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INNIS HERALD

VOLUME II, NUMBER 2



INFORMATION PLEASE by David Birkan

"That which I wish to remark
And my language is plain
That for ways that are dark
And for tricks that are vain.
The heathen Chinese is peculiar."

Eighty years ago, Francis Hart's verse represented everything he knew and probably cared to know about the Chinese. We should not castigate him for bigotry, since his information about the Chinese came fourth or fifth-hand from soldiers, missionaries and traders. Francis Hart merely compounded the ignorance and fear, Europeans who went to China saw but did not understand. And Hart, who never saw China himself could only present a distorted picture of the Chinese to Western civilization.

Although more than a century has elapsed since the first Occidental arrived on eastern shores, communications between China and the West have not

improved. Except for a few journalists and statesmen who have first-hand knowledge of China, the West still knows little. We may have heard that seventeen years ago, a social upheaval occurred in Chinese society. But why did it happen? We all recognize the word "Korea". But what happened there? We know that late in the '50s China broke her close relationship with Russia. Why did that happen? Occidentals can not explain these events. Even if we listen to China's throbbings and focus for example on her leader or on her militant Red Guards, we make more box-puzzles that we cannot open.

Perhaps some of us take more of an interest in China than others. We explore newspapers, books and magazines for information. But one look at the titles of some of the articles written in the past three years gives us an indication of the fear and misconceptions behind them: Another finger on the Button; Arrogant Dragon Becomes Atomic; China, a Dragon Rampant, and so on. On this basis we judge China today.

Although we seem to accumulate "knowledge" in much the same way as in the 19th century, our era differs significantly in one respect. Whether we want to or not, now we must know about China. And whatever emotions spawned it--fear or curiosity--the Teach-In represents a positive step in communications between the East and the West.

"Innis is a box" by Melody Muise

To commemorate that day of days in the short history of Innis College, "Hyman Cosanostra Day", (Sept. 31), this article has been written. We feel it is essential that the newer members of Innis College become aware of why Mr. Cosanostra has been made a legend in his own time by his adoring fans at Innis.

Hyman Cosanostra, former migrant tobacco worker and "beach party moviestar turned architect" is responsible for the dramatically radical design of the Innis College building. "Cosie", great admirer of natural grace and beauty, says of his proudest creation, "Innis is a box".

But the fine exterior of Innis (painted "cadaver grey", in accordance with "Cosie's wishes that 'the kids gotta know about beauty'"), is not what truly endears Innis students to "Cosie's heart".

Mr. Cosanostra has manifested all of his abundant talents in the designing of the inner lounge. He has alluringly placed two drink-vending machines in a dimly lit corner, and cleverly manipulated them so that they work only between the hours of one am and eight am in accordance with his wish that "the kids gotta know about hardship".

Mr. Cosanostra's most fervent plea to the student of Innis was that they stop and think of the possibility that they might not "reach the top of the heap" as Cosie himself had done so often, even in his youth, when he was president of the Garbage Collector's Local 347. Cosie Babby instilled in all older Innisians the feeling of uselessness in trying to make their fine new building a perfect place for parties, dances, and seminars. Cosie's followers realized the great wisdom of Cosie's teaching, and

LEGALIZED DOODLING

INNIS COLLEGE
ART WORKSHOP

7:00 P.M. Oct 12

MATERIALS SUPPLIED

Staff

Editor John Bayly
Assistants Christine Milani, Bill Munshaw, Ken Saul, Cheryl Zimmerman, and others

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"Innis is a box."

stopped trying to make Innis, a U. of T. student's dream, and were thus spared the heartbreak, toil, struggle, and frustration that comes from striving. Because dear old Cosie had saved Innisians from these mental struggles, they formed the club A.P.A.T.H.Y. (Amalgamated Procrastinators Association to Hang Yous) to spread the gospel of Cosie's teaching. This organization, sparked by the fires of Cosie's famous words, "the kids gotta not do anything for themselves", has spread his message even unto the ears of the most enthusiastic freshman. The club's methods of spreading the word are strictly enforced by internalized norms, and a system of checks, guarding against any deviant behaviour.

