



OWO

DONT MESS
WITH SANTA.



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“Thanks, Mom!”

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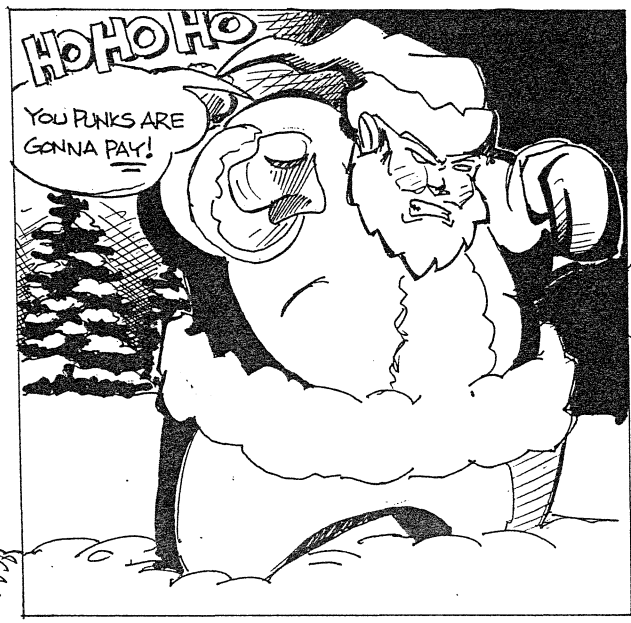
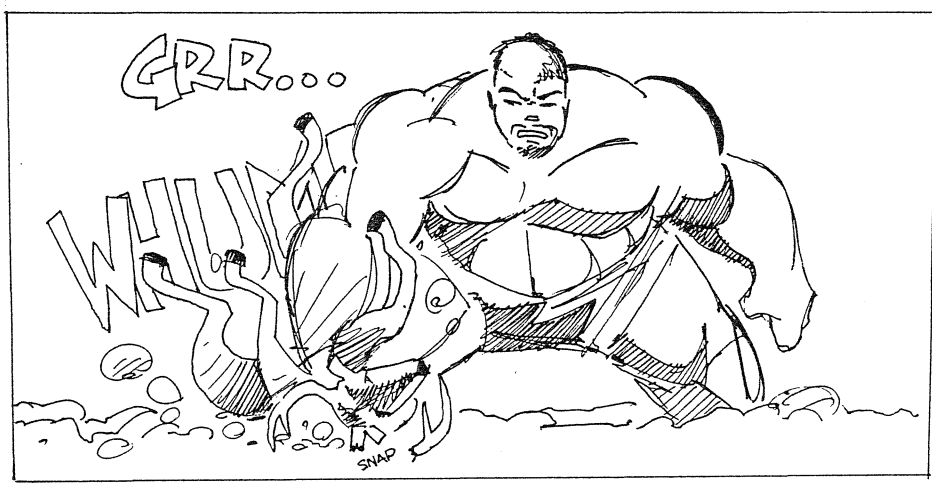
