

Air Fare

Cable TV rates to jump 75¢

Last Sunday night, CKMP aired "A Celebration of Song", a record made by St. Paul's United Church Choir, of sacred and secular music. It's good to hear local musicians on our community station.

There's a lot of talent in the area, and perhaps we could hear more of it over the local air waves. Response to Sunday night's program was reasonably heavy, and positive. To hear a local choir or orchestra on community radio is a gratifying experience for directors, performers and listeners. Let's have more of it.

Cable rates up

Cable rates are due to go up locally on May 1. According to Maclean-Hunter, "the cost of doing business has increased by 45 per cent" since 1963. The rate hike has been approved by the CRTC.

On June 10, the commission is holding formal hearings on the issues of opening the books of cable TV companies to the public. Up until now, profit and loss figures have been known only to the companies, and to the CRTC.

Lord Thomson of Fleet once opined that a cable TV license was "a license to print money." If the books are opened to the public, we'll soon find out if so, and how much.

In the meantime, it'll cost you 75 cents more per month to find out the results of the public hearing, if you watch the news on cable.

Faces of Small Places

Faces of Small Places produced by Ivan Sarossy for CKVR focussed on Collingwood, Craileith, Midland and Penetanguishene last Thursday night. Sarossy hopes to show the films — there are 15 in the series — in other parts of Canada but unless Faces is tightened with some intelligent editing and improvements in sound quality, far flung viewers are likely to conclude that Southern Ontario is a very unimaginative place indeed.

There appeared to be no unifying theme to Thursday night's show. The word "Collingwood" appeared on screen and we were then given eight minutes about Collingwood Air Services, with a lot of film of people getting in and out of planes, and flying around in them.

Then the scene shifted abruptly to Midland Secondary School where art students were making masks under the direction of teachers Agnes Boucher and Bill Chenier. There were possibilities for good television here, but the sound was unfocused. Just as things got interesting, we were suddenly whisked to Craileith where we saw a very long train trundling past a railway crossing.

If the camera had spent less time on that interminable train, we might have had more time with the owner of the Depot, an ancient railway station that's been converted into an interesting dining spot. We barely had time to sample the menu when we were shunted off to Penetanguishene with John Coull and the PSS band.

It was during this sequence that we realized what made the rest of the program seem so much like a home movie. There was no background music, and a good musical score is essential to set the tone for TV documentaries.

With attention to finishing details like music, editing and unifying narration, Faces of Small Places could have been enriching and entertaining. As it was, the show was about as inspiring as the patty-stacker commercial that divided Craileith and Penetanguishene.

Small faces, small places and small inspiration.

As it happens

If you haven't anybody to do dishes with try Barbara Frum and Alan Maitland on C.B.C. radio each week night from 6:30 till 8:00, on As it Happens.

They are delightful company, as they comment, interview and inform on contemporary issues. A new and sometimes startling weekly feature is "Personal Classifieds of the Air". You write your advertisement to the C.B.C., seeking anything from a mate to a back copy of a favourite magazine. If your ad is accepted, you'll be asked to read it to a waiting world, on the air on "As it Happens".



The bookworm

by Shirley Whittington
The McGill You Knew, an anthology of memories edited by Edgar Andrew Collard, begins with a quotation from Leacock suggesting that anyone who knew McGill would have a "magic wealth of memories".

The book is a collection of such memories, written by graduates (among them Alexander Brott, Maxwell Cohen, and Wilder Penfield). Most of the memories are in the form of cheerful anecdotes with lots of stories about absent minded professors, student capers and college papers. "Why is the McGill daily?" says the pessimist, sourly. "Thank God," says the optimist, "it isn't hourly."

There's a chapter on the creation of My Fur Lady, a satirical review that grew out of the Red and White Revue and toured Canada during the intensely nationalistic early fifties.

There are also some good solid chapters on the faculties of medicine and

law. The whole book has a pleasant ivy-covered flavour.

As Dr. Stewart Reid says in his piece on experiences in a McGill teaching hospital: "Memories are fortunately something like childbirth - with time, memories of pain fade and those that are happy and amusing persist."

The McGill You Knew is a happy book and will be read with much reminiscent pleasure by graduates, although current students may regard it as a bit of a museum piece.

Claude Bissell's Halfway up Parnassus, takes a more realistic and slightly bitter look at the business of the university in history during the years of student unrest.

