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the boyhood of Pierre Vallières

see page 14...

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From Elton John to Groucho Marx

The music world could hardly believe that Elton John composed the fragile melody to "Your Song" in 10 minutes and that, in fact, all his songs are written in less than half an hour. But with the release of the newest album, **Don't Shoot Me I'm Only The Piano Player**, Elton's phenomenally short compositional time is not only believable but all too obvious in this, his weakest selection of songs to date.

Apparently, after the **Madman Across the Water** LP, Elton John was disenchanted with working with strings as well as the large number of people who added other back up instruments. Part of that feeling evolved from the complexities of the recording situation and part from a desire to get back to straight rock'n roll. So Elton acquired the services of guitarist Davey Johnstone to add to those of Dee Murray on bass and Nigel Olsson on drums. Now he had a band with which he could both tour and record. The "new" Elton John made his album debut on Honky Chateau, which marked the first time the novelty aspect of Elton's live performances infused his recorded efforts.

But now the doors have swung wide open. The newest album is rushed (coming only six months after the last one), ill conceived and artless. All the arrangements are uninteresting, and lack depth and excitement and undoubtedly reflect a general substitution of commercialism for artistic quality. "Daniel" is probably the best song on the album but it suffers from a sickly effete arrangement that features an inappropriate organ (piano would have been a vast improvement) and an excess of maracas and cymbals plus plain poor production.

On a general level, the melodies are undramatic with Elton rarely using the vocal range he's exhibited in the past on better songs like "Burn Down The Mission" and "Tiny Dancer." Then too, many of the tunes are reminiscent of other songs. For instance, "I'm Going To Be A Teenage Idol" echoes "Honky Cat" while "Midnight Creeper" sounds remarkably similar to James Taylor's "Night Owl". The very nature of "Crocodile Rock" gives it license to borrow from Freddie Cannon's "Palisades Park" and lift the falsetto line from Pat Boone's "Speedy Gonzales".

Lyricist Bernie Taupin should take some of the blame for his increasingly banal lyrics. He seems to be more rapped up with "the state of teenage blues", as illustrated by titles such as "Teacher I Need You" and "Teenage Idol", than more relevant material like the portrait of the Western redneck painted in "Texan Love Song".

It's unfortunate that lacklustre efforts like "Crocodile Rock" are snapped up by a musically ignorant public, because it will certainly encourage artists like Elton John to lower their standards. **Don't Shoot me, I'm Only The Piano Player** is in the main a highly commercial album with few laudable merits.

The English trio of Barry, Robin and Maurice Gibb, the Bee Gees, began their recording career in 1967 and have put out some nine albums since then, as well as having composed over 2,000 songs. **Life In A Tin Can** (Polydor) follows much the same pattern as former albums and the compositions are identical in style to their earlier tunes.

The album sides are labelled "A" and "B", rather than 1 and 2 and it could very well be an accurate classification of the compositions by quality. Songs on "B" employ too much vibrato in the vocals and less control in the melodies and lyrics than on "A". The Gibb brothers do make good use of the contrast between soft acoustic guitar passages and those that employ a full blown orchestra (arranged by Johnny Pate). The production, credited to the Gibbs, is commendable. It's definitely a quality recording that will appeal to a middle of the road (easy listening) audience.

Groucho Marx has always been one of my favourite comedians, so I approached the twin album set, **An Evening With Groucho** (A&M) with high expectations. The affair left me somewhat unsatisfied.

The album is a recording of a Groucho Marx "concert". Groucho sits on stage and reminisces about his family, and many famous friends, like W.C. Fields and T.S. Eliot. But, too often, the aged Groucho has trouble getting his words out, and then too much of the album is devoted to songs from the Marx Brothers movies and stage productions. Groucho, although quite short of breath, wades through the tunes quite admirably considering his age.

In the last few years Traffic has maintained a core membership that includes the original trio of Stevie Winwood, Jim Cappaldi and Chris Wood, plus percussionist Rebop Kwaku Baah. On **Shoot Out At The Fantasy Factory** the new "guest" members are Dave Hood on bass and Roger Hawkins on drums, replacing Rick Grech and Jim Gordon. The overall difference in sound caused by the change is imperceptible. As always Stevie Winwood's production is understatedly superb.