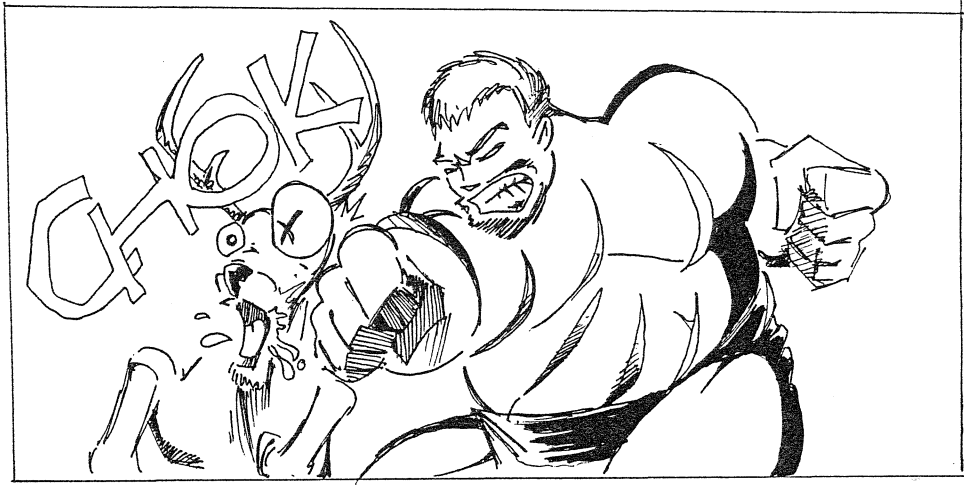
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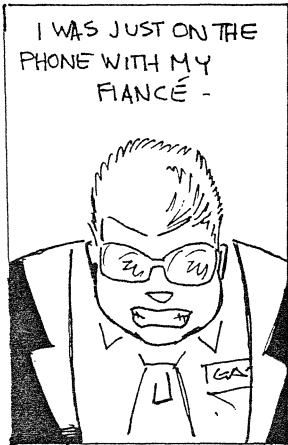
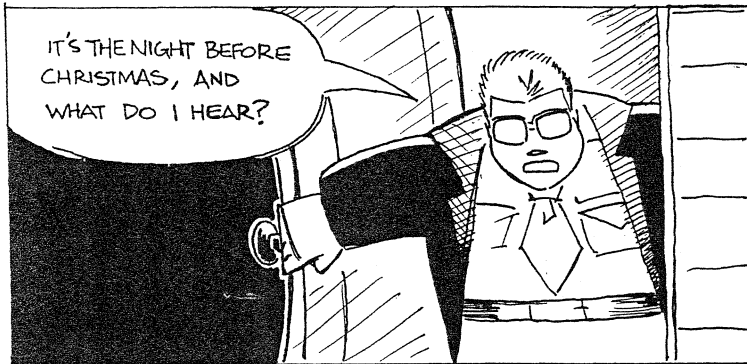
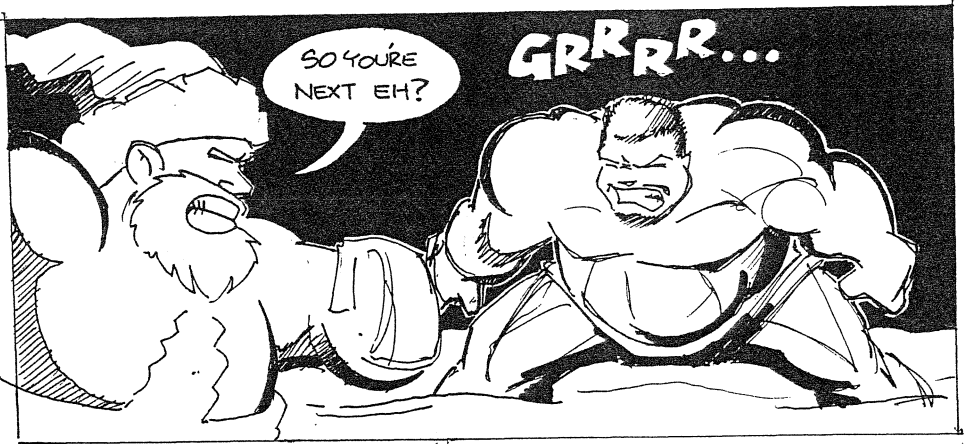
Volume I, issue iv.

