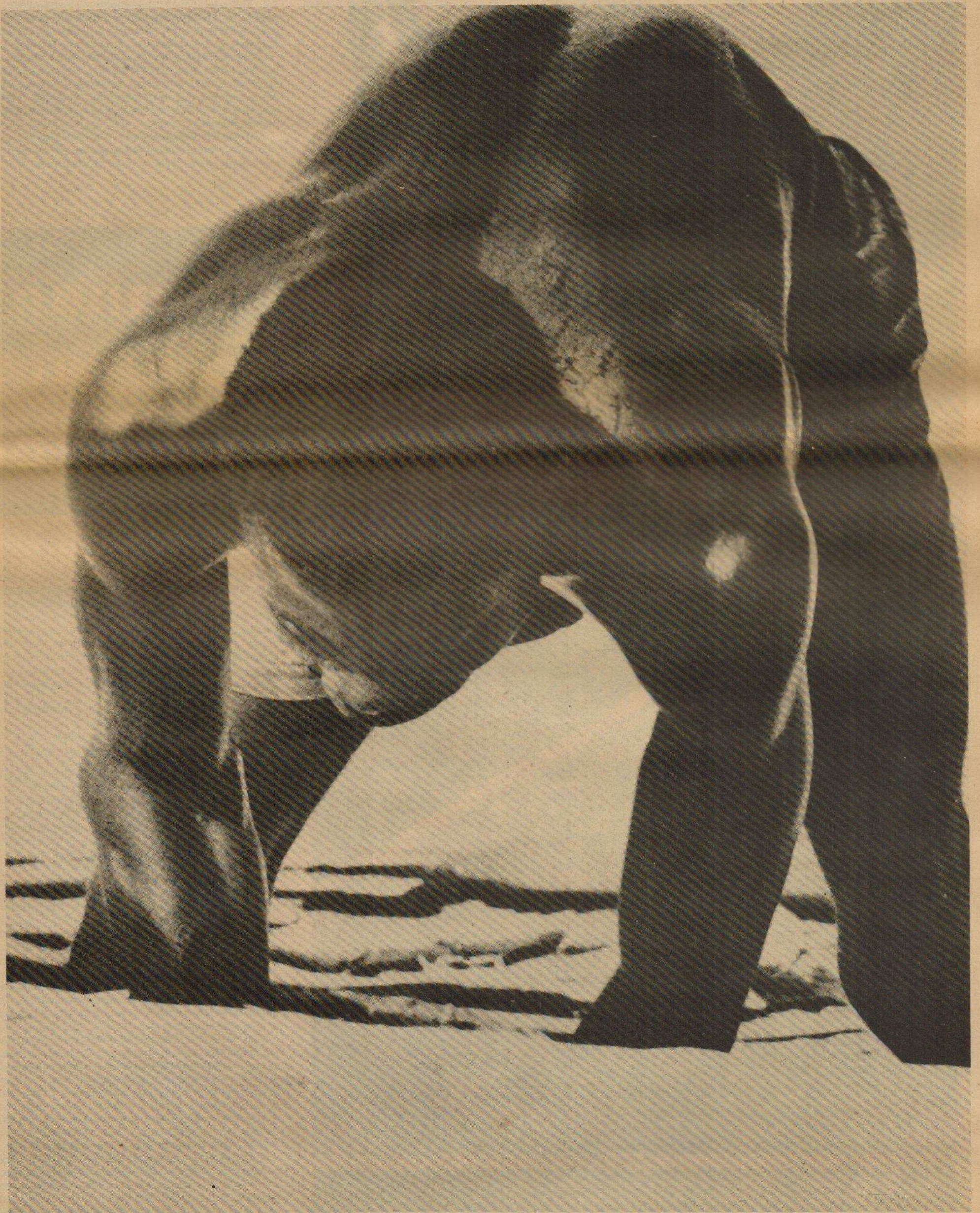




Free elections of the
masters by the slaves
does not eliminate the
masters or the slaves

— Hebert Marcuse





Laws enacted under Benito Mussolini's fascist rule have been re-activated by the present Italian government to repress growing worker-student militancy

Why would the Italian Minister of Education personally pay a visit to the Board of Education of a relatively insignificant, small town in northern Italy?

Simple.

Since the beginning of the school year, the high school students of the town of Gallarate have been agitating with strikes and general assemblies held jointly with workers against all mechanisms of selection, and demanding free transportation, free cafeteria service, and freedom to carry out political activity.

On December 6, 1972, while the Gallarate students were out supporting a joint metalworkers' and teachers' strike, the police arrived, called by a fascist teacher. The students ran back into the school and locked themselves in but the police broke in and charged. Stones started flying and shots were fired by the police. The cops finally withdrew with their "prize catch": a student who had accidentally tripped and whom they had severely beaten up.

The reaction of the students was immediate: after holding a general assembly with local workers, they staged a mass demonstration at police headquarters, demanding the release of their fellow student. Police reinforcements arrived immediately, armed to the teeth, and the whole area took on the appearance of being in a state of siege. Although ordered to disperse the demonstrators did not move until a teacher had been sent into the police station to check on the condition of their comrade.

It was a typical example.

Never before have students in all parts of Italy reached such a high level of politicization as in the

Italian s ally with fight nee

current year. The militancy has spread from the university student movement of the late 60's to the junior and senior high school levels and turned many a neighborhood school into an arena of confrontation involving strikes, occupations, and clashes with the police and squads of fascist thugs. The state and the educational authorities have launched a counter-attack aimed at isolating the student movement and breaking its ever-stronger alliance with the working class and its struggles.

What is behind this unprecedented mass mobilization among the students?

Following the wave of confrontation which ended with the "hot autumn" of 1969, the university student movement entered a period of general ebb. It needed to "find itself" politically, to move beyond the politics of ideological protest and its fragile solidarity with the workers' struggles, to a more precise understanding of the role of the student and his position in a class society.

What it began to discover has been referred to by "Il Manifesto" as the "organic ambiguity of the student" in a stage of capitalism where education has become accessible to unprecedented numbers but at the same time is fast losing its power to deliver its beneficiaries from the material hardships caused by unemployment and underemployment. Although the student is privileged with respect to those who still cannot get access to educational institutions, he is in a position of objective ambiguity because the increasing mass nature of education under capitalism has led to widespread de-valuation of degrees and waste of human resources. This combination of present privilege and future hardship is the crux of the student's position. This is underscored by the fact that even as a student he is really among the unemployed.

In order to overcome the ambiguity of their position, students had to begin developing forms of political struggle capable of rallying the broader mass of students around precise anti-capitalist positions. The growing discontent and sense of futility among large strata of students provided the material base for such a development. The political consciousness now evident all over Italy has its roots, unmistakably, in the daily reality of the student's life.

In the most immediate sense, this daily reality is made up of overcrowded classrooms (often accommodating two or three shifts a day), totally inadequate facilities (eg. libraries, labs, etc.), ever-rising transportation costs, old-fashioned authoritarian methods of

instruction, etc. all of which are due to persistent failure to implement even the most meagre reforms.

The only reform of any consequence, passed over ten years ago, was that of extending the mandatory years of education from five to eight. Its effect was to draw in segments of the population which had been previously shut out, mostly from the working class and the rural peasantry. This reform, however, was a move prompted by the exigencies of capitalist planning and aimed at creating a base of technically trained labor in view of the economic boom which Italy was to experience throughout the sixties.

In the years that followed however, it contributed to the deepening of the educational crisis because the increase in the student population was not paralleled by a proportionate increase in available jobs. It soon became evident that large strata of the youth population had been channelled into longer educational programs in order to keep them from pressing immediately on a job market incapable of absorbing them. This "parking lot" function of the schools has underscored the total subordination of educational policies to the needs and contradictions of capitalist development.

It is at this level, where the ideology of education as the vehicle for social mobility is shattered, that the great mass of students live out the contradiction of their position.

The student's road to political consciousness often begins, as we have seen, with a vague feeling of being cheated, a feeling collectively expressed for the first time in the university upheavals of 1967-1968. In the years that followed, it has matured politically and spread to the

Students, workers, anti-fascism

junior and senior high school levels, taking root, in particular, among students in the technical high schools.

These high schools grant diplomas in areas such as accounting, engineering, primary school teaching, etc. Their programs are similar to those of Ontario's community colleges or Quebec's CEGEPS; their graduates would be competing for the same sort of jobs.

In the past ten years the technical high schools have had the largest increase in enrollment with a correspondingly high level of unemployment and underemployment. The areas for which they train are critically oversupplied as a result of imbalances in capitalist development — a phenomenon to which Canadians are no strangers.

As is frequently the case, the working class pays the highest price for such imbalances. The majority of the students in technical high schools are from the working class and rural peasantry. Their families, who have to shoulder the financial burden of their education, are in no position to bear the costs of prolonged lack of productivity due to unemployment. For these students, therefore, the shrinking job market and the broader political question of the capitalist use of education are of immediate and pressing concern, and this explains, to a great extent, why the technical high schools have become fertile ground for militant struggle.