The songs on this new album tend to be long so there are only 5 in total. **Shoot Out At The Fantasy Factory** features phased vocals over strong rhythmic lines that are carried by drums, congas and bass. It's too bad that the lyrics are mumbled. The 14 minute "Roll Right Stones" comes close in stature to "Low Spark Of High Heeled Boys", as a tight melodic evolution that leaves room for what are almost sensual instrumental riffs. It's only fault is in length. The song should build to a climax and end abruptly, but instead it continues for at least two unnecessary minutes, culminating in an undramatic fade out.

Elton John, **Don't Shoot Me I'm Only The Piano Player**, (MCA), list price \$6.49.

The Bee Gees, **Life In A Tin Can** (RSO/Polydor), \$6.29.

Groucho Marx, **An Evening With Groucho** (A&M), \$5.98.

Traffic, **Shoot Out At The Fantasy Factory**, (Island/Capitol), list price \$6.29.

Allan Mandell

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Learned societies:
opportunities for
self-praise by
the incompetent

Rampant mediocrity: a U of T hallmark

When the chairman of the mathematics department, Professor Duff, recently told protesting students "Mathematics is learned and not taught," his statement was not a characterization of the essential and irrevocable nature of things, but a tacit admission of the real state of affairs.

For the last two decades, the University of Toronto has been involved in the pursuit of Acadamerica. With its view of reality clouded by the mistaken notion that it must become the Harvard of Canada, an aggressive attempt has been made to turn this university into an institution specializing in the closely allied activities of graduate education and research. In the process the quality of undergraduate education has suffered immeasurably from a continuous redistribution of resources away from this activity. As the university approaches what may turn out to be a very long academic winter, it is important to realize that the emperor has no clothes.

The U of T's conception of itself would be easier to accept were the place not entirely naked. If Toronto had really become a first rate knowledge-producing institution, the sacrifice of undergraduates might have been more palatable. As matters stand now, however, this university has compromised the education it offers for little more than an inflated conception of its own ego.

Beyond this, and even more serious since it casts into doubt the University's ability to adjust to its new reality, the pursuit of Acadamerica has delivered a large part of the control of this institution into the hands of a group of academics whose unity springs from their mediocrity, and whose every action is

oriented to protecting their own self-interest. To understand the membership of this group and how it achieved power, it is necessary to understand the process by which the university cast its image in the research mould.

Thirty years ago the U of T was a very different place. A small elite university (in fact a series of religiously affiliated colleges) it catered primarily to the children of the very wealthy. With the advent of mass education (expansion in enrolments, extensive government support, and the ideology of education for all) the university changed its image. U of T, like other universities of comparable social-class stature in other societies (Harvard, Princeton and Yale in the U.S., and Oxford and Cambridge in the U.K.), traded in its social class image for an academic one. Using a reputation based on its social-class prestige it was able to attract academically superior students. Where the old image had emphasized education for the children of the ruling class, the new image catered to upper-middle and middle-middle parents who wanted to ensure their children places in the newly emerging technocracy.

Yet if this was the face the university turned to students' parents, it was little more than good public relations. An image of "academic excellence" is paradoxically not measured by the opinions of those who consume the educational product, but by the opinions of those who produce it, other academics. The real ambitions of the University lay not in pleasing students' parents, but in the pursuit of a North American reputation. U of T became a slavish copy of Harvard, the university of then-President Claude Bissell's dreams. These dreams were even

more illusory than the myth of open accessibility for students.

The realities of the educational situation in Canada imposed different constraints. Two of these were a particular problem. First, there was insufficient money, and this money became increasingly tied to teaching activity. Second, the academic marketplace in Canada was unfavourable. The chief problem here lay in the weakness of supply of high quality academic manpower.

In comparison with Harvard (or Princeton or Yale or even certain state schools such as Berkeley) Toronto was poor. It could not as did Harvard use endowed funds to build a research establishment. In Canada moreover, the sources of research money have been fewer, the amounts of money available much smaller, and the research grants insufficiently large to cover the actual costs of research. Whereas in the U.S. research increasingly offered the way for a university to grow rich, in Canada it required continuous subsidy from other income. In Canadian universities the only other income was money paid to the university for the education of students. In Ontario "formula financing" was the ultimate recognition of this constraint.