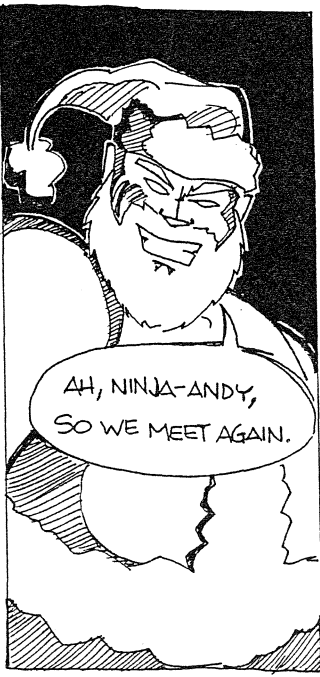
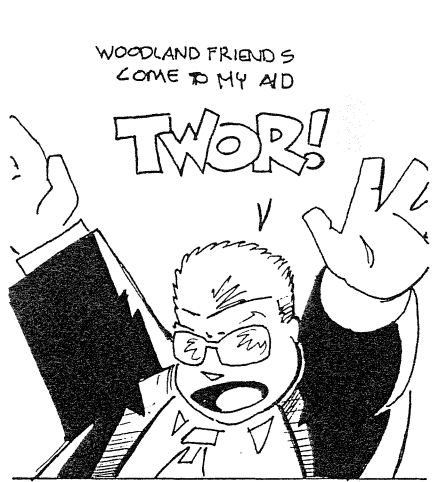
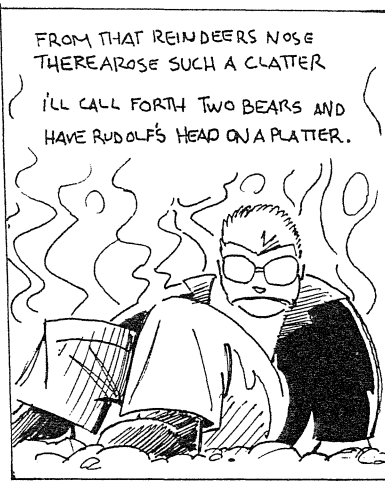
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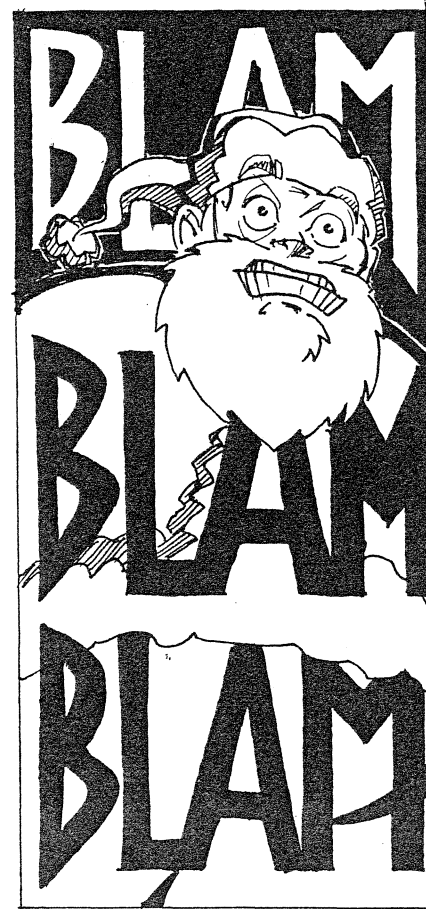
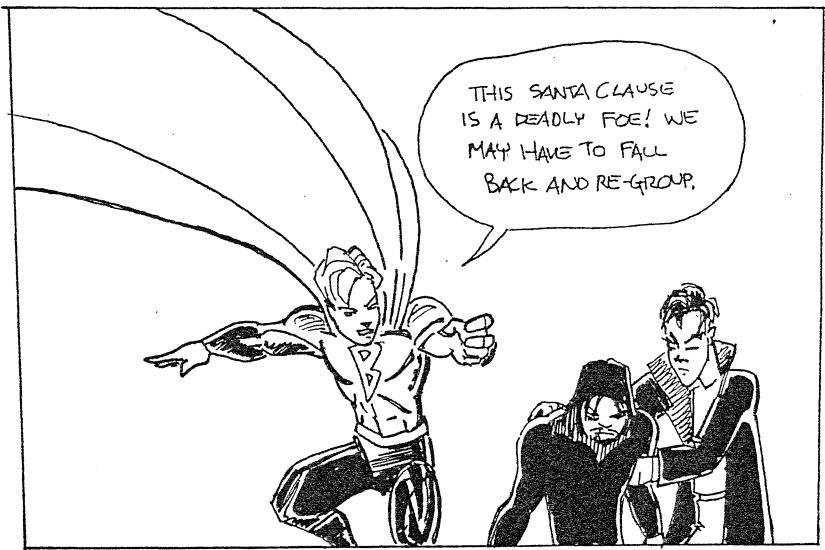


