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**TWP presents philosophical play**

By ARAPARKER

This must be the time of year that brings upon that segment of the theatrical sphere the quest for Pinterian philosophical exploration. It is becoming increasingly apparent that a play can be studied, and has to be, on two levels; the technical excellence of a production and the theatricality of a script.

Toronto Arts Productions, at the St. Lawrence Centre, has in the past years improved and embellished its reputation as a good Toronto, Canadian theatre. The *Comedians*, a recent play by British playwright Trevors Griffiths, is excitingly supported at the seams by the accomplished Company performers. Thanks to good direction on the part of Martin Kirch and inventive technical details, the production surpassed the script, making it quite palatable entertainment.



*Comedians* is presented in three parts. The first act introduces the six characters as students of comedy under the tutelage of a veteran comic. This classroom situation allows for humorous exploitation of location as well as providing a suitable scene for a philosophical inquiry into the true meaning of comedy as opposed to compromised humour. The audience is permitted the privilege

to flow the debut of the comedians', test of their skills, in a performance at a chintzy club. Later the careers of the comics are discussed in a return to the classroom set-up. The characters in the play are well developed, but perhaps the play could more appropriately be called, *Six characters in Search Of An Author*.

A play that is mostly based on philosophical arguments, or resolutions may tend to lose dramatic impact, when the message becomes more important than the actual play.

Such is the central theme of *The Comedians* that some problems with script occur affecting the pace and general flow of the piece.

The effort of the talented cast and crew however made a successful production of the material. Although in its totality the style was not terribly fluid, when broken down the dialogue provides great script for audition monologues; and strongholds for the actors involved. *The Comedians* is worth seeing for the performances and for an insight into the role of a comic today.

**VOLUNTEERS  
WANTED**

To donate a blood sample for biological research! The blood will be cultured with and without chemical mutagens and chemical carcinogens for measurements of the chromosomal damage that these chemicals produce. Please call 667-3492 or see Dr. Heddle, Room 209 Farguharson Life Sciences or anyone in the laboratory, Room 224.

**Medieval  
concert**

By STUART SHEPHERD

Last Wednesday, the Early Music Studio of the Music Department presented Frisch Und Frölich, Medieval and Renaissance Music from Germany.

The program progressed roughly chronologically, starting with music from the Twelfth Century and concluding with music from the early 1600s. A few purely choral numbers were also included on the program.

Exposure to the rather curious and exotic Renaissance instruments alone made the concert a pleasant ear-opening experience. Cellos without legs, a huge trombone which required a stick extension in order to manipulate the slide, a transistor-sized pipe organ, and wooden trumpets, were part of the available timbral resource. The produced sounds if anything exceeded appearances in their novelty.

Students in the E.M.S. are expected to learn to play a fair number of the instruments, most of which they have never attempted before.

Needless to say, the musicians have not as yet become Fifteenth Century Stevie Wonders. Nevertheless, the various ensembles and soloists interpreting the different pieces gave a fairly convincing idea of succeeding pre-baroque musical atmospheres.

In choral numbers, where individual exposure on unfamiliar instruments was not a problem, the performance was quite strong.

The musicians also adopted an interesting practice in the realization of a few of the numbers in presenting alternate arrangements and-or orchestrations of the same piece.

In fact, a great amount of intelligent care was taken to compensate for, without apologizing, for the relative inexperience of the instrumentalists; the urbane wit of Ustinovian course director Garry Crighton in his verbal introduction to the pieces was invaluable in this regard.

In short, the concert was an interesting, warm and unpretentious little affair. It was definitely well appreciated by the audience which filled the Winters Faculty Lounge. Fortunate to have such a bizarre but delicate little group of old music holdouts around. They are putting on a choral presentation early next January; you should make an attempt to see them.

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