As the student movement has acquired a more precise anti-capitalist character, it has been propelled towards an ever-clearer political alliance with the workers' movement. This alliance is one of the most crucial aspects of the present situation and is based on the collective recognition that the students have undergone a process of proletarianization which puts them, objectively, on the side of the workers. No longer is it a matter of simple solidarity. Students and workers alike recognize that they are only raw material for capitalist planning and therefore victims of its contradictions.

For the student movement, its alliance with the workers entails a sharp rejection of the idea that the present educational crisis can be solved via traditional forms of political activity such as parliamentary politics, pressure for government reforms, etc. Its aim is precisely to situate the educational crisis within a much larger political framework in order to avoid relapsing into reformist struggles based on narrowly conceived "student" interests.

A strategy along the lines of a new student unionism is rejected on the grounds that it would be

capable only of consolidating certain privileges and fighting for new ones. The point, someone has said, is not to fight just for lower fees and smaller classrooms but for the abolition of capitalist control over the schools. To this end, unity with the workers' struggles and the building of a common mass base has become the order of the day.

The level of unity reached thus far became evident last fall when a new period of open conflict began with a) the opening of the new academic year under the direction of a new Minister of Education determined to restore discipline in the schools, and b) a new round of labour negotiations for the renewal of national contracts in key sectors of industry. The capitalist class has been preparing for the present season of struggles for the past three years following the major gains made by the workers during the "hot autumn" of '69.

In order to prevent the capitalist counter-attack from undermining its present position of strength, the student-worker alliance has developed new organizational forms of struggle, the most common of which is the "neighborhood committee".

These committees serve to launch actions, at the local level, such as occupations of nearby factories, coordination of worker and student strikes with joint assemblies and demonstrations, massive neighborhood rent strikes — many of which have led to self-reductions of rent to 10 per cent of income, campaigns for free public transportation, etc.

A recent example of such actions took place in the small northern city of Imola, where students from a local high school opened the doors of their school to striking workers from a nearby factory, and held a joint student-worker assembly. The principal immediately laid charges against three of the militants for disrupting the normal "didactic activity" of the school. The assembly responded by proclaiming itself collectively responsible and called a general strike of all the city's high schools. The following day the schools were empty.

If the students' alliance with the workers entails their very survival as a mass political movement, the workers, for their part, have increasingly recognized the necessary link between their in-plant struggles and the larger social struggles being waged in their communities. For this reason, they have fought militantly in the neighborhood committees and often provide the leadership.

One of the more recent slogans, "abolish full-time study, abolish full-time work", aims at breaking with the capitalist division of labour imposed on students and workers, and provides the basis for certain concrete demands.

The metalworkers, who are the most militant sector of the Italian working class, have recently demanded fifty hours per year of paid time-off for political and cultural education, to be controlled directly by the workers themselves. The plan which most of them favor is to hold joint sessions with students, teachers, the unemployed, and others who have an organized presence in their communities, in order to deepen their understanding of present-day conditions in Italy and develop common strategy.

The strength of the student-worker alliance has thrust the schools into the heat of struggle now underway between the owners and the working class as negotiations continue for renewal of key national contracts. This has made the authorities more determined than ever to regain control over the schools.

Their efforts to contain the student movement have already gone through two separate stages following the first wave of agitation among the high school students in '70-71.

The first consisted of granting certain concessions along "democratic" lines, the most important of which was the right to hold general student assemblies without interference. This was, in reality, a formalization of what the students had *de facto* gained through mass mobilization, and it produced the opposite of its intended effect. Instead of co-opting student militance by redirecting it into legitimized channels, it heightened the agitation.

The students refused to accept the notion of the school as an institution unto itself, detached from the interests of the rest of society, and demanded that their assemblies be opened to "outsiders": workers, labour unions, neighborhood committees, etc. The political space created by the students' militance and the mass base on which it rested were by now too solid to be destroyed by reformist bureaucratic "solutions". This led to the first wave of repressive measures which were to continue for the remainder of the 1971-1972 academic year.

In December of 1971, the Italian neo-fascist party (MSI) sent a letter to all high school principals throughout Italy in which the schools were described as being in a "state of emergency". It called for the strictest enforcement of "law and order" and proclaimed this to be the only way to bring the schools back to normal conditions. At roughly the same time, the Minister of Education issued a memorandum calling for the creation of parent's councils within the schools, in an effort to bring parental authority to bear on the situation.

Soon after, punitive measures began raining down in all of Italy's schools: student suspensions, school lock-outs, criminal charges against militants, transfer of teachers sympathetic to the students, police harassment, etc. These repressive measures served to identify the fascist teachers and principals, who enforced them with the greatest zeal, and confirmed the suspicion of many that the measures were neo-fascist in origin. This had a powerful radicalizing effect on the students and

introduced into the schools one of the most pressing issues in Italy today: the struggle against a resurgent fascism.

This struggle began in earnest on December 12, 1969, when fascist bombs exploded in a bank at Piazza Fontana, in downtown Milan, killing 16 people and wounding many others. Several members of an anarchist group were rounded up for questioning while the media proceeded to pronounce them guilty. One of them, Giuseppe Pinelli, a railroad worker, was killed falling from a fourth-storey window at police headquarters (suicide, they said). Another, Pietro Valpreda, was charged and placed in custody.

As events unfolded over the past three years, one of the most despicable police frame-ups in Italian history slowly came to light. It revealed a fascist plot to create a climate of social tension and fear, with the collaboration of police, judges, and people in high places, aimed directly at undermining the recent gains made by the workers' movement.

The complexity of the case defies any facile prediction as to its final outcome, but the anti-fascist forces scored a major victory with the recent release of Pietro Valpreda, held for three years without trial.

Following the May elections, last year, a center-right coalition was asked to form the government and the result has been the creation of the 'strong state' capable of meeting the anticipated wave of workers' struggle with a firm hand.

The chief tools wielded by the 'strong state' are the renewed attempts to limit the right to strike, and wide extensions of the power of the police and the courts. A number of criminal laws legislated under Mussolini have recently been re-activated and there is a proposed law currently before the parliament which would empower the police to arrest a suspect and hold him up to 96 hours without formally charging him.

Employers have also been given increased powers to lay-off workers, and their strategy thus far has been to hit the most militant sections of the workers' ranks in the hope of weakening the entire movement. Mass lay-offs have already occurred at Pirelli — the nation's largest rubber producer — as well as in several auto industries.

The Government's policy of repression is seen by many militants as another indication of the growing fascism of the Italian bourgeois state, and for this reason it has become a focal point for student-worker struggles.

On December 12, 1972, demonstrations called jointly by groups of the extra-parliamentary left, commemorating Piazza Fontana, brought hundreds of thousands of workers and students together throughout Italy to protest government policies and to demand the release of Pietro Valpreda whose detention has become a symbol of the government's complicity in the fascists' design for terror. He was released shortly after.

Repressive measures aimed at the workers are paralleled by similar ones designed for the students. The 'strong State' is attempting to restore a regime of discipline which would no longer tolerate politics in the school and aims at destroying the unity between the students and the workers which is said to threaten the 'social peace' of the country.

According to the new program of 'reforms' outlined by the new Minister of Education, the mechanisms of selection within the schools would be strengthened, forcing students to comply more rigidly to the methodological and ideological orientation of their programs.

(Teachers who have refused to go along with these guidelines have been subjected to disciplinary measures). The mass political organization achieved so far would be severely undermined by a provision banning the general assemblies and replacing them with "mini-parliaments" made up of student delegates representing the various political (party) affiliations (including the neo-fascists!).

The plan also calls for the intensification of extra-curricular activities which would create new ways to administer bourgeois culture and further de-politicize student organizations, especially where these are already weak.

In addition to expressing itself through common objectives with the workers' movement (against educational fees, the rising cost of living, unemployment, fascism, etc.), the mobilization among the students against the "program to restore authority" also attempts to locate objectives which attack head-on the class character of educational institutions.

"Lotta Continua", one of the national organizations of the extra-parliamentary left, to which many student militants belong, calls programmatically for struggle against all mechanisms of selection (grades, assignments, exams, etc.) and demands equal evaluation for all students, or guaranteed promotion. It also calls for the complete rejection of the class character of school curricula, and demands "assemblies and collectives as instruments for the autonomous political and cultural formation of students in alliance with the workers' struggles".

After past reformist failures to integrate the school, materially and ideologically, into national economic planning and policy-making, the latest attempt, which is still underway, is having to reckon with a mounting radicalization of the student masses who seem determined to maintain the school as a base for political mobilization. The present intensity of the struggle has led many to conclude that the fate of the schools is by now irrevocably bound up with the future of the workers' movement.

Judy Florito
and Bruno Ramirez



Linda Sorenson and Roy Frady in The Colonnade Theatre's Miss Julie.