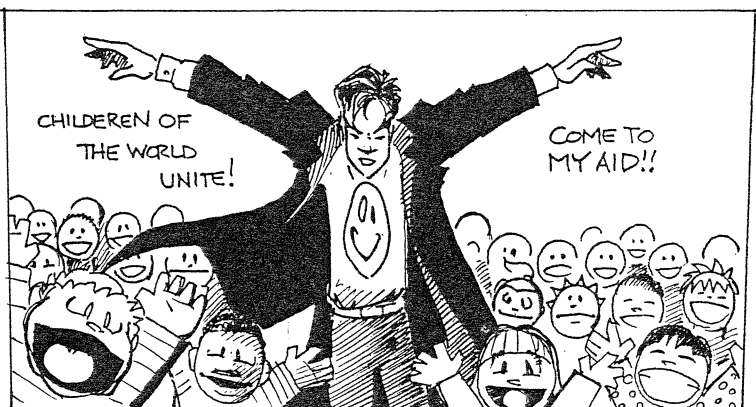
WARRIORS
OF
EWOD!
CHRISTMAS ADVENTURE
By *Joseph H. Hayes*
One Christmas Eve...

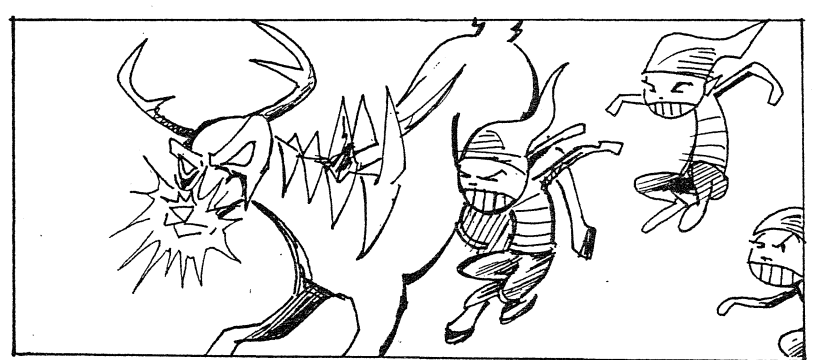
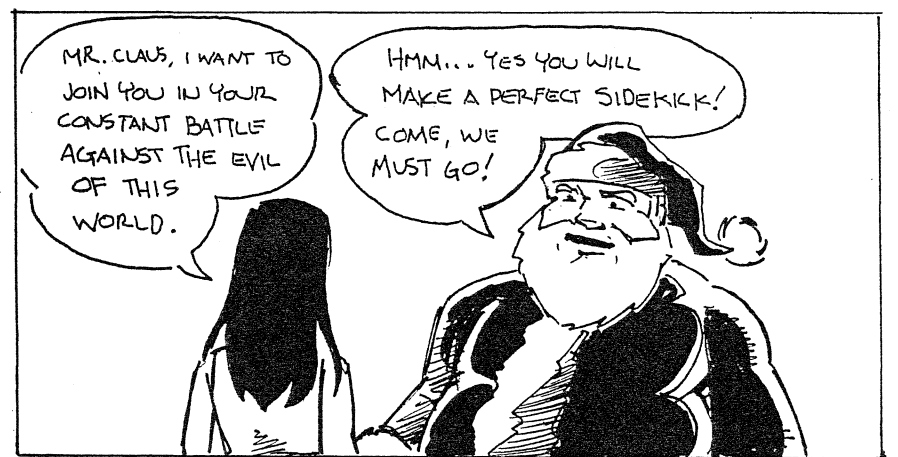
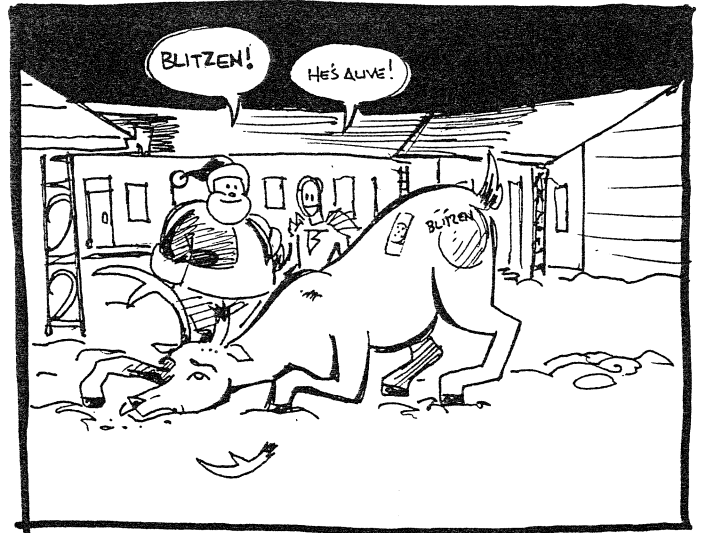


