describes his book.

Gabriel's awareness changes from that of the streets to that of the settlement house, to girls; it does not stop there, however. "As he grows older, his forays into women's underpants becomes less and less as other interests take up his attention namely, his interest in literature."

Pollock explains the difference between Gabriel, Sammy Glick in What Makes Sammy Run and Duddy Kravitz, in the Apprenticeship of Duddy Kravitz: "both Sammy and Duddy are concerned with making money, but not Gabriel. Although he is concerned with sex, once he gets over that hurdle, he has a growing awareness of the wide world around him, filled with literature, music, German, French, English and especially Latin. Gabriel is a Latin scholar." So is, suggestively, Pollock himself.

"I am very pleased about the way the book was received," the man who has promoted Bick's Pickles and The Bank of Nova Scotia during 20 years in the advertising business, and who is touted as Canada's Joyce authority confesses.

"The book has begun to snowball; I won't have to pay back the advance the publisher gave me, the book is selling enough copies." For obvious reasons, it is selling especially well in Toronto.

He has written the book from the young man's point of view, and the style he uses is that of brief sentences. He concedes that he had predecessors in using such a style. James Joyce himself used it, in Portrait of the Artist as a Young Man, and so did a Russian

author even before Joyce.

Pollock works on his writing every day, for he believes that the only way to really learn to write is by writing and no creative writing course can replace the actual experience. He sets a goal of so many words a day (1,000 for the first draft), and keeps to a discipline that is nearly Spartan.

"Joyce has said that the artist, like a god of creation, has to be removed, above it all, withdrawn,

sitting high on Mount Olympus, paring his fingernail." He feels that a writer, no matter how emotional a given passage he is working on may be, has to be in total control.

The minute a writer allows himself to "wallow in emotion," all kinds of excesses creep in. Too many adjectives, too many adverbs make writing "fat".

"You learn that lean prose is

much more effective. It's a hell of a lot more difficult to write, but much more gratifying" Pollock says. He edited his book twice by himself, and one more time with the editor.

He thinks of himself as a sort of modern day Renaissance man. "I've always had a big appetite for life, for people, for events, for celebrations, and for making love. It's not an obsession. it's all part of trying to live life to the fullest."

40 husbands murdered

Students present European play

By RISHA GOTLIBOWITZ

Next Thursday through Saturday, there will be five chances to see the North American premiere of Have. Written by Julius Hay in 1929, it deals with an actual incident. Hay died last year, at 75, and his son, Peter Hay, is responsible for the translation.

Just after a revolt in 1919, Hungary became a police state. The peasants were literally starving, and in 1929, in a village on the Hungarian plains, 40 women were arrested for murdering their husbands in the attempt to gain land to feed their children. Have portrays the corruption of a young girl within the confines of this brutal society.

Malcolm Black, chairman of the theatre department, who directed the third year project, says that North American audiences will have a rare opportunity to see a play that is frequently performed in Europe, especially the Eastern half.

Julius Hay has woven his play with flesh and blood characters, thereby undercutting the didacticism, or so-called message, that a drama of this nature leans toward. Although the title itself admits to minimum in-



Maggie Butterfield as Mari, Gail Kerbel as the Widow Biro, and Martha Peter as Auntie Rezi, in Julius Hay's Have.

formation, it seems to imply something stern. The author's experiences as a victim of the Nazi regime no doubt have played a part in creating a momentous drama. In short, Julius Hay does not hang his play on cardboard figures, but flesh and blood characters.

What is of particular interest is the amazing coincidence of a student here, in the theatre department, being an actual relative of a man involved in the Hungarian incident.

Irene Matyas grandfather, by the name of Matyas, was the police officer who helped in the jailing of the 40 murderers.

Tickets are free, and can be acquired at the Burton box office from 11:00 to 2:00 every day. Have will be performed on March 25 at 8:00, and again on March 26 and 27 at 4:00 and 8:00 p.m., in the Atkinson studio. A great deal of energy and care has gone into the production, with intensive rehearsals since January.

you'll be needed

when you're a professional RIA Management Accountant.

There is a growing demand for men and women with the professional skills and insights of the RIA Management Accountant. And no wonder. Decisions are more crucial than ever in today's economy. Top management in business and government needs all the help it can get. RIA's are uniquely qualified to play a part.

Why?

Because our study program goes beyond a thorough study of accounting, computers and data processing. It also includes such fields as report writing, organizational behaviour and management processes. So you will be that rarest of all people; a specialist with a broad point of view. Because you study while working, your career will move ahead faster from the very start of your RIA program. Even if you have not graduated, your post secondary studies will probably earn course exemptions to shorten your RIA program. Mail this coupon today for more information.

For information write:
R. J. Mattina, RIA, Registrar
The Society of Industrial Accountants of Ontario.
Box 176, Hamilton, Ontario L8N 3C3.

Mr./Ms.

Address

City



the professional
management
accountant