Toman reins in Strindberg's stormy 'Julie'

Last week Classical Stage Productions opened a revival of *Miss Julie*, one of the finest of August Strindberg's stormy psychological dramas. Appropriately billed "A Tragedy of Obsession", this play is perhaps the best introduction to the work of this turn-of-the-century master of tragedy, and a most welcome offering for those who are already devotees of this genre.

Most welcome, indeed, for, although *Miss Julie* has long been a staple of classical theatres and a favourite of university drama departments, it is rare that one finds a company that does justice to this truly fine script. Perhaps this is due to the intense emotional content of the play, and the technical demands it makes upon actors. For although the play provides a feast of opportunities for the talented and well-trained actor, it is filled with a variety of pitfalls. A cast of *Miss Julie* must feel somewhat in the position of a tightrope walker, for the impact of the play depends upon its ability to rise to a great emotional pitch; at the same time, the fragility of the drama depends upon superb use of restraint at precise moments. This is one of those delicate dramas that loses all credibility if there is overindulgence on the part of the actors.

Director Adolf Toman has achieved a fine balance in this production, bringing the audience, with the characters, almost, but not quite, to the breaking point many times before the final tragic closing. The pace is lively, and the cast is quite adept at twisting and turning its way along the path to the inevitable, displaying infinite variety in technique as each actor sustains his full and highly complex role. Each of the play's three characters are highly, almost bewilderingly complex, and the cast meets the demands of the roles with laudably clear portrayals.

Linda Sorenson sustains the difficult title role beautifully; never losing the thread of the often conflicting elements of her character. She happily avoids the temptation to which many actresses in the role unfortunately succumb of allowing her character to disintegrate into nervous fluttering, and always maintains the essential dual personality of Miss Julie. Occasionally she does tend to pose. This however, decreases as the show progresses, and her final scene is truly a chilling tour-de-force.

Roy Frady, playing the role of Jean opposite Miss Sorenson, is to be commended for his equally strong performance. Mr. Frady's many-faceted characterization of the obsessively social-climbing valet is gripping. His interpretation displays the sensitivity and insight necessary in playing Strindberg. He loses no opportunity to show us yet another of the many sides of this complex character.

Pauline Carey, in the smaller but no less important role of Christine, brings some needed (if judiciously limited) comic relief to the stage. Christine is often played as a sullen, rather sinister moralist, but Miss Carey has chosen a far more interesting interpretation in portraying her as a mildly hysterical and often amusing hypocrite who operates behind a facade of almost vain virtue.

Despite the fact that the first act may seem rather contrived by today's theatrical standards I feel that Director Toman and his cast have put together a show well worth seeing. In short, this production of *Miss Julie* succeeds where many others have failed.

Diane Marie Brown

BILLY THE KID WAS A PUNK

"Dirty Little Billy" is a different kind of movie.

COLUMBIA PICTURES Presents
"DIRTY LITTLE BILLY"

Starring
MICHAEL J. POLLARD

LEE PURCELL RICHARD EVANS CHARLES HADMAN
DORIS HAMILTON AND WILLARD SAGE
ADULT ENTERTAINMENT



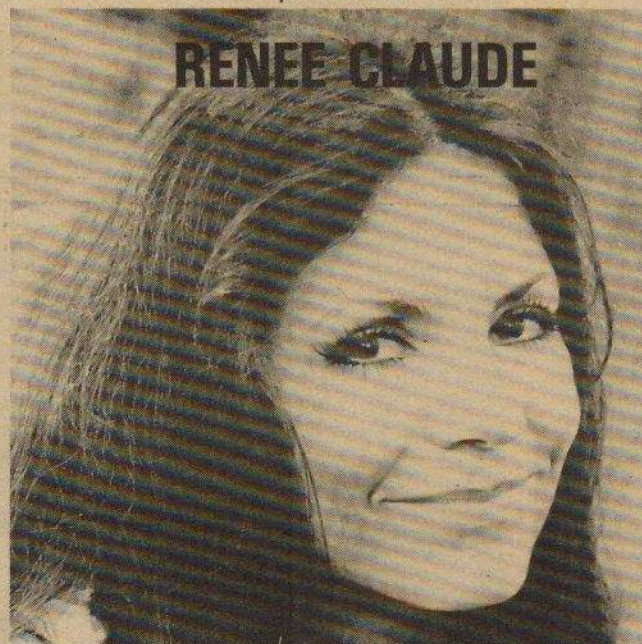
NOW PLAYING
YORK I

EGLINTON E. OF YONGE • 486-5600

CONT. DAILY
FROM 2 P.M.

LA CHASSE-GALERIE
présente

RENEE CLAUDE



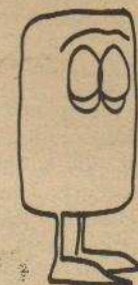
CHANSONNIER

AUDITORIUM MINKLER du COLLEGE SENECA
1750, avenue Finch Est

SAMEDI 10 février à 20h30

Billets: \$3 - \$4

En vente: LA CHASSE - GALLERIE 486-9985
COLLEGE SENECA 491-8877



HISTORY HAS GIVEN ME VERY
LITTLE CONFIDENCE IN WALLS.

"But God is
another story."
Hart House service,
Sundays, 11 a.m.

Get a new look
at life with
Contact Lenses!



Shorne's
OPTICIANS

70 BLOOR ST. W.
924-2159

Definitive job of O'Casey's Juno & Paycock

Sean Kenny's production of *Juno and the Paycock* is the definitive version of the O'Casey tragedy. The Irish Arts Theatre's production has a striking authenticity that could be noticed in the reactions of the opening night audience, largely familiar with the ethnic background dealt with in the work.

Perhaps the fact that the actors are personally familiar with Irish culture makes the production ring true. Certainly the faithfully produced lilt of the dialect is an important factor in the success of O'Casey's lyrical text. Whether it was Mrs. Tancred's outcry at her son's murder (a brief jewel of a performance by Maureen Fitzgerald), Maisie Madigan's small talk, or Juno's touching final monologue, all the speeches are handled with a musical sensitivity.

The simple set design is completely acceptable as a Dublin tenement in 1922. This design, along with costumes provided by the Abbey Theatre of Dublin, provides the framework which complements the memorable characterizations.

One couldn't imagine a more strong-willed Juno than Siobhan McKenna, a more irresponsible, blustering Jack Boyle than Niall Toibin, a more haunted young veteran than Nial Buggy, nor a more slippery Joxer Daly than Brendan Cauldwell. And what's more important, the actors know how to be foils for one another. Dominic Hogan, as Mr. Bentham brings out the ethnic richness of the Boyle household with his straight-laced "good breeding."

Juno and the Paycock is a fine example of "fourth-wall" theatre that doesn't need to be updated. It so happens that Ireland's political situation is as turbulent as it was in 1922. Apart from that fact, however, its content still retains a universal appeal. Sean Kenny, director-designer of this production expresses it well: "The bloodshed and civil strife of 1922 is the background against which Sean O'Casey sets his play, but it is his razor sharp characters, who live in and around the tenement room of the Boyles, with their violence, vanities, humour and courage that lifts the play into the universe of universal drama. . ."

Eleanor Coleman



Niall Buggy, Siobhan McKenna and Niall Toibin in *Juno and the Paycock* at the Irish Arts Theatre.

HART HOUSE MUSIC COMMITTEE

presents

A Programme of Cello Sonatas

Janet Howarth & Carolyn Sadiel
playing Beethoven and Tchaikovsky

Tuesday, February 20
Music Room, 1 p.m.

Colonial
203 Yonge St.

COMING SOON:
JIMMY MCGRIFF
STAN GETZ

THIS WEEKEND:
**BOBBY BLUE
BLAND**

STARTING MONDAY:
**MONGO
SANTAMARIA**

YOUNG COMMUNIST LEAGUE DANCE

Saturday,
February 17,
8:00 P.M.

Graduate Students Union
16 Bancroft
Admission \$1.00
Bar and Buffet

MAKES A COLD EASIER TO LIVE WITH



Each capsule gives 12 hours of relief from the symptoms of a cold.

**Skiing at its
peak
Prices at their
bottom**

• 5 day ski week: use of lifts \$25., lifts & lessons \$35.
• Season from November to May

mont ste-anne P.O. Box 40, Beauré,
Province of Québec
(418) 692-0835

Toronto ski reports phone
number (416) 483-4510



30 superbly
groomed trails.
10 lifts
accommodating
7,500 skiers per hour,
including
the only gondola lift
in Eastern Canada

• 2050' vertical drop (It's a real kick)
• Beginner's slopes (Look at me!)

ESSAY SERVICES

A new and complete TERMPAPER service. Originality, quality, and security dictate our policy.

