

Canadians should control own resources says Broadbent

By Andrew Cardozo

In terms of National Policy Canadian resources should be owned by Canadians, controlled by Canadians and developed for the benefit of Canadians, declared the leader of the Federal New Democratic Party, Ed Broadbent, to a packed Moot Court audience on Monday.

Having been invited by the John White society of Osgoode Hall, Broadbent talked at some length about foreign ownership of Canadian resources and industry, an Industrial Strategy, the Trudeau government and official opposition leader Joe Clark.

In what was evidently a pre-election speech aimed at the academic, he described the present state of the economy in a historical context, explaining the origin of the branch plant phenomenon to be a sell-out by governments after World War II.

With regards to regaining control of the economy, he said that in the next election "we're going to show how it can be done, not in a period of twelve months, but over a period of years".

"The timber rights to reinvestment of profits, if the private sector wants to develop our timber", he explained. "Don't give them a carte blanche and tax handouts...what you do is make a condition upon their having access

to our timber rights that they reinvest a certain percentage of their profits back into the same resources. Its worked in Scandinavia, it would work here."

"Instead of exporting iron ore,

we export steel, instead of Joe Clark exporting our oil (a reference Mr. Clark's statement in Japan), we should export petrochemical products to Japan. Instead of exporting lumber, we

start exporting our furniture. So we need an Industrial Strategy where the resources constitute the key".

He said this could be done in several other sectors such as the

fisheries, plastic and automotive industries.

He pointed out that the present government had not paid much attention to Canadian ownership. The Canadian Development Corporation set up in 1971, which was "supposed to be a key instrument for us to regain more control", has had outside interests. "Of the 20,000 jobs under the control of the CDC more than half have been created outside Canada".

"The Foreign Investment Review Agency which was set up under prodding and direct pressure of the NDP in the minority government, has approved over 80 per cent of takeovers by foreign companies. Its become a clearing agency virtually for anyone that wants to come in."

He criticized the government's cutbacks as seriously affecting the arts, as well as and women in the work-force. "The Trudeau government has singled out women because they're seen to be a safe political target." Questioned on this issue, Broadbent said, "I think it's policy". He was referring to a statement by Minister of Manpower and Immigration Bud Cullen, to the effect that women are "secondary earners in the economy".

Regarding the possibility of a disagreement with the CLC, he admitted "there could be divisions of opinion", and although he had "instinctive opposition to back-to-work legislation," he said "it does make sense at times to argue, and its not just rhetoric, that the public interest more broadly defined will lead you to a conclusion that, say in a particular case you have to favour back-to-work legislation."

Broadbent, then directed his attacks at the Tories. He sharply criticized the Tory attitude that Canadians should be "hewers of wood and drawers of water", and ridiculed their policy for slashing 60,000 civil servants from the Public Service.

'Chalk circle' is epic—but does it work?

(Cont'd from pg. 1)

In this production the original prologue, set in a Caucasian village in 1945, has been discarded. Dramaturge Wendy Berner has replaced it with a prologue of her own, setting her's in the museum of a Russian satellite country in 1985.

In Berner's prologue we do not see the actors, we only hear their voices. They discuss their domination by Russia and their desire for autonomy. They come upon an exhibit of Caucasian artifacts and discuss the Significance of the area and the legend of the chalk circle. This is acted out, briefly, on a platform above the stage.

Thus, before the play even begins we are aware of the ending. Is this what Brecht intended? Is it an improvement? I don't think so. Berner and Dainard, in attempting to explain the meaning of the play, have perhaps gone too far. Subtlety was certainly foreign to Brecht and it is hardly necessary to belabour the few points he tries to make.

Dainard, in trying to emphasize the intellectual aspects of the play, by trying to create a theatre of thought and not of catharsis, has done what he can to reduce emotional involvement. Songs are not sung, they are spoken. The motional power that a large chorus can easily create has not been used; instead there is a lone narrator.

What Dainard has given us, then, is truly "epic" theatre. If his objective was to distance, to alienate, the audience from the work and to prohibit empathy with the characters then he has been most successful. Whether unemotional detachment is conducive to learning is open to question.

I personally suspect that it isn't: that a Brecht play will work, not because of his theories, but in spite of them. This is particularly true of *The Chalk Circle*: devoid of emotion it collapses like an empty bag.

Few, fortunately, seemed to share my reservations. If applause can be used as a barometer of appreciation then the play was well liked.

Particularly deserving of applause was the gifted Ian Gillespie. Gillespie displayed an uncommon versatility, appearing in his many transformations as a virile, beligerant corporal, a weary old man, a dotting brother to Grusha and as the obsequious Shauva.

The other actors, 22 in all, are too numerous to mention. As in any student production, however, every level of acting ability was evident. For the most part it was commendably competent and the production undoubtedly taught them much.

Lighting for the play was by Patsy Lang. Costumes were by Charlotte Dean. The admirably functional, uncluttered set was by James Thornley and the play was produced by Ross Stuart.

\$1,000 of props stolen from theatre students

By Hugh Westrup

The backstage drama is almost as engrossing as the one before the footlights at this year's third year theatre production of *The Mandate*.

An estimated \$1,000 in stage props has been stolen and university property damaged after a series of late night break-ins to the production's storage room in Atkinson College.

The stolen props are mostly precious family heirlooms on loan from cast members to land authenticity to the play which is set in the 1920's. With no evidence of damage to locks on the doors, it is suspected that a key was used to gain entry into the room.

According to the theatre department's technical director, Keith Bradley, the valuables should never have been kept in the room.

"I can't guarantee a room will be

secure unless I padlock it myself."

Bradley says the problem of room security exists because the theatre department's scattered across campus.

"There are too many keys to every space we own because we're in everybody else's building."

Only a week before the theft, a model for the set of the fourth year show, *The Caucasian Chalk Circle*, was found damaged in the same room. The night following the theft, a ladder was taken, and the night after that a door handle was torn off.

Metro police have been contacted about the theft but uncovered no major clues to the crime. York security supervisor, Clare Becksted, says his officers have been watching the room at regular intervals to prevent any further break-ins.

Becksted agrees with Bradley about the safety of items on campus.

"If I wanted to keep anything safe, I would get the lock changed and make sure that I was the only key holder," says Becksted.

He attributes the level of crime at York to people from off campus, particularly the Jane-Finch area which has one of the highest crime rates in the city.

Cast member Charlotte Moore is also critical of the number of keys "floating around campus." She

notes that a master key to Atkinson was lost and never found last year, and more recently a ring with keys to an Atkinson studio and Burton auditorium was found in the Ainger coffee shop but never claimed.

York's insurance policy does not cover thefts under \$1,000 so cast members are now investigating whether their home policies cover the stolen items.



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