The most important norm is referred to as the "don't get excited about anything" syndrome. This can be observed during the periods immediately preceding and Innis seminar, group project, or social event. Notice of the event is deliberately kept small in size, unobtrusively written, and subtly coloured to blend in exactly with the background it is placed on. As a further safeguard, the notice is cleverly placed under several other notices of book lists, etc., to ensure the salvation of newer students from the agony of being part of their college. As a further step in syndrome, the group has deftly managed (by dropping clever comments here and there, and by sly sneers and looks of disgust in several directions), to make everyone at Innis believe in the doctrine, "To be enthusiastic is to be queer."

Finally, the most effective method of spreading Cosie's gospel is fulfilled when the group follows the norm known as the "Innis, who?" syndrome. It is strictly forbidden, by tacit agreement, for any group member to claim any connection with Innis or any of its functions. (We may pause for a moment in silence, remembering poor, unenlightened Harvy Hallabah, who one day announced, "I picked Innis as my 'first choice' collegel Harvey was immediately transferred to U.C. where he has since faded into oblivion.)

TOP SECRET

TOP SECRET--DO NOT READ:

It is rumoured that the ICSDS (Innis College Secret Drama Society) next week will burst its bonds of clandestinity. We have learned from a reliable source that plans are afoot for a one act and a full length play. There will be a meeting next week when all will be revealed.

Yesterday...Today...TOMORROW

PROFESSOR HELPS TO CROWN BISHOP: Thursday, Sept. 22, the Gabrieli Brass Ensemble played at St. James Cathedral for the enthroning of the new Bishop of Toronto, George Snell. Prof. Godfrey Ridout wrote fanfare introductions to the choir's "whopping" hymns.

MEN'S ATHLETICS: Meeting in Innis College on Thursday, Oct. 13 at 4:30

WOMEN'S SWIMMING: Racing practices Mondays and Wednesdays at 5:00. Synchronized swimming and diving Tuesdays and Thursdays at 5:00.

SPORTS: All students participating in any sport are required to have a medical examination at the University Health Service before games commence.

DEBATING CLUB: The Debating Club will hold its organizational meeting on Oct. 17 at 1:00 p.m. in the Innis College Board Room.

FLOAT COMMITTEE: Help launch the Innis Homecoming float. Leave your name on the list on the bulletin board or in the I.C.S.S. office.

INNIS BANQUET: The Innis College Banquet will be held in the Great Hall of Hart House on Nov. 3. Everyone in the College is welcome to attend this annual event.

REPERTORY CINEMA: "Diary of a Chambermaid" and "Male Companion", two French films will be playing at the Elektra Theatre Oct. 11-13.

ART: From Oct. 23 the Toronto Art Gallery is showing "New Theatrical Works" by Les Levine and "New Pop Artists: New Image" which includes works by Warhal, Jones, and Phillips.

HOSPITAL VOLUNTEERS: Volunteers are needed to feed incapacitated patients at the Riverdale Hospital. Call 461-8251 Ext. 225.

SPEED READING: The Writing Lab is offering a do-it-yourself speed reading course. Check with Mr. King.

ARTS AND SCIENCE STUDENT: Last day for change of course or subject: October 15. After that date changes may be made only by petition.

SHARE: Share Week will be from Oct. 24th to 28th. Lists are posted around Innis so that volunteers can sign up. About forty Innis students are needed during the next few weeks to help contact every person on campus. Please leave suggestions for an Innis gimmick to publicize SHARE in the I.C.S.S. office.

BIRTH OF A LANGUAGE

"How do you paint silence, or a warm summer night?" It sounds impossible and perhaps it is. But these are things which matter to Roly Fenwick, things he must constantly say indirectly on paper.

More interested in ideas than the shape they assume, Fenwick conveys his sensibilities through the simplest objects. "I paint the things I know," he says, my family, the cat, an old chair."

There is a tendency to complicate Fenwick and to read into his painting meanings which are not there. His wife loves swimming, but hates to get her feet wet. What better way to express this than to paint her knee deep in water with her feet in her hand.