Phone: 961-6150

Hours: Mon.-Fri. 3 pm-10 pm

Sat.-Sun. 9 am-5 pm

Professional Typing Done

300 AVENUE ROAD

2nd floor

U.C. STUDENTS:

Do you know a graduating student who might qualify for a U.C. Honour Award? If so then please contact David Kendall (921-7056) by Feb. 20.



Winter snows don't slow you down

You love long walks in the woods, and even the mounting snows of winter don't stop you. You just take along a pair of snowshoes and set off on a hike.

Menstrual worries don't stop you, either. You just make sure to include Tampax tampons, the internal sanitary protection. They're easy to carry—small enough to fit the pocket of your parka. Yet they do a big job of protecting you, expanding in three directions to fit your inner contours. Such absorbent protection can really free you to enjoy the winter sports scene: skiing, snowshoeing, skating.

So if the urge to be active drives you on—if a heavy snowfall means adventure—then count on Tampax tampons to help you go.

The internal protection more women trust



DEVELOPED BY A DOCTOR
NOW USED BY MILLIONS OF WOMEN

MADE ONLY BY
CANADIAN TAMPAX CORPORATION LTD.,
BARRIE, ONTARIO

See, hear Nitty Gritty

When you're watching a very good live performance there is a point when everyone realizes just how good the music is and the pursed lips break into smiles and people begin to nod their heads perceptibly, as if they were all agreeing on some important matter. That point was reached before *The Nitty Gritty Dirt Band* finished their first song, at their opening set at the El Mocombo Tavern on Monday night.

The Nitty Gritty Dirt Band is a five man group that goes through more musical evolutions in hour than most bands can even contemplate. The strength of this group, which has managed to maintain its current membership since 1969, lies in the versatility and personability of each member. They change instruments on each song, with little effort and time, so that the band takes on a slightly different sound with each change.

The musical versatility of each member means that the band can change its sound in seconds and that no one personality is the focus of attention. One of the most gratifying aspects of their performance was the virtuosity which each member displayed on every instrument he picked up. John McEuen, buckskinned, tall and bearded, won much of the audience's attention as he alternately showed his prowess on the fiddle, banjo, mandolin, guitar, steel guitar and accordion. Jimmie Fadden played a great blues/country harp and some mean electric guitar licks. His voice was a nasal blend of Dylan with the wispieness of Eric Anderson. The other members, included Jeff Hanna on guitar, drums and washboard, Jimmie Ibbatson on bass, guitar, drums and piano, and Les Thompson on bass, drums and mandolin.

"Anyone that we hear that we like, we'll attempt. We can do jug music, country, pure acoustic mountain music, Cajun, folk-rock, just anything", said Jeff Hanna.

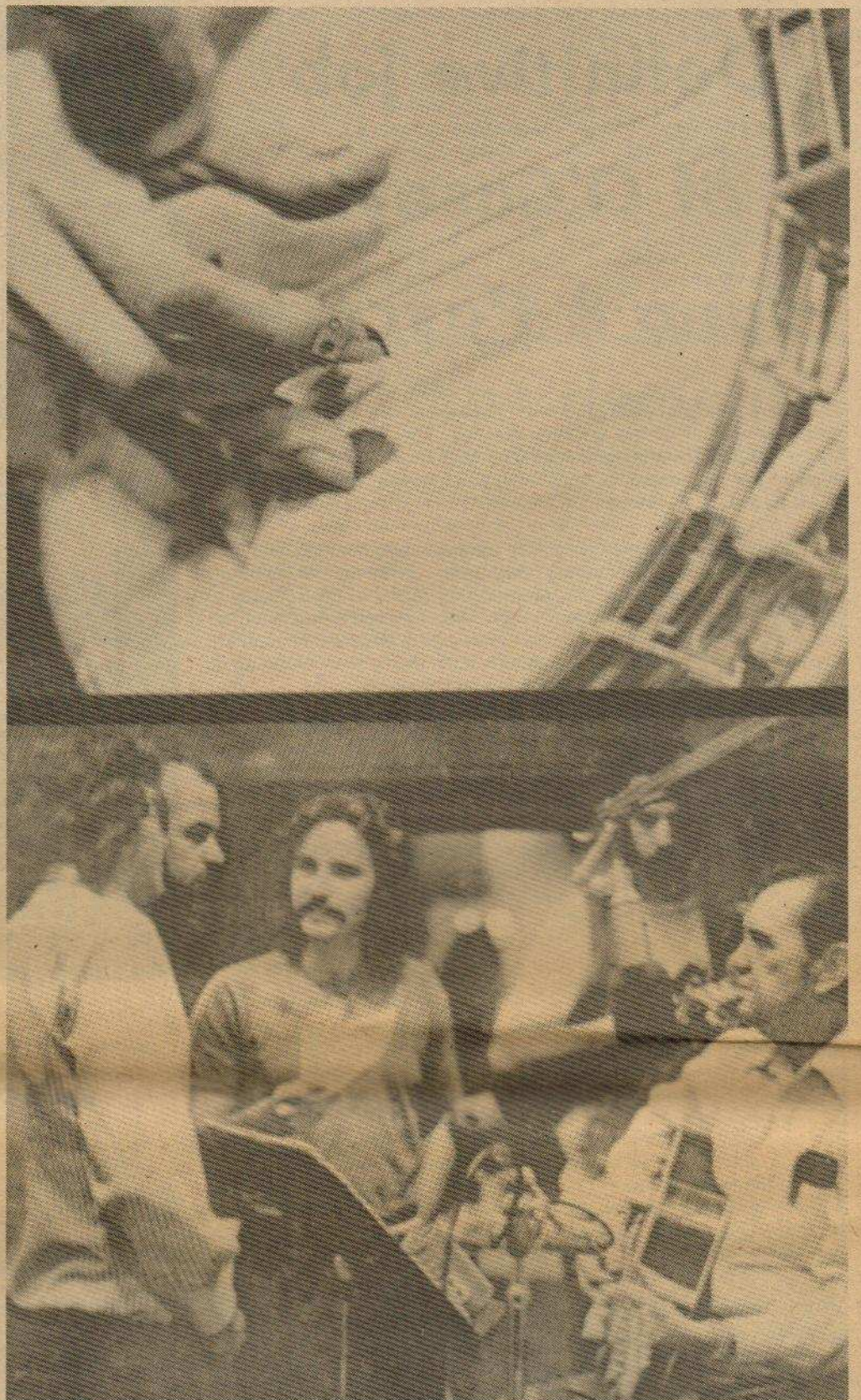
The Dirt Band plays other peoples' songs with the emphasis on interpretation. They played songs from their last three albums that included their hit version of Jerry Jeff Walker's "Mr. Bojangles", a few tunes by Hank Williams ("Jambalaya" and "Honky Tonkin"), Doug Kershaw, Kenny Loggins, Buddy Holly and Jackson Browne (a former Dirt Band member).

The Nitty Gritty Dirt Band will be at the El Mocombo tonight and tomorrow and judging from the packed house on Monday (yes, Monday!) and the rousing encore for the second set, you'll have to get there early if you want to see one of the most entertaining bands to come here in a long while.

Will The Circle Be Unbroken (United Artists) is the title of Dirt Band's new album. It's a massive three album set that needs a bit of explanation. Producer Bill McEuen (John's brother) had the idea of arranging a recording session in Nashville that would include the greatest names in country music, (not slick citified country and western).

McEuen managed to get a hold of Earl Scruggs, Doc Watson, Mother Maybelle Carter, Merle Travis, Roy Acuff, Jimmy Martin, and Vassar Clements among others for the session that took place in August of 1971 with the Nitty Gritty Dirt Band.

The album is basically a collection of some of the best traditional country music and the guest performers are really the stars while the Dirt Band stays pretty much in the musical background.



The sessions was recorded on two tracks and mixed live with most of the songs going down in one take. McEuen has even left on some of the studio discussion before each song. The result is some beautiful acoustic country music, cleanly executed and crisply produced with many of the familiar songs played by their composers.

Doc Watson and Earl Scruggs stand out most, with some unparalleled guitar and banjo picking. But every lick was so good that you have to mention almost everyone, especially the Nashville studio regulars, fiddler Vassar Clements and bass player Junior Juskey (who died not long after this session), Dobro player Norman Blake (who works with Dylan and John Hartford), Roy Acuff's dobroist, Beecher "Bashful Brother Oswald" Kirby (of the Smoky Mountain

Boys) as well as Earl Scruggs' guitar-playing son Randy.

It took a lot of coaxing to get some of the musicians to play with the Nitty Gritty Dirt Band 'cause most were a bit doubtful of the long-hairs' purpose and ability and it was reported that Bluegrass great Bill Monroe refused to take part in the session.

There are only about four songs where Dirt Banders are on an equal footing with the greats; on those the leading light seems to be harpist Jimmie Fadden.

The album is very uncommercial and the \$13.98 list price may put it out of reach for a lot of potential listeners. But it does deserve your attention. McEuen and the Dirt Band are to be commended for a job well done, bringing good country music to a new generation.