Bissell was president of U. of T. from 1958 to 1971, and they were thorny years that saw the change from the rigid and protested position enjoyed by universities to one of advanced political and social realism.

Bissell's years at U. of T. saw the founding of Rochdale. Says Bissell, "It became an ugly concrete wasteland, an urban campsite for the rootless and alienated from which,

nonetheless, genuine creative movements, particularly in the dramatic arts, emerged."

Bissell describes the planning that went into the building of the controversial Roberts Library, the emergence of the Faculty of Music and the growth of the York, Erindale and Scarborough campuses.

A large portion of the book deals with student unrest, which was the hallmark of the sixties. Bissell's distaste for their "Maddening self righteousness and arrogance" is obvious.

However, he makes a distinction between radicals and revolutionaries. The radicals bought the gospel of "The Student as Nigger" in which the lot of the student was equated with that of the negro in American society. "I thought it monstrous that these affluent young Canadians should see themselves as suffering the privations of the blacks."

About Andy Wernick, the leader of the revolutionaries, Bissell says coolly, "Perhaps today in the pleasant places of Trent, where he teaches Sociology, he may reflect from time to time about the days when he strove to

destroy the establishment by which he is now nourished."

Through all the confrontations and sit-ins, Bissell grew to appreciate one important fact: "The student radical movement at its strongest was concerned about the way in which decisions were made at the University...and in this it coalesced with similar concerns held by faculty and administration."

The tensions and frustrations of Bissell's

presidency are manifested in small, as well as large events.

He and his wife, for instance, forsook their annual tradition of a buffet supper for Student Administrative Council members, followed by a jolly game of charades. The students of the Sixties wanted an informal seminar instead of charades.

Bissell abandoned his habit of a President's speech at the opening of the college term, fearful of the horror

that results "when the conventions of a public meeting are shattered, when the contract between speaker and audience is violated." Even his final speech at University College was disrupted by giggles and laughter, "most of it nervous reaction of those determined not to be impressed."

Halfway up Parnassus is disturbing and spirited

reading. And if it could be characterized by a quotation, another Leacockian one would do. "If I were founding a university, I would first found a smoking room...then a dormitory...then a decent reading room and a library. After that if I still had money left over that I couldn't use, I would hire a professor and get some text books."

Entertaining program ends Y Music Festival 1975

Music Festival organizers put together a well balanced and entertaining program for last Wednesday's Festival Finals Program. A small but enthusiastic audience enjoyed vocal and instrumental solos, choirs and smaller vocal ensembles. All the performers were prize winners in the recent Music Festival.

Baskets of fresh flowers on the Midland Secondary School stage were donated by Mrs. Ko Huvers, in memory of her husband, who was deeply involved in YMCA activities.

Scholarships and trophies were presented by Dr. Hollister King. Winners, introduced by Gerry Schnarr, were as follows:

Piano Class: Peter Hanmore, Brent Farquar, Dennis Purdon, Christie Aitken, Christina Dragoman, Sheri Farquar, Shauna Snowden, Marsha Gouett, Cindy Grozelle, Frank Emke, Vicki Donaldson.

Vocal Class: Kevin Cruise, Claudette Lorette, Kerry VanKlink, Laura Edwards, Yvonne Lacroix, Susanne

Gignac, Stephen Whittington, Martin Veall, Denise Daniels, Linda Cox, Judy Miller, The Elmvalve Triple T's.

Instrumental Class: Louise Desroches, Cindy Wright, Pierre Lefave, Peter Bolte, Janet Merritt, Gilian Daniels.

Accordion Class: Donald Seeman, Cheri Pitz, Susan Pitz, Kelly Edwards, Jim Strathearn.

The H. Pape Trophy for the highest mark in recorder solo was won by Peggy McIntaggart.

Stacey Leitch won the S.L. Harman Trophy for grades 5 and 6. Jane Whittington won the R.C. Ireland Trophy for Sight singing in Grades 7 and 8.

The Marty Fitzgerald Trophy for the highest mark in piano was awarded jointly to Cindy Grozelle and Vicki Donaldson, who also shared the trophy from the Midland music teachers.

The Senior Piano Sight Reading Trophy, from the Midland music teachers, was won by Marsha Gouett, and the Sister Bonaventure Memorial Trophy for piano

sight reading was won by Wilson Cowan.

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