When he paints a familiar object like the dress dummy in his attic, he gives it life and brings out its character. He believes that people have feelings towards inanimate objects similar to the feelings they have about living creatures.

Trained in advertising, Roly Fenwick realizes that the human figure is often the best medium for his ideas. It is the one universally accepted form, but often the most misunderstood. As a result, there is an ambiguity in Roly's work; his paintings are often interpreted perversely. Some of his work, he admits, borders on the sensational--like "Hotline" in which the receiver of a telephone is depicted as a mouth and an ear. Roly Fenwick's earlier work had a quiet delicacy. His ideas were simple, almost pastoral. Boys with dogs, an old man with a goose under his arm and a group of bathers were some of his themes.

Later he went through a morbid colourless period of skulls and grasping hands. It represents a time in his life when he was unhappy, trying to hold down a steady job, painting only in his spare time. Now that he devotes his full time to painting, the delicacy has returned. But it has returned with a difference. It is as though Roly Fenwick grew up in that dark period. He is beginning to find his tongue.

A boy on a fence, is a theme

common to both his earlier and present work. No longer a simple statement of fact, the new boy and the fence are entwined to form a single entity. "I painted another boy on a fence," he commented, "but I didn't see before that the boy belongs to that fence and the fence belongs to him."

Roly's wife and son are central



'Reluctant wader'

to the framework around which he builds his ideas. "Children become so absorbed in things," he says. And he catches this mood by totally involving them in their environment.

Roly Fenwick has yet to develop fully this metaphorical art. He considers his medium of expression inferior to music which, he says, conveys feelings he know but cannot begin to express. His explorations into this area of expression are exciting. It is like seeing a new language being born.

DEAD END WARD

by Rene Sweet

At the head of the staircase, there is a bright red door with an arresting sign which states: "THIS DOOR MUST BE KEPT LOCKED AT ALL TIMES". On the other side of the door is a drab and dimly lit corridor with scattered pieces of shabby furniture. This is 6A; The Dead End Ward. Sixty-five so-called chronic patients make up this ward which is all but forsaken by the rest of the hospital. The medical staff consists of one part-time psychiatrist and a few ill-trained attendants who neither know nor care what their charges are doing.

The men's personal belongings consist of the clothes on their backs and one pair of pyjamas. These men are the forsaken and the forgotten. One individual is a big man. He always wore his pyjamas and as a result was not allowed ground privileges, although he had sufficiently progressed to warrant them. Later, it was discovered that because of his size the officials just hadn't supplied him with clothes.

The sanitary conditions are poor. The men stamp out their cigarettes on the floor and others who have nothing else to smoke, pick up the butts and smoke them. Their teeth are rotten stumps; many of them don't know how to brush them. Even if they did, they have no toothbrushes.

Last year the University of Toronto started Project 999. A few students spend a couple of hours a week at the hospital; time they might otherwise devote to bridge in the U.C. Refectory or the Innis Common Room. The program consists of playing games with the patients trying to get them mobilized. The project desperately needs more help. If you decide to spend your time this way, don't expect results overnight. One volunteer said, "I've been here for a year now, and I don't see any change in the men that I'm working with. I ask myself 'why am I going back?' I guess in my idealistic way I hope I will be able to say that I helped at least one man to get onto the other side of that locked door."

EDITORIAL: with apologies to Joseph Addison

In an age in which we are flooded with the printed word, we should have clear justification for publishing anything.

A small college paper cannot offer a reliable news service, and should not try to do so. Instead, a paper like the Innis Herald must offer its readers either unique material or a different perspective on issues already covered by other publications.

I propose to justify doubly the Herald's existence by combining new material and a fresh approach. There is nothing novel about this editorial philosophy. In England early in the 18th century Addison and Steele, dissatisfied with the Tatler which merely 'tattled', published the Spectator whose purposes were "to enliven Morality with Wit, and to temper Wit with Morality."

I make no promise that our

purposes will be so clearly defined, or that our prose will approach Addison's "Model of the Middle Style". But I have always admired Addison's great diversity of subject matter and the versatility of his approach; these I feel are worth imitating. Thus, if in the same issue you find articles about student politics and campus hair styles, do not attempt to reason why. It will simply be the Herald trying to play the role of the Spectator in the 20th century.