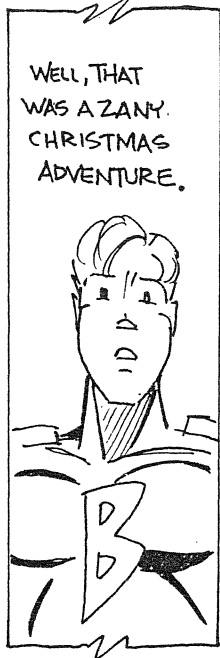








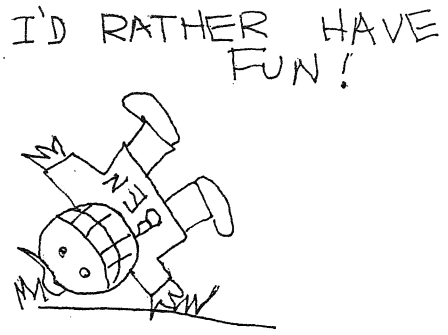




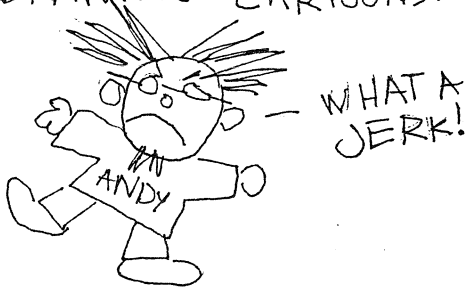
THE END



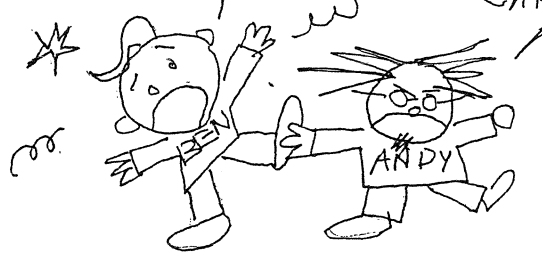
HAPPINESS AND JOY MAN



OH NO! BEN STOPPED DRAWING CARTOONS!



OH NO! STOP BEATING ME!



NO! DRAW MORE CARTOONS!

ROB! HELP ME BEAT BEN!



OH NO! THEY SET ME ON FIRE!



YAY!