Bissell's ambition for a university primarily devoted to the research-aggrandisement of the faculty was thus thwarted by financial constraints. While tax money given to the university for the education of students could be covertly used to subsidize research, the level of budget flexibility was low. In its submissions to the Committee on University Affairs and in the lengthy pleas of Charles Hanly (**Who Pays? University Financing in Ontario**) Toron-

Academic tenure: a safe haven for drudges and fools

to was to enter its pleas for more money to build "academic excellence." But as the strategy of mass education lost its political appeal to the Progressive Conservative Government, these pleas fell on increasingly deaf ears.

Reckoning the account in 1973, measuring the rating of the U of T in Acadamerica, the conclusion is inescapable. This university is one of many large "state schools" on the North American continent. Its academic, knowledge-producing reputation is at best middle level. As in so many other areas, the slavish copying of the U.S. resulted in a second-rate Canadian replica.

The failure of the Bissell strategy did not signal the end of the attempt. The expensive white elephants from this era are to be found all over the campus. The Robarts Library, intended exclusively as a graduate-research library in Humanities and Social Science, was built against provincial government advice. The overstuffed Medical School absorbs 115 per cent of the income that it generates for the University. Some of its faculty draw professorial salary for teaching two weeks per year. There are numerous specialized research institutes (Quantitative Analysis, Criminology, Environmental Science and Engineering). Most have minimal involvement in undergraduate education, some are now foundering for lack of funds. All of these, and more invisible things such as the Library's rare-book collection, are symbols of the Bissell era. All were obtained by tightening the screw on undergraduate education.

Next to money, the second major constraint on the U of T's grandiose plans lay in the area of academic manpower. The supply of academic manpower in Canada was weak. After World War II the academic community became "internationalized." ("Internationalization," the creation of a "world academic community" was the misnomer which described the academic equivalent of U.S. imperialism.) Academic salaries in the U.S. became so high, and research opportunities so great, that there was a steady flow of both notable academics and able students from other countries to the U.S. As the U.S. came increasingly to dominate world science, its attractiveness as an academic setting increased. Academics in the U.S. taught less, researched more, and earned more money. Other societies could retain their talented researchers only because they offered the particularistic advantages of distinct language and culture, or loyalties to family and friends.

In this competition Canada was at a severe disadvantage. Its own universities were expanding fast at exactly the time at which the "brain drain" reached its height. Canadian universities were forced to recruit from the academic manpower that was available. Its own graduate schools were weak and producing an insufficient number of PhD's to fill the fast expanding number of university positions. The U.S. was importing a steady flow of talented professors and graduate students, retaining the best, and permitting a return flow of second rate goods. In short there was little competition for academic jobs in Canada and few applicants for universities to choose between.

The conclusion suggested by this reasoning is fairly obvious. Many of the academics who came to the U of T before the late sixties presumably came here because this university was more attractive than universities in the U.S. to which these people could have moved. At no time during this period would Toronto have ranked among the top North American Universities, and in general the most able knowledge-producers would not have been attracted here. (As might be expected, the exceptions to these generalizations are in the low-expense, slower-expanding, traditional disciplines where market conditions have been more favourable. Philosophy is one such example.)

Nor did the problems cease at the level of initial recruitment. Judgements about competence are always relative. There is little point to firing the incompetent who can only be replaced by another incompetent. At this university through the sixties, tenure was given as a matter of routine by deacanal

committees which made favourable decisions on the flimsiest evidence. In an obvious response to changed market conditions (around 1970 there was suddenly an abundance of academic manpower) tenure refusals are now beginning to occur.

The nature of tenure granting procedures at this university are themselves a comment on the absence of past standards in this area. They are, in a word, sloppy. The notion that academics should be subjected to "peer judgement" is supposedly well shared among university professors. The ideology suggests that only the "competent" shall sit in judgement. Yet the University's present regulations contain only the vaguest of such safeguards.

The chairman of a department is enjoined to consult with a senior committee whose composition is not specified. The deacanal committee to which a chairman recommends and which in turn makes the final, binding recommendation includes two voting members who are (or who are designated to represent) the Dean of the appropriate faculty, and the Dean of the Graduate School. Since these people would not normally be competent in a faculty member's discipline, the expertise they bring to the deliberations is entirely obscure. In short, they are not "peers," and according to academic ideology should not judge at all.