Allan Mandell

True Nature: maturity of Quebec film

La Vrai Nature de Bernadette, a tragi-comic film directed by Gilles Carle, is an occasion for Ontarians to taste the life of the Quebecois. As in the majority of contemporary films from that province, *La Vrai Nature de Bernadette* makes a valuable commentary on Quebec culture. Gilles Carle successfully demonstrates the tensions that exist between rural and urban Quebec.

Bernadette Brown, wife of a Montreal lawyer, tires of the urban life of violence, noise, pollution, carbon monoxide and plastic. With her young son Yan-

nick she leaves, her convertible full of apples, bananas and oranges, and settles in an old abandoned house in the country. The name B. Bonheur is on her mailbox. As soon as she meets her neighbours in the country she talks about vegetarianism, free love, masturbation and living the natural life. The farmers aren't quickly convinced of the merits of vegetarianism. But they are very enthusiastic in their acceptance of her other notions.

She is quickly accepted by the community and her house becomes a commune for three

old men, an invalid named Roc, the mute son of the village prostitute, and finally two bandits, St. Luc and St. Marc.

Developing in contrast to Bernadette's ideal life is a drama between the farmers and the big agricultural companies.

The role of Bernadette is well played by Micheline Lanctot. At times she's exhilarating and one is captured by her enthusiasm. In the same way, the three old men and Thomas, Bernadette's neighbour, become real people for us. On the other hand, St. Luc and St. Marc are a little too evil and resemble the

stereotyped villains of American westerns. There's nothing about them that's funny. Perhaps they are there as a contrast to Bernadette's naivety and generosity.

Along with *Mon Oncle Antoine*, *La Vrai Nature de Bernadette* represents the maturity of the Quebec film. Even those who are anti-Quebec profit from it; at least they will be exposed to Quebec humour. And for those who cherish Quebec, the film makes two hours when you feel at home even though you're still in Toronto. . . .

Suzanne Charron

'America' rock triumphs over potted plants

The visual effects of clusters of giant potted plants on the Massey Hall stage last Friday night might have detracted from the presentation of a less unaffected, more pretentious group than *America*. The three young singer-guitarists with two hit singles and two even more impressive Warner Brothers albums to their credit in a relatively short period of exposure, displayed ample proof that their brand of soft-rock deserved the spontaneous applause accorded each of their songs in concert.

Each of the three up-front members of *America* — Dan Peek, Dewey Bunnell and Gerry Beckley — were equally adept at handling lead vocals on an assortment of their familiar compositions such as "Riverside", "Never Found The Time" and "I Need You".

America's concert was carefully balanced with two distinct sets, each of which was devoted to the polarities that their musical spectrum lends itself to. For forty minutes, the group worked with acoustic guitars and the softer sounds of what they termed their "mushy love-ballad material", but after an intermission the acoustic guitars gave way to Telecasters and Stratocasters which ripped away on about twenty minutes of songs which only loosely served as wrappings for extensive guitar solo exchanges between Dan and Gerry. Bass lines were solid on the entire evening's presentation, while the drumming on the acoustic segment was amateurish to say the least.

Before *America's* headlining act, the audience was sufficiently warmed up by the Tom Rush-style folk-singing of John David Souther. Souther's own material was fresh and his patter was particularly humorous on his introduction to a dirge he composed to the MacDonald's hamburger outlets. Aiding Souther on piano and bass, as well as on some fill on tenor harmonies was David Jackson, and the duo worked particularly well on "Fast One" and a song about Souther's best friend's wife, and some complications relating thereto.

Dick Loney

Clem Hambourg died this past week, which while it will mean nothing to most readers, will mean a lot to a few. Hambourg was one of Toronto's first and last Bohemians. He had long hair in the fifties. For a dozen years he ran The House of Hambourg, the city's first coffeehouse, and one that gave a start to every Toronto jazz musician you can name. The club closed back in 1960. Since then, Hambourg supported himself (meagrely) playing piano. He was seventy-three. Respects and thanks.

'Little Me' is glorious corn

The Victoria College Music Club's production of Neil Simon's *'Little Me'* is based on a solid foundation of good old theatrical corn. Directed by David Rotenberg with choreography by D'Arcy McHayle, it moves with high energy to a thoroughly entertaining end.

Patricia Cross, as Belle, turns in a notable performance, complemented by Allan Stratton's virtuoso rendering of all seven of her equally endearing

paramours. Whatever flaws are evident in individual supporting performances are easily balanced by such highlights as Brian Nasimok and Stan Leske as the indefatigable Bushbaum Brothers.

Working with a simple set, the production gels comfortably and carries the audience easily through Simon's unbelievably contorted yet inevitable plot. Light — it definitely is, but a hell of a lot of fun. It runs through Saturday. **Mimsey Reasoner**

4 x Sada Thompson = great

The title of *"Twigs"*, currently playing at the Royal Alexandra Theatre, is taken from Alexander Pope's *Moral Essays*: "Just as the twig is bent, the tree's inclined." There are four scenes in the play, each concerned with one of three sisters and their mother — three twigs and the tree.

Sada Thompson plays in all four roles. Each sister is seen in her kitchen, at different times on the same day. The first is a lonely widow, the second a survivor of two nervous

breakdowns and prisoner of a terrifying marriage, and the third is the only one who has made a good match. The mother is dying, but hides this fact from her daughters. Sada Thompson is excellent in each role.

The play is witty, but it is also touching. Although written by a man, it is very sensitive to the female condition. The men are not pictured as villains, but the sympathy definitely lies with the sisters.

CLUB EMBASSY

Bloor and Bellair



OPENING MONDAY:

BLACKSTONE

CLOSING THIS WEEKEND

MAINLINE

TORONTO'S LOWEST PRICED NIGHT CLUB

SAC ON FINANCING:

The public SAC meeting of Feb. 7 made two major decisions

A DAY OF STUDY FEBRUARY 22

The Report of the Commission on Post Secondary Education in Ontario (the "Wright Report") was released last week. It proposes major changes in the operation and financing of Ontario post secondary education.

SAC is preparing thousands of copies of an abbreviated version of the Report (which will be available next week) and is planning a cross-campus study session in two weeks.

GET A COPY OF THE MINI REPORT AT SAC NEXT WEEK AND READ IT! IT'S GOING TO AFFECT YOU! THEN COME TO THE STUDY SESSIONS.

SAC ENDS THE FEES STRIKE

SAC decided to call an end to its support of the fees strike, since this action has accomplished its main goal - demonstrating student anger at the Government. When you pay your fees, pay them without the \$15 penalty (if the university won't accept your money without the \$15, then contact SAC - we're working on having the penalty waived)

SOME STUDENTS, NOTABLY THE STOP THE STUDENT SURCHARGE COMMITTEE (SSSC), WISH TO CONTINUE TO WITHHOLD FEES. IF YOU DON'T FEEL THIS PROTEST SHOULD END, CONTACT SAC (928-4911) OR THE SSSC (964-1174)

Goldwin Smith miscast as oily-moustached villain

"The classic case for union with the U.S." flashes at the front of the soft-cover edition. The U of T press is making sure no one will miss the point in their reprinting of Goldwin Smith's famous classic, *Canada and the Canadian Question*.

They are providing a real service to Canadian demonology, a once-in-a-lifetime opportunity for purveyors of pap, moralism and mock heroism to take on Goldwin The Dragon. Critics and students can join in the chorus with full cues provided by Carl Berger's introduction.

Berger acknowledges the book to be "one of the most effective and challenging critiques of Canada ever penned" but says it was written by a man whose "major blind spot was his incapacity to penetrate into the sentiments and emotions which underlay the sense of Canadian nationality" because he had a deliberate conviction that emotions and sentiment were negligible factors in human affairs in the long run.

In fact, Smith was quite penetrating in his analysis of the rhetoric and emotion of those who criticized him, "*Canadian Jingoism or 'Paper Tigers' as they are called*":

"But there is a blatant loyalty which it is very easy to praise too highly. If a man makes a violent and offensive demonstration of it against those of whom he

accuses of American sympathies, you are apt presently to find him in the employment of some American company, peddling for an American house, or accepting a call to the other side of the line. We have already, in our historical retrospect, had occasion to observe that when by untoward circumstances interest is divorced from sentiment, the loyalty which before had been most fiery in its manifestations can suddenly grow cold. If England ever has occasion to call on her children in Canada for a real sacrifice, she may chance to repeat the experience of King Lear".

We will leave to our readers the selection of appropriate candidates for these barbs with a reminder to emotional patriots, (Energy Minister Greene and others), that he who has not sinned may throw the first stone.

This is one of the most important books in Canadian history and warrants every cliché to that effect. But Smith's popularity in Canadian demonology and his central place in most interpretations of the 1890's is assured by more than sheer ability. In a country where history is written as a melodrama of survival against American absorption, British colonialism and French-Canadian parochialism, Goldwin Smith can play the role of anti-hero parallel to that of the oily-moustached

saloon keeper of American westerns. We have also our honest, all-Canadian, sasparilla-drinking George Grant who penned him down in a famous review and left us a grandson to write a *Lament For A Nation*.