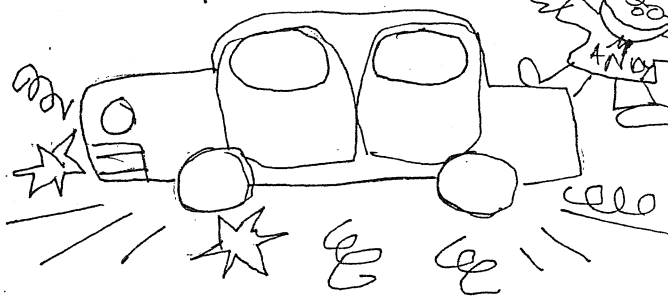


AAA! PUT OUT THE FIRE GUYS!

OK BEN!



OH NO! YOU GUYS DROPPED A BUICK ON ME!



YAY!



HEY GUYS! HOW CAN BEN DRAW CARTOONS NOW???

OH NO!



DON'T WORRY!



I HAVE AN IDEA!

THESE CARTOONS ARE BETTER THAN BEN'S ANYWAY!

YAY!



PACO Y EL BURRITO*

¡HOLA, AMIGOS!
ESTAS MI, PACO.

¡Y AQUI ES MI BURRITO!

¡HOLA!



* TRANSLATED FOR THE BENEFIT OF OUR NON-SPANISH SPEAKING READERS

HELLO, FRIENDS! IT'S ME, PACO.

AND HERE IS MY BURRITO!

HELLO!

¡HOLA, BURRITO!

QUE HORA EST, PACO?

¡HORA EST COMER MI BURRITO!

¡AY! ¡PACO EST AMIGO MALO!



BURRITO, I WAS HOPING WE MIGHT RESUME OUR DISCUSSION ON THE INNOVATIONS IN FRENCH-CANADIAN DRAMA AFTER 1968.

AH, YES. '68 SAW A NEW DIRECTION IN QUEBEC THEATRE; IT WAS THE YEAR MICHEL TREMBLAY'S CONTROVERSIAL LES BELLES-SOEURS OPENED.

BUT HADN'T AMERICAN PLAY-WRIGHTS BEEN DOING MUCH OF THE SAME LONG BEFORE?

YES, BUT RECALL THE SOCIAL CLIMATE OF 1968 QUEBEC. TREMBLAY WAS CONTROVERSIAL INSTITUTIONS, REBELLING AGAINST EVEN THE CLASSICAL FRENCH FORM, OPTING INSTEAD FOR JOUAL.

¡NO ME COMES! ¿CÓMO COMES ME?

¡VOY A COMER, PACO!

TU ESTAS UN BURRITO, Y SOY UN HOMBRE.

¡SÍ!



DIDN'T HIS USE OF JOUAL GREATLY DIMINISH THE IMPACT OF THE PLAY?

THAT WAS THE GENERAL CRITICAL OPINION OF THE TIME, EXCEPT IN FRANCE WHICH WAS SOPHISTICATED ENOUGH TO SEE THAT HE WAS DEPICTING WORKING-CLASS MONTREAL BY DELVING INTO IT.

BUT MY POINT IS BY PARTICULARIZING THE LANGUAGE OF HIS CHARACTERS, HE ABANDONS THE POSSIBILITY OF ADDRESSING A UNIVERSAL THEME.

ABSURD! HOW CAN ONE CONVEY THEME WITHOUT DEALING IN PARTICULARS?

¡NO PODES COMER UN HOMBRE!

¡NO SALGA!

¡MIS BURRITO EST LOCO!



BUT AMERICAN MINIMALISM STRIPPED AWAY THE CONVENTIONS IN ORDER TO UNCOVER THE THEME; TREMBLAY SEEMS ONLY TO NARROW HIS SCOPE BY LOCALIZING IT.

HIS DEFENSE WAS TO REPLY THAT "ONE IS NEVER MORE UNIVERSAL THAN WHEN ONE IS LOCAL."

MY BURRITO IS CRAZY.

EL FIN