With tenure given as a matter of course, it was of no consequence that judgement was not by peers, and that recommendations from departments were based on *ad hoc* and entirely informal discourse between members of the ruling administrative cliques in departments. Tenure decisions could be made over lunch at the Faculty Club. Had any serious stakes been involved in these proceedings, there would have been loud complaints, and a house-cleaning long ago.

All of the comments so far have been addressed to the question of knowledge-producing standards: to an assessment of the U of T in the terms in which it wants to view itself. It is easy to slide unawares into a definition of university worthiness which weighs as important only the verbiage that, passing for wisdom, piles higher and deeper in every university library. I make no mention of teaching because most departments in this university have not viewed this activity with any seriousness for two decades.

It is of course true that when backed into a corner by undergraduates, academics will mouth a few well worn phrases about the essential relationship between research and teaching. "No man can be a good teacher unless he is actively involved in research." These phrases have the empty resonance of statements delivered from authority alone and are easily discredited.

First, the people who make them are also prone to make lengthy arguments which suggest that teaching effectiveness cannot be evaluated. (Student ratings are, after all, not peer ratings and are *ipso facto* threatening.) If teaching effectiveness cannot be evaluated (a statement with which I strongly disagree) it would be impossible to know that good researchers are good teachers. The inconsistency between these two arguments is seldom recognized.

Second, the relationship between research and teaching ability is a matter of evidence and cannot be reduced to a truism. Is it in fact the case that the best researchers make the best teachers? There is no systematic evidence on this score, and most academics can remember at least one instance of a teacher who wrote well but was inaudible from more than six feet or who was so nervous before an audience that he gave totally disorganized and incomprehensible lectures. The existence of disconfirming instances such as this ought to suggest a more cautious approach to the "necessary" relationship usually asserted.

Finally quite plausible arguments can be made on exactly the opposite score.

First, there is an enormous amount of variation in the "level" of university courses. Introductory courses do not seem to require teachers with gserotic research involvements, but rather people who can make what are simple, and to them routine ideas come alive. That most researchers regard first year

courses as a necessary drudge is well known. Such attitudes aren't likely to be conducive to vibrant performances.

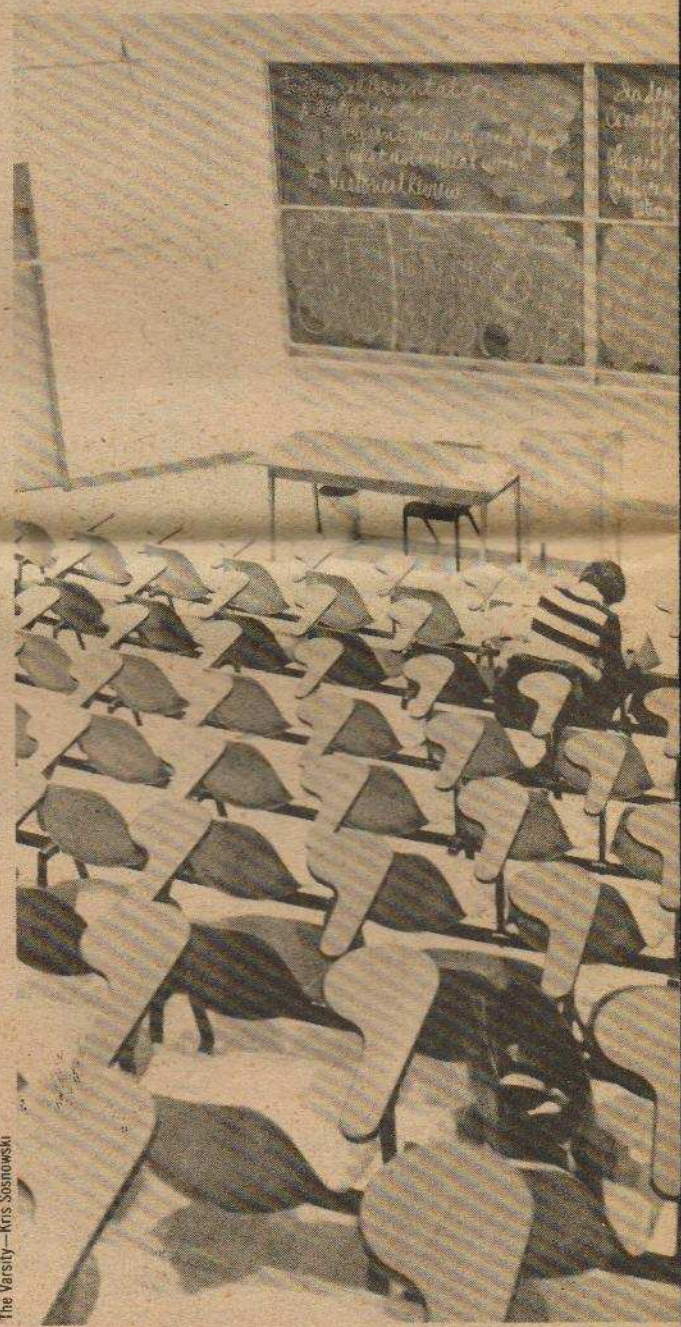
Second, it is also fairly clear that the more time spent on research, the less time can be given to lecture preparation. There are, after all, only so many hours, even in an academic day.