Secondly, the traditional interpretation of both Smith and his opponents as poles apart in humanity, sentiment and loyalty is crucial to the normal panegyrics to Laurier, that Galahad of compromise between nationalists, imperialists and continentalists. "Such was the burden", sighs Carl Berger in yet another introduction (*Imperialism and Nationalism, 1884-1914: A Conflict In Canadian Thought*) "of the two extremes which tore apart the man who searched for the fragile consensus."

Goldwin Smith wrote and polarized opinion at a time when history was demanding basic choices of Canadians.

Discussions of a "new nationality" had been prominent at the time of Confederation, and the young professional patriots of Canada First had plied their sentiments in the 1870's.

But Canadian policy in the 1870's and 1880's was dominated by John A. Macdonald's orientation to concrete nation-building (like the CPR) rather than to nationalist philosophizing.

Then, in the late 80's, the trade crisis,

the crisis of federal-provincial, French-English and Protestant-Catholic relations sparked a great debate which had all the appearances of an adolescent identity crisis coming to grips with career choices. Dissatisfaction with Canada's status was prevalent. Almost 50 per cent of the popular vote in the 1891 election had gone to the Liberals despite the omnipresent charges that their policy of unrestricted reciprocity was veiled commercial union. John A. Macdonald campaigned in that election as a citizen who was born and who would die British and he died shortly thereafter and was buried in an American-made coffin.

Dissatisfaction with Canada's colonial relation to Britain was particularly prevalent in all the lineups of Canadian politics. "Canada cannot continue long a mere dependency", argued George Grant, leading imperialist, in 1889. "No living organism can continue long in a condition of arrested development". In that context, Goldwin Smith's call for annexation was no more unusual than Canadian nationalist-independentists or French-Canadian quasi-separatists like Mercier. The debate was wide open.

On the surface, Smith's argument has the dry logic of a mechanical determinist and warrants all the whimpers moaned by those who assert he didn't comprehend emotional aspects of Canadian nationality. On the one side are the "primary forces" of "geography, commerce, identity of race, language and institutions, which with the mingling of population and constant intercourse of every kind, acting in ever-increasing intensity, have brought about a general fusion, leaving no barriers standing but the political and fiscal lines".

These primary forces will ultimately prevail over the secondary forces of politics and emotions as Canada moves toward her continental, North-American destiny. This was the Canadian Question.

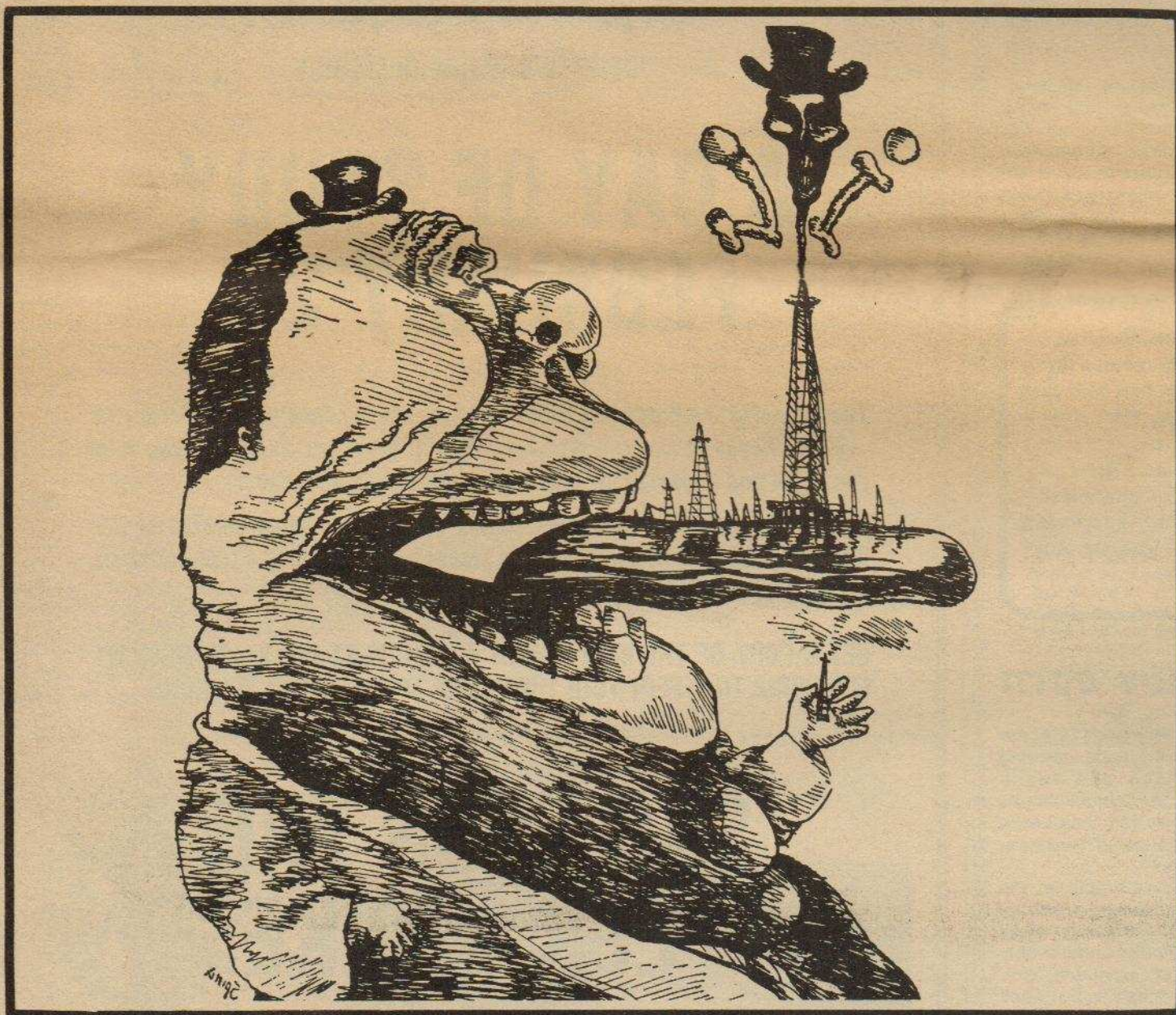
If he was not in the mainstream of Canadian life he was moved by many of its currents and shared many sentiments with his best and most important critics. It was not for nothing that his most effective critic, George Grant, penned his attack in sorrow rather than anger. For Smith articulated the concerns common to both imperialists and nationalists.

All were committed to an Anglo-Saxon vision of the world which excluded both French-Canada and the non-white world. Canadian integration into either the American or British Empire was designed to improve Anglo-American relations. In this drive for Anglo-Saxon unity, Smith was as devout as his imperialist critics.

On the paternalistic side, all were committed to enhancing the purifying role of the intellectual in Canadian politics. "We need prophets as well as princes" argued Grant and such a prophet Smith might have been. Canadian readers, Grant wrote, "are grateful to such a man for having cast in his lot with Canada, for having done his best to purify journalism and political life and to awaken the people... out of party slavery and intellectual torpor."

In fact, what was central to Smith's critique of Canada was the style of parish-pump politics that were necessary to its maintenance. This hatred of the corruption and narrowness of Canadian politics he also shared with his critics.

To the imperialist Stephen Leacock, the politics of Canada, divorced from larger worlds and patriotisms was "maple leaf politics, by which money may be made



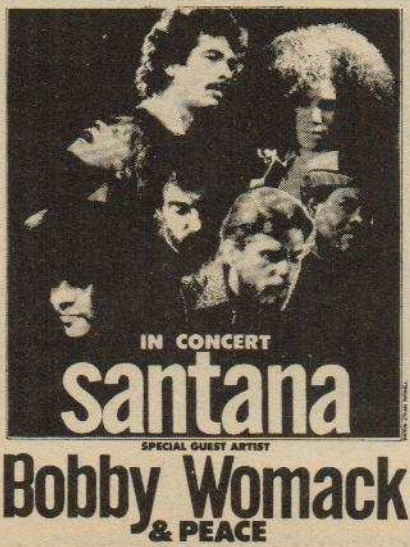
**\$30.00
PER DAY**

- ★ Metro Tronto Distribution Project
- ★ Car a Must
- ★ Minimum 1 Day Per Week

ENQUIRIES:

Day - 366-2231
Night - 486-7706

**HUNTLEY
SERVICES**



A CIMBA &
F.M. PRODUCTION

**TUESDAY,
FEBRUARY 20
8 P.M.**

**MAPLE LEAF
GARDENS**

TICKETS

\$4, \$5, \$6 Plus Tax

Available at all Sam's Stores
except Sherway, Eaton's
Attractions & Maple Leaf
Gardens.