Our approach in writing this paper does not just look back to the Golden Age of the periodical essay. Our outlook is based on the premise that we move too quickly through life to notice more than a fraction of what is going on around us. We are not always aware that the

sun shines, that old men sit in the park, that children scrape their knees at play. We may know how to look, but we have forgotten how to see.

The Innis Herald has the time to dwell on topics, to mull them over and to present them to the reader. It has time to search out those things we unconsciously walk past every day and to give us another chance to see what we may have missed. Addison's ambition was to have it said of him that he "brought Philosophy out of the Closets and Libraries, Schools and Colleges, to dwell in Clubs and Assemblies, at Tea-Tables and in Coffee Houses". My ambition is to bring the students out of the same retreats, and show them things that they may have forgotten existed.

LETTERS TO THE EDITOR

Your recent editorial "Multi-faculty--fact or fantasy?" dealt with a subject which is of considerable interest to the New College community, if not to many others in the university as well. May I offer a few corrections, facts and comments on your editorial?

You state that "New College has already given up the multi-faculty experiment and now offers only residence facilities to its non-Arts and Science students." (Lest someone misread this as offering residence only to non-Arts and Science students, it should be pointed out that 32% of the residents this year are Arts and Science; 68% are in the "professional faculties. The Arts and Science proportion will likely increase as more freshmen learn of the residence's existence.)

New College offers many opportunities, other than residence, to the professional faculty students, and we are pleased with the number who have taken advantage of these opportunities. Several professional faculty students are on the Students Council: the present and past Presidents of the Council are Engineers; the Music Room Chairman is an Engineer; the Education Committee Chairman is an Architect; the Editor of the Gnu-

paper is in Pre-meds; the Men's Athletics Chairman is an Engineer.

If you visit the library, the voluntary tutorial program, the Gnu Room (Snack Bar), the dining room, music practice, card and common rooms, you will see students from many faculties working and relaxing together.

Some of us, however, are not satisfied with impressions. What about the "statistical evidence"? It can hardly be said that New College offers only residence facilities to the professional faculty students when we see that 12 Food Science girls belonged to New College last year. (There were 12 at Innis also.) In fact, 32% of all the Food Science students belonged to either New or Innis. New College had 160 Engineers enrolled, but only 96 of these were in residence; there were 78 Pre-med students in the College, but only 22 in residence. Presumably, the non-residents also had a reason for joining the College.

You speak, however, of the "theory" of the multifaculty college. What is meant by this theory--if there is one? What did we set out to accomplish by putting it into practice? Often the "multifaculty concept" seems to be interpreted as the mixing (somehow) of Arts and Science

"statistical evidence?"

students with the professional faculty students (everyone else). Is it not just as important that the professional faculty students have an opportunity to meet with each other? Even if (although it is not so) the College offered only residence to the professional student and even if only professional students were in the residence, we would be offering many of the opportunities that were intended by the "multifaculty concept".

You speak also of the "failure" of the interfaculty commission to deal with the problems of communication and integration at Innis College. How do you measure "failure" or "success", in this case? Surely we do not expect 100% of the professional students will want to join a college even if space permitted. Last year, 9% (474) of all the professional faculty students in the University had joined either New or Innis Colleges. For some people, and I am among them, this indicates that we have at least made a very "successful" beginning. But rather than argue the absolute case, that is, whether the multifaculty concept has succeeded or failed, we should continue to explore new ways of implementing it and improving on the opportunities we have established.

David Stager
Dean of Students, New College

LETTERS TO THE EDITOR

vanishing slump

If you are in the fortunate position of being a first year student here at Innis, you have probably noticed a peculiar discontentment plaguing some of us in third year--perhaps there are even some guilty sophs. "It's just not the same anymore" is a typical remark, and one of which we have reason to be ashamed. When I caught myself saying this the other day, I decided it was high time I took stock of my attitudes.

