

# Brownsworth on new members

HUMOUR

There are many distinct advantages to belonging to a private club, not the least of which is cheap hooch. However, the one major drawback is that in this world, where top sales people and civil servants are masters of all they survey, the latter have managed to gain access to private clubs.

This is the situation we will deal with today, a dirty job, but....

In the history of H.M.S. University Club, there was a time that people of non British background were not admitted as members. Finding that indeed all that was good was British, and sometimes Canadian, the membership was opened to "Native sons of suitable nature and bearing". A great step towards Atlantic good will, it caused the resignations of a great number of older membership. Undaunted, H.M.S. University sailed on into this century wounded, but not sunk, and completely unchanging. It is still a place where one is expected to dress for Supper, ties are provided at the door for those who feel somewhat casual about 'Clubbing' and if Sir Edmund H. Hudson (founder of Univ. Club) were to walk in he would find it unchanged, excepting the installation of water closets. In short, a complete comfortable retreat from the world wherein one can hardly throw a brick without hitting a jogger.

I was wandering into the smoking room looking for a still brandy to wash down another of Jean Guy's prodigious feats of culinary excellence, it was a beef that mere words fail to praise. Brownsworth was reading times, Lord Buttle was napping under a fern and amid this placid scene were man's answer to regressive breeding, the Civil Servants-Lamard, Willard, and O'Buckwheat.

In a less civilized time when private clubs had gone out of fashion, H.M.S. Univ. needed to fill the membership roles. It is a time that most members refer to, with the same tone as one might say treason, as the "Pearson years!" Well it was during this time that a civil servant was admitted, now I don't mean must peo-

ple who actually work for the tax dollars they earn. When I speak of Civil Servants, I speak of that breed of men that can shave in the morning knowing that will be at the office just long enough to pick up their graft envelopes, and evict a widow or two so as to make way for a land development project.

It is of this certain breed of civil servants that went for respectability of a "good club", and it was they who claimed that the Univ. Club was an "eyesore," until of course, they were allowed in. It was a matter of survival, and one was allowed in every five years, usually the local building inspector. However, things have gotten a little loose and Lemard, Willard, and O'Buckwheat are now members both Brownsworth and I are of the confirmed opinion that this is probably the strongest example of misused votes in the history of man.

Be that as it may, I decided to go in and have a drink anyway.

"Hullo Brownsworth" said I, "you missed a truly magestic supper."

"Good evening sir, do I take it you are satisfied with Muess. Lipwet work?"

"Words are not enough, I understand that some of the members are collecting a pot to build a monument. Where did we find him?"

"France, sir. Can I get you a Brandy?"

"Thanks," said I. "I see that the three stooges are still here. Been here all afternoon?"

"Regrettably yes, sir," observed the great one, "Misters Willard, Lemard and O'Buckwheat have been getting drunk, on a product they call Moose Lead, and tossing paper at Master Punt."

Master Punt being the Univ. club mascot in the basic form of a stuffed bear.

"Good god, you aren't serious," he was, "Lobbing paper at Punt! Well, enough is enough. Something has to be done Brownsworth. Let's complain to the secretary."

"It would be useless sir, they are very much in with Bodfish, and he holds the right to expell members."

"That's right," interrupted O'Buckwheat, "so go soak you head Blanchard!"

They had, as is the way with civil servants, been evesdropping on Brownsworth and I.

"I see that no fortuitiv load of brick has fallen and made this a land fit for gentlemen yet. Walked by any construction projects lately O'Buckwheat?" Observed I.

"Oh yeah?" put in Lemard.

"A never ending font of wit that Lemard, eh Brownsworth?" "His

humour has been flowing freely almost all afternoon sir. One is left wondering where he finds so many observations."

"Bite my bag" pondered Willard, who felt that his opinion was needed.

"A practice I understand that you three have elevated to an art form sir," said Brownsworth, who had quite enough of this and meant to stop it now. This last comment must

have shorted out the brain cell the happy three shared because they began to mutter in mono-salavic tones and toss beer glasses at Brownsworth and I. Later Brownsworth observed that it was much in line with Neoanderthal attacks of years gone by.

I am happy to report that Lemard, Willard, and O'Buckwheat are banned from the smoking room, and are now infesting the tavern down the street.

## "Albert H. Robson: The Mature Years"

Albert H. Robinson was a contemporary of the Group of Seven. He was one of those European-trained Canadian artists who applied the precepts of Impressionism and Post-Impressionism to his interpretation of the Canadian landscape in the early part of the 20th century having received a thoroughly academic grounding at the Academie Julian in Paris.

The attention focused upon the more politically-oriented Group of Seven has somewhat eclipsed the recognition of Robinson's talents, primarily his innovative highly-keyed palette and his ability to reduce this imbalance, Jennifer Watson has organized for the Kitchener-Waterloo Art Gallery the exhibition, "Albert H. Robinson: The Mature Years", which opened at the Beaverbrook Art Gallery November 15 and will run through to December 15.

This is the first major exhibition accorded to Robinson since a retrospective showing in 1955. Watson has decided to focus upon the last 13 years of the artist's creative life, from 1920 to 1933 when his skills had reached their apogee. Although Robinson lived until 1956, he never painted again after a serious heart attack in 1933.

The exhibition is comprised of 46 paintings, many of the finished works are accompanied by the preparatory oil sketches which were executed on the spot. In the majority of cases the artist has pared

down the original study and subordinated its elements to the cretion of the finished stylized design, very much in the sinuous art noveauy idiom. As well as this painting, Robinson often elected to substantially alter his palette.

Robinson felt that the villages along the north shore of the St. Lawrence River such as Baie St. Paul, Bienville, La Malbaie, Les Eboulements, Saint Fidele and Saint Tite des Caps offered the richest imagery for him to work out his aesthetic. His favorite season was late winter

when the patches of lingering snow contrasted with the rich tones of the muddy earth. In these broadly stylized landscapes one can detect marked similarities in the work of Gagnon, Hewton and Holgate. Robinson somehow manages to prevent his large compositions from becoming lifeless flat exercises in design.

The Beaverbrook Art Gallery holds a painting by Albert Robinson entitled "St. Malo" executed in late 1911 when he and A. Y. Jackson were visiting this French coastal village.

## CBC holding competition

Separate awards for men's and women's choirs are a feature in the CBC's fifth National Radio Competition for Amateur Choirs.

Entry forms for the biennial event may be obtained by writing CBC National Radio Competition for Amateur Choirs, Box 500, Station A, Toronto, Ontario, M5W 1E6. Deadlines for entries is February 15, 1984.

A \$1,000 first prize and \$500 second prize are offered to Canadian choirs in each of seven categories --Children's, Youth, Adult Mixed, Adult Mixed Chamber (between 16 and 28 members), Adult Equal Voice, Traditional and Ethno-Cultural, and Contemporary Choral Music. The Adult Equal Voice category offers separate prizes for male and female choirs. The Contemporary Music Category is open to choirs in other divisions. In addition,

a special \$500 prize is offered for best performance of a Canadian work.

Adjudication is carried out in two stages. First, at the regional level, three judges listen to taped entries and select up to two choirs per category as semi-finalists. Tapes of the selected choirs then proceed to the national level, where a jury of five well-known musicians from the choral field selects finalists in each category. These finalists will be broadcast on both the English and French CBC Radio networks in fall, 1984. Winners will be announced at the conclusion of the broadcasts.

The choral competition, CBC's special program to encourage amateur choral singing in Canada, is coordinated by Robert Cooper, producer of CBC Stereo's Sunday morning series, Choral Concert.