**INSTITUTE FOR THE HISTORY AND
PHILOSOPHY OF SCIENCE
AND TECHNOLOGY**

"Schemata for Social Science" by J.O. Wisdom, Department of Philosophy, York University, at 4:00 p.m., Room 2135, Sidney Smith on Monday, 19 February, Sponsored by the School of Graduate Studies.

and places and profits fall in a golden shower. . ."

It is the great hero of Canadian history, Egerton Ryerson, who wrote: Our character as a people is gone, and our institutions are hardly worth preserving, if our elections are to be controlled by money thus obtained (graft-WR) and if the policy of thus controlling elections by money so obtained is endorsed by the country. I grieve for the ruin of the character of able, public men and look to the future with painful apprehension. The predominance of the principles of honour, honesty and morality in our government, legislation and business transactions of public men is now the only advantage we have over our American neighbours, and if these go, all is gone."

Was Goldwin Smith really very odd, then when he wrote to a friend: "I am not sure that if you could spend a few years in a Colony you would think the perpetuation of Colonialism worth a great struggle against nature"?

His critic Grant was quite self-righteous in his attack on Smith's supposed appeal to the base and materialist side of people. "Surely the lessons that history teaches are that wealth is not the one thing indispensable to people; that commercial prosperity may be bought at too great a price; that if wealth be gained at the cost of the slightest loss of moral power: it proves not a blessing but a curse. . ."

But Smith was not discussing the selfishness of individuals but the material forces that shaped history. And he had a ready reply for Grant: "That would be a weak nationality indeed which should depend on a Customs line."

Thus, it was not the critical spirit which animated Smith nor even the quality of sentiment which distinguished him from his critics. He differed in geo-political solutions only. It is testimony to the bankruptcy of the Canadian political system that the critical animating spirit of the discussion on Canadian nationality was never taken up.

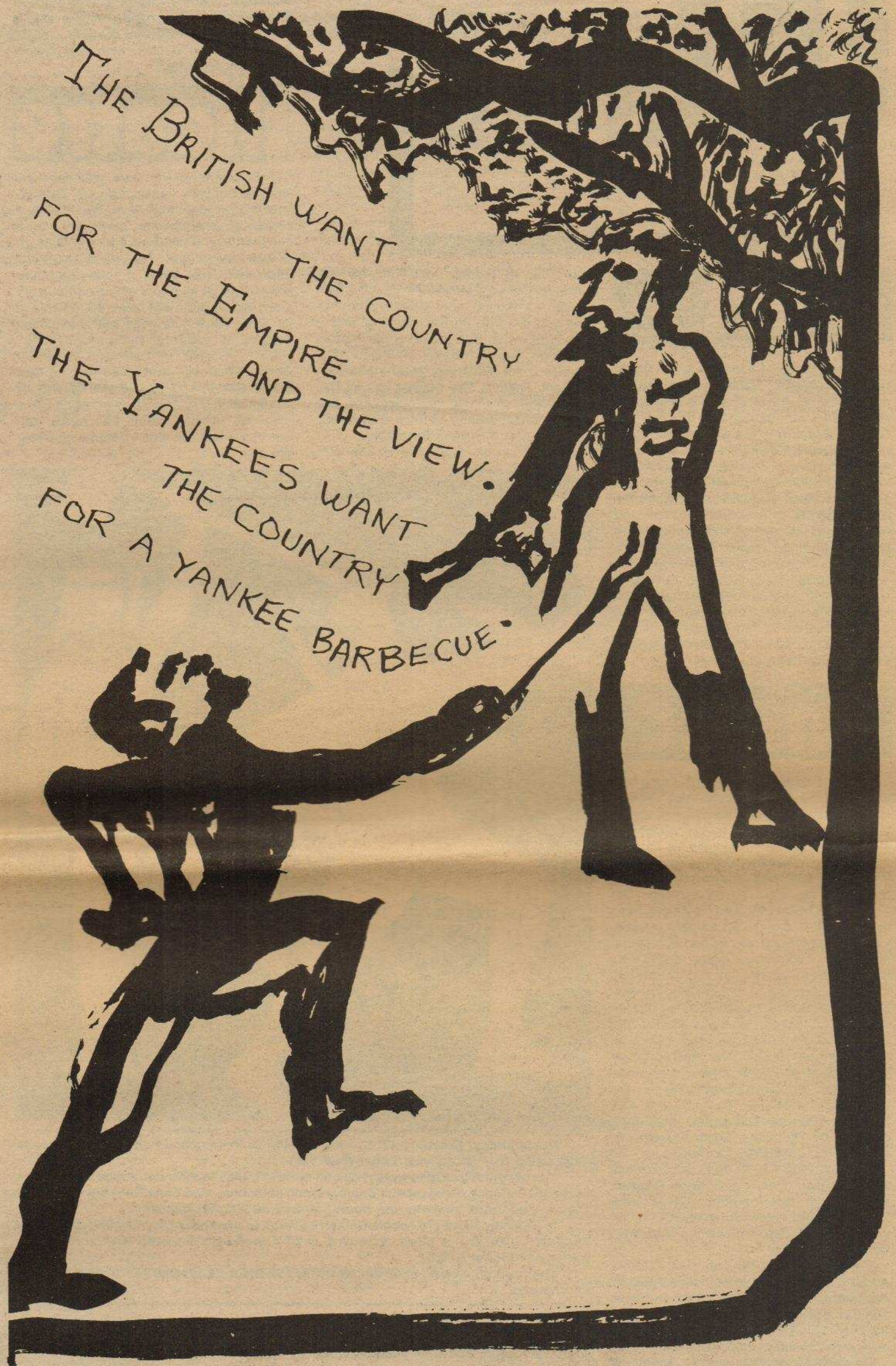
Laurier, with a style of politics which Creighton compares to a magician pulling rabbits out of his hat, focussed attention on the geographic solutions and, quicker than the eye could see, distorted some of the real issues at hand. Canadian historians have followed in Laurier's footsteps and continue to avoid confronting some of the major issues which Smith articulated.

Smith was wrong in his fundamental premise. He believed that to understand the possibility or impossibility of Canada one must start with a look at the physical map and confront the incongruities of geography. Today increasing attention is being paid to political economy rather than geographic maps. For it was not the prophets but the profits of Canadian nationality which underlay much of Canadian development. At one time, Canada's was a competing economy in North America, competing for the trade of Europe. Today it is an economy largely interlocked with the needs of American corporations.

The categories of Grant or Smith are no longer relevant except for the wringing of genteel hands over cocktails. But the issues they posed are well worth pondering today as we continue to search for a solution of the Canadian Question.

Goldwin Smith, *Canada and the Canadian Question*, U of T Press, 1972

Wayne Roberts



SKI MT. STE. ANNE QUEBEC
 Leaving Every SUN.
 Returning Following SAT.
7 DAY TRIP FROM \$134
 INCLUDES:
 — All lifts and tows.
 — Two meals per day.
 — All accommodation.
 — All transportation.
 — Live entertainment nightly
 — Night out in Quebec City
 LIMITED SPACE
 FURTHER INFORMATION
 SKI SPREE TRAVEL
225-0151 NOW

**Arts and Science Students
 February 15th**

is the last date for you to

- drop an extra course or half-course without academic penalty
- transfer from full-time to part-time status
- withdraw from the faculty without academic penalty
- change your degree request (Third and Fourth Year students)

Discuss any of these with your College Registrar or the Assistant Director, Division of University Extension before February 15th.

W.D. FOULDS
 Assistant Dean and Secretary

**Arts and Science
 Council Elections**

Nominations will open Monday, February 19th, 1973 for membership on the Council of the Faculty of Arts and Science and its committees for 1973-74. A list of vacancies will be available at that time.

W.D. FOULDS
 Assistant Dean and Secretary

Watsup

art

From February 12 to March 11 **David Batterby** has an exhibit at Erindale. He is a painter and former Art Director of Maclean's. Until February 18 at the Royal Ontario Museum is the annual display of photographs by members of the **Toronto Focal Forum**, a group of advanced amateurs dedicated to photographic art and pictorialism — in the Lower Rotunda. At the Faculty of Architecture, replacing the Le Corbusier exhibit are works from the office of Diamond and Myers, architects, Toronto, until February 12. Also at the faculty building on College is an exhibit of Alumni Art: drawings, paintings and sculpture, beginning February 15 until March 5. The Karel Appel exhibition continues at the Art Gallery of Ontario until February 25.

music

At the Edward Johnson Building on February 10 the **Metropolitan Opera National Council Auditions** has its Great Lakes District Finals: \$1 at the box office, at 8 pm. On February 19 Katharina Wolpe, pianist, plays works by Haydn, Beethoven and Palindodes (the premiere) by Iain Hamilton. No tickets, no charge. On Tuesday, February 20, and on Wednesday the 21 and Friday the 23 student recitals take place: respectively, Robert Bick, flute at 1:15 pm, Anita Brown, piano at 8:15 pm; Betty Harbord, clarinet at 1:15; Elizabeth Kellogg, soprano at 1:15 and Dean Agnew, baritone, at 5:15 — no tickets, no charge. Oh yes, another student recital on February 22: Louise Grinstead, piano at 8:15. On February 22 the **University of Toronto Concert Choir** present a concert, conducted by **Lloyd Bradshaw** — no tickets, no charge, at 8:30 pm. On February 22 the **Collegium Musicum** directed by Professor **Greta Kraus** performs — no tickets no charge.