In the last edition of the "Innis Herald", Bill Barclay referred to a "slump" and, I think, this stems back to our freshman year. There has never been a first year class as closely knit. The reasons are obvious. The successful launching of a new college depended solely on our enthusiasm (which was more than evident in everything we did!) Never before had college teams been cheered on as ours were. We were one big happy family trying to shut out that dreaded apathy of our neighbour to the west. Somehow even studying became bearable when we would descend together on the Laidlaw Reading Room!

It was, I suppose, a couple of months into the second year when we began to sense a loss. A desperate effort rekindled for a little while the almost fanatical spirit of freshman year. This fall that fire has died. We, the old faithfuls, hang around in a haze of bewilderment wondering what has happened. We tried to stretch the experiences of one glorious year into three and became disillusioned in the attempt. Absorbed in a sentimental retrospection, we have forgotten our responsibility--that of being tradition-setters. We seem to be forgetting that two years have passed--first year was not a never never land where time was suspended.

Wendy Lord,
Innis III

executive's 1st meet disappointing

After attending the last Innis College Executive meeting, I went home with that "empty feeling" in my stomach. What was shocking was the ignominious and unconcerned attitude of a few Executive members. There ap-

peared to be a lack of congruity and continuity due to the immaturity of the Executive. Most noticeable were the untimely outbursts of humour which were not quelled by the Chairman. True, there were some present who made good impressions, especially Brian Switzman and Paul Culliford. But generally speaking, personal conflicts took precedence over serious discussion of the principles and business at hand. This incompetence will not be to the best advan-

tage of the Innis Students.

It is my belief that the Executive's problems are not all internal ones. Some of the fault lies with the majority of the students. Few students are sincerely concerned with the activities of the College. This indifference will lead to new problems in the near future.

It is our responsibility as Innis students to show some interest in the way our Executive handles our affairs and our money.

Brian Harris
Innis II

INNIS REPORTS

Tutorial System

Do you want to know about the effects of LSD? or about draft card burning? Then the Innis College tutorial system will interest you.

Last year I enrolled in an English tutorial. In it we were each given personal attention and could discuss our problems in a way in which we could not talk to our professors. Since students in this tutorial were in different English courses I learned about works not on my own course. Because of the tutorial my English marks were the best I received.

This year there will be three types of tutorials. The first will consist of groups to discuss material related to first year courses in Economics, English, Philosophy, Physical Sciences, Political Science, Psychology, and Sociology. In the second, individual consultation will be given, Economics, French, Mathematics, Philosophy, Sociology, and Spanish. These two will begin the week of Oct. 17. The third, evening seminars, will discuss contemporary issues in Economics, Politics, Philosophy, Sociology, Psychology, current books, and higher education. Topics will include: "The Moral Implications of Draftcard Burning"; "The Effects of LSD"; "This Hour Has Seven Days Controversy"; Student Participation in University Government".

Enrollment will be limited. Indicate your choice from Oct. 11 to 14 to Mr. King in the Writing Lab or phone 928-2512.

POSAP Amendments

The Department of University Affairs has relaxed its position in two aspects of the Student Awards Program:

1 APPEALS AGAINST ASSESSMENT: Students who believe that their financial need has been assessed at too low a figure may appeal this assessment through their College Registrar, and should arrange an interview for the purpose.

2 FINANCIAL INDEPENDENCE: Students who are financially independent of their parents may now submit written evidence to this effect and this evidence will be taken into account in making assessments of financial need. Written evidence should take the form of a statement by a person other than the student or one of his parents.

If you have already applied and wish to have your assessment revised on the basis of financial independence, please bring such a written statement and arrange an interview with the College Registrar. If you are planning to apply, submit the written statement with your application.

The statement, according to information now available, does not need to be witnessed or notarized.

FROM THE BOARD ROOM

School is once more officially underway and all is normal. Why? The I.C.S.S. Executive, true to form, is bickering over minute details and taking much too much time to get even the most insignificant motions passed.

There were bright spots however. Some members, notably Brian Switzman, Paul Culliford and Dave Notman, made positive contributions.