Apart from arguing that assessments of research are automatically evaluations of teaching, faculty have made little attempt to institute teaching assessment. Professors do not attend one another's lectures. Indeed there is a taboo against so doing. The assessment of teaching is thus plagued by a convenient lack of "peer" information.

Teaching evaluations which are completed by students are a recent creation at this university, and clearly cannot have formed the basis of any assessment for most of the present faculty. They are, furthermore, usually discounted on one of several grounds.

In general, they are neither well constructed nor given sufficient administrative attention. As a consequence, much of the variation in response is accounted for not by characteristics of the person teaching the course, but by uncontrolled features of the setting in which they are administered. If 60 per cent of the students fail to show up on the day the evaluation is administered, what do the data mean?

I'm not suggesting that such problems can't be handled better; they can. There is, however, a neat circularity in the approach of most departments to



The Varsity—Kris Szonowski

Mediocre professors ofte

course evaluations. Since faculty don't really want to evaluate teaching, little effort is devoted to the attempt. The poor quality of the resulting data is then used as a demonstration of the uselessness of the attempt. Teaching performance is judged impossible to evaluate.

Another favourite device having much the same twist is to allow students to administer the evaluations. This fact can then be used as *prima facie* grounds for discounting the whole thing. Finally, if all else fails there is Duff's strategy of turning a blind eye. "Students rate highest those professors from whom they learn least." The Mathematics Department apparently acts on this presumption by firing its highest-rated teachers.

The emotional, negative response that the whole question of teaching evaluation creates in many faculty goes far beyond what can be attributed to rational doubt about the effectiveness of procedures. The root of this problem is fear; fear that students will come up from slavery.

Plenty of faculty are poor teachers. Were it not for ways of protecting themselves against this realization, most poor teachers could not continue. It's hard to go on in the face of continuous negative

feedback from exactly the people who are supposed to be benefiting. Professors protect themselves in much the same way as do prison guards and asylum attendants. They ascribe to those they oversee the status of non-person. What begins as circumscribed positional authority becomes a world view. The word "student" on the lips of many faculty members is a condescending sneer. Negative conceptions of students are a resource on which faculty draw to bolster their own self-concepts. Student opinion can thus be discounted simply by virtue of its origin.

The second thing that teaching assessments do is to expose faculty in a very public way to a common standard by which they can be compared with other faculty. Insult is thus added to injury; not only do student opinions form the basis of evaluation, but the results also allow students to compare professors. Research activity by comparison is a relatively private matter, the property of an elite community of "colleagues" who can in general be relied upon to be polite.

What's more, in contrast with research incompetence, it's much harder to persuade students that a man's demonstrated incompetence as a teacher is offset by his performance as associate chairman. This is how the poor researcher reaches a tacit accommodation with his "colleagues." For the students who sit through three incomprehensible hours every week there's no percentage in this. Where the poor researcher can offer his colleagues relief from administration, the poor teacher offers

mediocrity.

If it's assumed that the major functions of the university are teaching and research (a statement which, subject to some restrictions on relative priorities, I buy), then the conclusion seems inescapable that in the last twenty years this university has had no systematic evaluation procedures for making sure that its employees did these two things.