On February 9 at the St. Lawrence Centre, Town Hall, the **Orford Quartet** plays works by Prokofiev, Carter and Beethoven. All sold out, except if you're eager and willing, line up for returned tickets.

On February 10 at the Eaton Auditorium, the CBC presents the **Festival Orchestra** conducted by **Victor Feldbrill** and free tickets may be obtained from the CBC by calling 925-3311 extension 4835, before five tonight.

On CBC-TV on February 11, Montreal harpsichordist **Martha Brickman** will perform works by Rameau, Couperin, Tomkins, J.S. Bach and Domenico Scarlatti at 5 pm.

As part of the 1973 Jewish Music Festival there will be a choral concert of music by **Ben Steinberg** under the direction of **Gordon Kushner** at Beth Tzedec Synagogue on February 25 at 8 pm.

On February 18 at Scarborough College at 3:30 pm the **North York Chorus** directed by **Dwight Bennet** performs works by Palestrina and Bach as well as other Renaissance composers.

movies

I shot my bolt on Robert Altman last week. This week his best, **McCabe and Mrs. Miller**, is at St. Mike's Friday and Saturday. Some didn't like it much, others (including me) think it one of the greats.

With Warren Beatty, Julie Christie and Leonard Cohen's music. \$1

With all the art and repertory houses now operating it's hard to come up with a first. Bob Huber and the revue have done it though, with a festival of Italian films produced for RAI, the Italian television network. Fellini's **The Clowns** was an RAI production, if that's an indication. The festival runs February 13 to 18 at \$1.50 per showing. Call 531-9959 for details.

On February 14, and again on February



On Saturday, February 17, the Association of Vietnamese Patriots in Canada is celebrating the Vietnamese Lunar New Year.

The program includes workshops on current topics in Vietnam, songs and dances of the Vietnamese resistance, a photographic exhibition, and films from the North and from the liberated zones in the South, as well as a buffet dinner.

In addition, there are speakers: Ann Buttrick (a member of the Committee to Free Political Prisoners in South Vietnam), U of T professor Chandler Davis, and York professor Gabriel Kolko.

The program begins at 10 am, at OISE, 252 Bloor St. W. Call 767-5796 for further information.

21, the museum is presenting a programme of NFB films. The shorts are good, very good, but when you see a few in a row, the film board's notorious censorship becomes apparent. The board encourages social comment, but denies social criticism. After a while it's like watching actors perform on a stage with a very low ceiling. Call the ROM for details.

On February 15 the Art Gallery of Ontario is showing underground films of the early sixties. There are only 100 seats, and two showings on a first-come basis. 5:30 and 8 pm.

Starting February 16 the first two ape movies, **Planet of the Apes** and **Son of Planet of the Apes** (or something like that) open at the Avenue Cinema, which seems to be having a festival of the best and worst movies of the last few years — witness **Nicholas and Alexander** this week \$2.

On February 20, Bertolucci's first work of renown **Before the Revolution** plays the Revue. I hope his obvious artistry is enough to carry him through the mountains of hype surrounding his new film.

And on February 22, The good ole 99¢ Roxy is showing **The Travelling Ex-**

ecutioner, a funny, morbid soufflé starring Stacey Keach. The movie is both empty and infectious. It doesn't deserve a place in film history, but it's nice that it isn't altogether forgotten.

theatre

This weekend you can still see The Drama Centre's production of **The Intruder** by Maeterlink. It is the first in a series of productions originating in a course given at the Centre for the Study of Drama by Professor F. Marker: Theatrical Interpretations. Most of the exercises worked on by students in this compulsory class (all of whom are required to act in at least two plays during the year) have been lengthened into three night productions.

For the week of February 21 to 24, Gerda Grice will direct **The Love of Don Perlimplin and Bellisa in the Garden** by Garcia Lorca ("a tragic farce about a marriage between youth and age"), and Debby Nathan will direct **Salome** by Oscar Wilde.

and expense to convert its theatre into a suitable environment for the rock review, **Riot**. It plays February 15 to 17, and 22 to 24. Students are \$1.00, while their non-student friends pay \$1.50.

O'Keefe Centre presents the Royal Winnipeg Ballet's production of **The Ecstasy of Rita Joe**, February 13th to 17th

Trinity College presents Shakespeare's **The Winter's Tale** between February 15 and March 3 at Hart House.

February 18 is the closing date for Theatre Passe Muraille's engaging creation, **1837**.

The Irish Arts Theatre residing in West Park School (Bloor and Dundas) present several one-act plays beginning February 20, when **Juno and the Paycock** will have finished its run. (See today's review.)

U.C. Playhouse will feature a noon-hour production today, **Laugh**. Tonight and tomorrow night, you can see Graham Jackson's new play, **Most Children His Age** — for fifty cents.

For a lot more, you can see what sounds like a fine production at the Royal Alexandra, **Twigs** — with veteran actress Sada Thompson taking the four main roles.

pop

Gene MacLellan is a Canadian singer-songwriter, appearing this week at the Riverboat. He is, I suppose, what the music industry calls Middle of the Road. Some of his recent songs have a nice jazzy feel, emphasized in performance by bass and electric piano, but it's not strong enough to nudge him out of Easy Listening. While his lyrics aren't poetry, there are some good lines. I would think the reason his songs get through for many people is that they deal with easily recognizable experiences and emotions. (I don't share his strong concern with religion, although many do — witness the success of his "Put Your Hand in the Hand" etc.)

I liked his voice, it's flexible and rather husky. He lacks "stage presence" which might bother some people. But, it's a pleasant enough evening if you like your music uncomplicated and you can spare the \$3.50. **p. b.**

String Band, a sharp local quartet made up of banjo/guitar, guitar, bass and fiddle, and a lot of good feeling is appearing at Etherea Restaurant in Rochdale tonight and tomorrow. Admission is \$1.50 and the first set begins sometime after 10 pm.

You can see Anne Murray too, in concert, at Massey Hall on Sunday, February 18 at 8:30 pm. Maritime fiddler **John Allan Cameron** is on part of the fare, also.

Santana is appearing on Tuesday, February 20 at Maple Leaf Gardens. Bobby Womack is on the bill as well, with tickets going at \$4.40 to \$6.60.

John Prine is doing a solo concert at Massey Hall on Thursday, February 15 and with tickets at \$3 to \$5 it would be a good chance to see what all the fuss is about.

I first heard about **John Prine** when Kris Kristofferson did a concert in Toronto about a year ago. Kristofferson was enthusiastic about a new writer he had heard and he played some of his songs. We were told that even Bob Dylan had picked up a few of his songs and was planning to record them on his next album. That was quite a buildup for the 26 year old singer/songwriter from Chicago. His first album was released a few months later (John Prine-WEA) and it was apparent that Prine had a remarkable way with words, and an album full of great songs. Prine first came to Toronto for the Mariposa Folk Festival though and showed that he was in actuality a more Dylanesque type performer — his voice much gruffer than the one on the album and his wit and manner quite pleasing. His performance can't really help but bring back echoes of an early Bob Dylan.

Editor	Ulli Diemer
Assoc. Editor	Bill Macvicar
theatre	eleanor coleman
movies	bob bossin
pop	allan mandell
art	ian scott
music	ian scott
books	bill macvicar
layout	andrea waywanko

More shows will follow. Admission is free, the time is 8:30, and the place is the Studio Theatre, 12 Glen Morris.

Also this weekend, **Little Me** at Hart House.

Continuing for the next few weeks will be **Eyes**, the Global Village's latest musical, **Battering Ram**, another new Canadian work at the Tarragon Theatre, **Gabe**, yet another work drawing from Canadian history to be seen at Toronto Free Theatre, and finally a classic of modern theatre, **Miss Julie**, playing at the Colonnade Theatre (see today's review).

Godspell is offering a special performance on February 13, for the deaf community and their friends. Tickets for this evening performance at the Playhouse Theatre will be \$3.50, and are available at the Canadian Hearing Society, 60 Bedford Road. Phone 964-9595.

The Firehall Theatre, located at 70 Berkeley Street, will feature **The Woman** between February 15 and March 3. This is a comedy hit of 1936 written by Clare Booth. It runs Tuesday to Saturday at 8:30, with a \$2.00 charge for students between Tuesday and Thursday.

Ryerson Theatre has gone to trouble