It was discovered that the possibility of a Varsity Radio outlet in Innis College had been vetoed by the Staff. Rick Kesten, II Men's Rep., raised the question: Do the students have a say? He said that sooner or later a clash is inevitable between student and staff interests, "Student programs at present are fine as long as they don't overstep Administrative bounds". Do the students, then, have the right to run their own affairs as was promised to the initial Freshmen of Innis?

The Executive later passed a motion approving in principle a program of recorded music in Innis during lunch.

One reform measure badly needed concerns proxies. I would propose a pool of three or four who could attend meetings fairly regularly, be made available to fill in for absentees. In this way, proxies would be able to intelligently discuss the issues rather than sit mutely staring at the matters before them.

Bob Bossin, take note, the "Innis Who" school song was rejected by the Executive as an officially recognized anthem.

McGill Teach-In

As you probably know, the McGill Week-end and the China Teach-In are the same week-end. The McGill train is certain to attract far more students than the Teach-In, so I was wondering what might happen if the organizers of the Teach-In decided to move their conference to the train . . .

Moderator:

"Quiet! Will everyone please be quiet for just a few minutes! QUIET! Please! We didn't bring these delegates from China just

to give them a party! Now we have Mr. Shinketo here, and he is all ready to speak to you about Chinese industrialism, so would you--PLEASE! You in the Engineering jacket! Stop necking with Dr. Han Suyin and pay attention! Mr. Shinketo, would you take over, please?"

Shinketo:

"Radies an' gentrmen! It ish wit' grape preasure that I take thish opportunity to shpeak to you about the rapidry changing, ug, the, uh,--jusht a shec, I got my shpeech here shomewhere--where is that Mao-damned thing? Well, anywaysh, before we go any further, are there any questionsh from the froor? Yesh? You on the froor, there?"

Bill B.:

"Uh, Mr. Speaker, uh, I have a question, uh: is it, uh, true that, uh, South Vietnam now exists entirely on the, uh, profits from the, uh, American-subsidized brothels?"

Shinketo:

"I'm so solly, you'll have to shpeak to my wife about that."

Mort K.:

"Mr. Hinskooter, are there any Communist Chinese Jews in Tokyo?"

Shinketo:

"Yesh, definitely; but onry in the Ratin Quarter."

R. Wayne D.:

"What are the chances of Communist China being admitted to the U.N.?"

Shinketo:

"Jusht about as good as your chancesh of sheeing the McGill-Varsity game."

Claude T.B.:

"Oh, Mr. Shinketo, Mr. Shinketo!"

Shinketo:

"Yesh? You have a queshtion?"

Claude T.B.:

"Would you pass the beer? Right down here. Thanks!"

Moderator:

"Ladies and gentlemen, I hate to interrupt this spirited discussion, but we have a request here from the uh, train driver: Would you please refrain from pulling the emergency stop cord! This cord is only for real emergencies, and I'm afraid we can't stop the train just because Susie stumbled into the wrong washroom by mistake. Now, we have another note here; this one is from our chairman; I can't quite read it . . . Would you bring a light over here, please? Yes, that's better . . .

*Please send more beer to the

sleeper car." . . .? Uh, well, here's Mr. Greenie to speak to you about his recent trip to China and the Bohemian Embassy--Mr. Greenie? Uh, where is, uh,--MR. GREENIE! Would you get down from the luggage rack! We're ready for your speech!

. . .What's that? You lost your speech too? Well, maybe the young lady with you knows where . . . No? Oh, she's asleep! I'm terribly sorry . . . What's that? So are you. Yes, well, uh, perhaps we could take a recess right now . . .Uh, where's that part of my program? . . .

LADIES AND GENTLEMEN! We will now take a half-hour recess. There are FREE refreshments just outside the main door, and, uh, uh, how did that get in there? Wait a minute, that's not part of my revised speech . . .uh, WAIT! PLEASE! DON'T GO OUT THOSE DOORS! I HAD THE WRONG SPEECH! NO!! NOT OUT THOSE DOORS! HEY, STOP PUSHING ME! NO! I DON'T WANT FREE REFRESHMENTS! WAIT! PLEASE! NOT OUT THATT AY

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