I am always hesitant to draw analogies with business enterprises since in general I don't laud the workings of corporate capitalism, but any business firm which proceeded along the same lines would cease operating in an exceedingly short time. I find it absolutely incredible that the University of Toronto, or for that matter, any other university, has had no mechanisms that ensure that the faculty it employs actually perform the task they were hired to do. The fact that it has not sheds a great deal of light on the behaviour of those who control the Faculty Association, strangle the Faculty of Arts and Science, caucus over lunch at the Faculty Club, administer numerous departments, and who forever beat the hollow drum of academic standards, as if seeking to drown out criticism of themselves by diverting the attack to others.

Most of the things recounted so far are things of the past. Yet, the future is gloomy, and it is gloomy exactly because of this group of faculty. The days of the University's inflated self-image are passing. It is only possible to live for so long with either a large

be fired for incompetence.

That this will not occur is fairly obvious. There is now a virtual freeze on hiring at the University of Toronto. The age distribution of the present faculty is such that there will be a relatively small number of vacancies from retirements in the next decade. Money freed up by retirements, and firings of junior faculty will be used to inflate the salaries of those already entrenched. (The Faculty Association's argument to the Budget Committee this year was quite explicit. Sacrifice an instructor to ensure salary increases for more senior faculty.) Tenured faculty already here will close the doors to a population of present graduate students who are more able and potentially more productive than those presently occupying positions in the University.

For the few positions that do become available, and for the tenure decisions that will be made, a peculiar situation will hold. Academics who entered the University under labour-market conditions markedly different from those now operating, and who once hired never faced serious evaluation, will sit in judgement on people whose calibre is higher and on whom the pressures to perform will be much greater. What will distinguish those subject to assessment will be first their superiority but second the ease with which they are replaced.

That those enforcing the newly discovered standards will resist vehemently the application of the same criteria to themselves as they apply to others is obvious. I for one await with amusement the parade of fools who will rise to defend tenure when the University Administration suggests its modification next year. Professors whose most controversial behaviour in three decades has been an unpublished letter to the Globe and Mail, will discover a pressing need to be defended against sudden dismissal for statements which are politically unpopular. We will hear righteously indignant statements about the need to safeguard "academic freedom" from people who live in a perpetual state of erudite navel-gazing into which political concerns never penetrate. Predictably too, the small number of academics who do make controversial statements will line up in opposition to tenure.

There is thus little hope for spontaneous change in the area of conventional academic assessment. Presently entrenched faculty will no doubt cling to the mistaken notion that this is a first rate example of a knowledge-producing institution, that they are competent representatives of excellence, and that they do have the right to evaluate the excellence of others. Since the possession of power compensates for the lack of substance in these beliefs, those being assessed will be too timid to take issue with these claims.

