



PROFESSIONALS SOMETIMES NEED TO SEEK MORE THAN JUST ADVICE.

All the good advice in the world won't pay the rent on office space, or keep the cash flow of an expanding practice running smoothly.

If you're a graduate, or have already started your career, the Royal Bank can help you to either get established, or progress further in the professional world. Your Royal Bank manager is qualified to give you good financial advice, and assistance in a more tangible form—up to \$50,000 where the circumstances warrant.

Speak to your Royal Bank manager about our Business Program for Professionals. Whether you're just starting out, or on your

way up, he can help you plan your future with practical solutions to your financial problems.



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Harbinger's column

Birth control pills contain synthetic female hormones, estrogen and progestin. When you take these, they make it unnecessary for your body to manufacture its own hormones. The pill actually convinces your body that it is pregnant, since it introduces the hormones in a way similar to the way they are produced naturally when you are pregnant.

During a normal menstrual cycle, estrogen causes the uterine lining to grow so it can nourish a fertilized egg, should one happen along. Both estrogen and progesterone are released during the mid part of the cycle, further influencing the nourishing abilities of the endometrium (uterine lining). About midway in a cycle, high levels of estrogen in a woman's blood trigger the release of a matured egg from the ovary. If the egg is unfertilized, the levels of both hormones drop drastically, and the endometrium disintegrates and flows out of the uterus. This significant drop in estrogen level (in a roundabout way), causes the pituitary gland to signal the ovary to begin preparing another egg for release.

With the pill, the level of estrogen is kept high enough to prevent the pituitary from

signaling the ovaries. When you take your first pill on day five, you are introducing more estrogen than is normally present. If you were pregnant, the ovaries would continue to produce estrogen and would keep the ovaries from maturing another egg. The level of estrogen present at this time convinces the body you are pregnant, and your ovaries rest from their egg producing function. With no eggs being released, there is no chance of becoming pregnant.

Because if the low level of hormones present in some low dosage pills, it is important to take them at the same time every day. This insures that hormone levels remain constant and actually do impair egg production. (The White Rabbit was on the right track when he worried about the time.) Because your body is reacting as in a pregnancy, many women have some of the symptoms of early pregnancy while they are on the pill.

If you forget a pill, or if the pills' level of estrogen is too low for your metabolism, then progestin effects are important. Even if an egg is produced, the thickened mucus and impaired lining make it very unlikely that it would become fertilized and be able to successfully implant in the uterus.

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SUN RA

Thursday, October 7
Burton Auditorium

Sun Ra defies ordinary classification. With lights, sound, elaborate costumes, and dancers, Sun Ra is jazz-based total theatre. The company of over twenty musicians in its first-ever Toronto appearance guarantees to start our series with a bang!

SONGS OF LOVE AND STRUGGLE
An Evening of Songs and Stories by Brecht,
Eisler and Prévert, with ERIC BENTLEY

Tuesday, October 19
Burton Auditorium, 9:00 p.m.

Playwright, critic and translator, Bentley appeared for a "lecture" at York six years ago and wowed the audience when he sat down to play. "...a form of polished, sophisticated parlor entertainment one rarely encounters in a night club." N.Y. Times

SHAKESPEARE'S PEOPLE

Thursday, October 28
Burton Auditorium

Sir Michael Redgrave, leading English stage star appears with the original London cast in this celebration of Shakespeare in words and music. Exclusive Toronto engagement.

GREAT LADIES OF SHAKESPEARE

Joan Patenaude, soprano with Mikael Eliassen,
pianist Friday, November 12
Glendon College
Old Dining Hall

Joan Patenaude is Juliet, Ophelia, Kate, Cleopatra and Desdemona. One of Canada's finest singers, Miss Patenaude blends the music of Schubert, Bellini, Rossini, Barber and Cole Porter with the genius of Shakespeare's text.

THE FIRES OF LONDON

Monday, November 22 Burton Auditorium

Composer Peter Maxwell Davies and his ensemble, The Fires of London, occupy a place in the very front rank of contemporary musicians at work in the world today. "Davies' music is eminently listenable... a rare sense of musical engagement... held a predominantly youthful audience manifestly spellbound."

The Observer; London



UTAH REPERTORY DANCE THEATRE

McCOY TYNER SEXTET

Thursday, January 13
Burton Auditorium

Tyner was John Coltrane's keyboard man for several years prior to Coltrane's death. An incredibly powerful, innovative player, jazz musicians look up to Tyner as one of the all-time greats.

UTAH REPERTORY DANCE THEATRE

Wednesday, January 19
Burton Auditorium

One of the U.S.'s finest modern dance companies is located not in New York City but in Salt Lake City as Artists in Residence at the University of Utah. Formed in 1966, the company is a co-operative with each member having an equal say in artistic direction. "Impressive... one of the best disciplined troupes in the country" — Clive Barnes, N.Y. Times.

An Evening with THE BAROQUE DANCE ENSEMBLE

Monday, February 28 and Tuesday, March 1
McLaughlin College Hall

An exploration of the world of Baroque performance practices and ballets with Shirley Wynne's Baroque Dance Ensemble. Ms. Wynne is a leading expert on 18th century dance and theatre history. The Baroque Dance Ensemble performs extensively in the eastern U.S. For her York performances, Ms. Wynne will be featuring selections from Dryden's Secular Masque of 1700 and Caractères de la danse, a 1715 solo exhibition piece for ballerina.

MULTIGRAVITATIONAL AERODANCE GROUP

Wednesday, March 16
Burton Auditorium

One of the most unusual dance companies in the world performs exclusively in mid-air suspended on an eighteen foot high scaffold. Ropes and rubber "shock cords" provide the sustaining web on which artistic director Stephanie Evanitsky weaves choreography in the air. "Swimming, floating", "a courting between the spirits of the dancers and the spirits of magic" are phrases used by critics in their attempts to capture the essence of Aerodance.

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