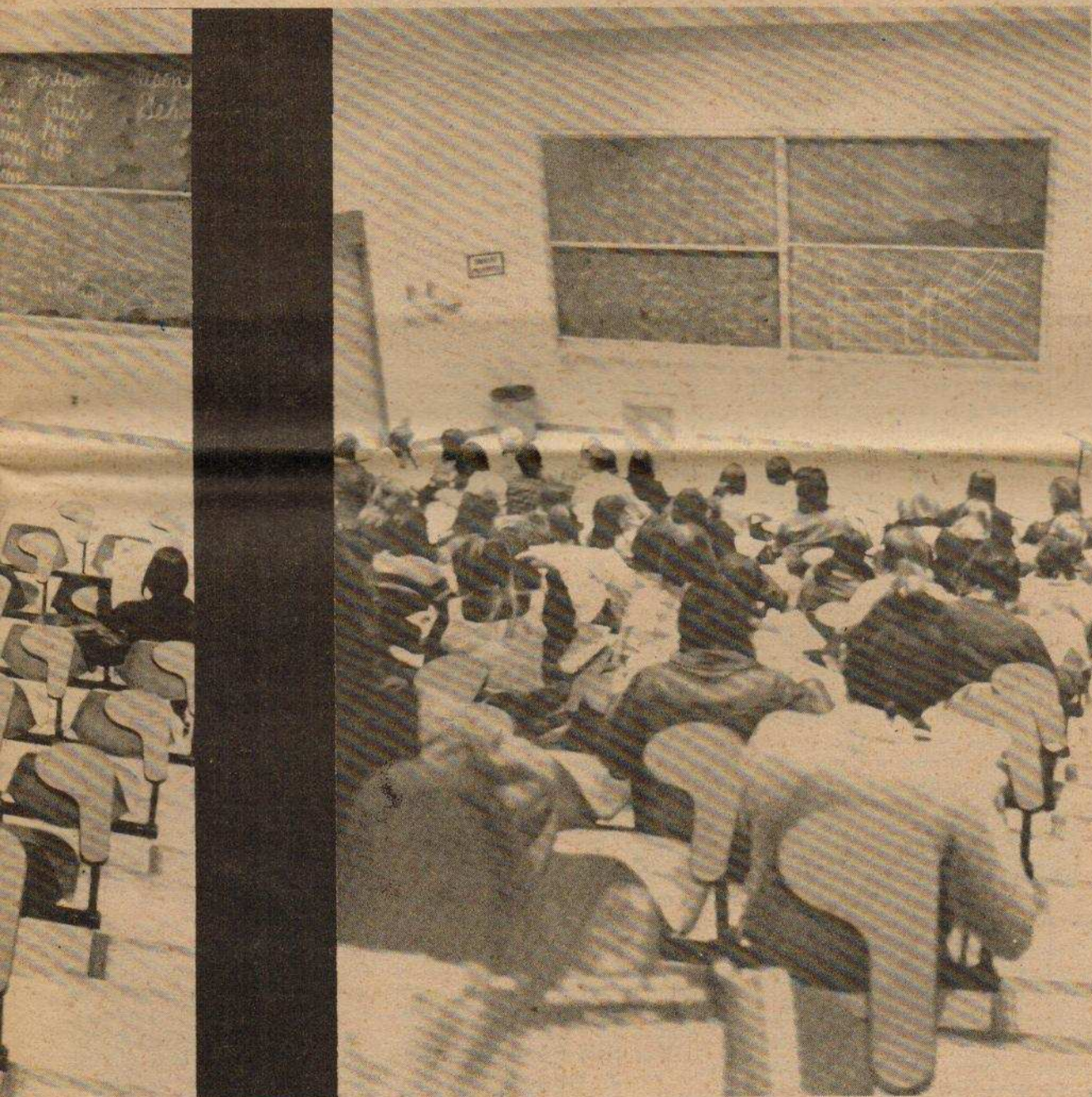
The alliance of mediocrity and power is in fact a particular problem. The standard departmental solution to mediocrity is to move the incompetent into an administrative position. This has a number of advantages. The continuing absence of research can then be explained by a professor's "heavy administrative duties." Meanwhile, those who do research can get on with their business free from the boring routines of paper shuffling and meeting attendances. Yet this "solution" gives the most power to the worst people. I am persistently and forcefully reminded of E.P. Thompson's characterization:

The behaviour patterns of one of the true members of the species are unmistakable. He is inflated with self-esteem and perpetually self-congratulatory as to the high vocation of the university teacher; but he knows almost nothing about any other vocation, and he will lie down and let himself be walked over if anyone enters from the outer world who has money or power or even a tough line in realist talk. He is a consummate politician in university committees and can scull over every inch of his own duckpond; but... he knows next to nothing of the world outside his own farmyard. Academics Superciliosi are never able to see beyond their next meeting, and are continually overcome with amazement and indignation when uninvited intruders — public opinion, the Press, local political movements — interpolate themselves upon the agenda.) Superciliosus is the most divisible and rutable creature in this country, being so intent upon crafty calculations of short-term advantages — this favour for his department, that chance of promotion — or upon rolling the log of a colleague who, next week at the next committee, has promised to roll a log for him, that he has never even tried to imagine the wood out of which all this timber rolls. He can scurry furiously and self-importantly around in his committees, like a white mouse running in a wheel, while his master is carrying him, cage and all, to be sold at the local pet shop. (Warwick University Ltd.)

With Academicus Superciliosus firmly in the saddle the University is in sorry shape. Pressure for change can only come from one of two sources — from above from the Governing Council and Senior Administration or from below from students.

Tony Smith

Tony Smith is an Assistant Professor of Sociology at U of T



leave classes without any real teaching. They may find themselves without students, too.

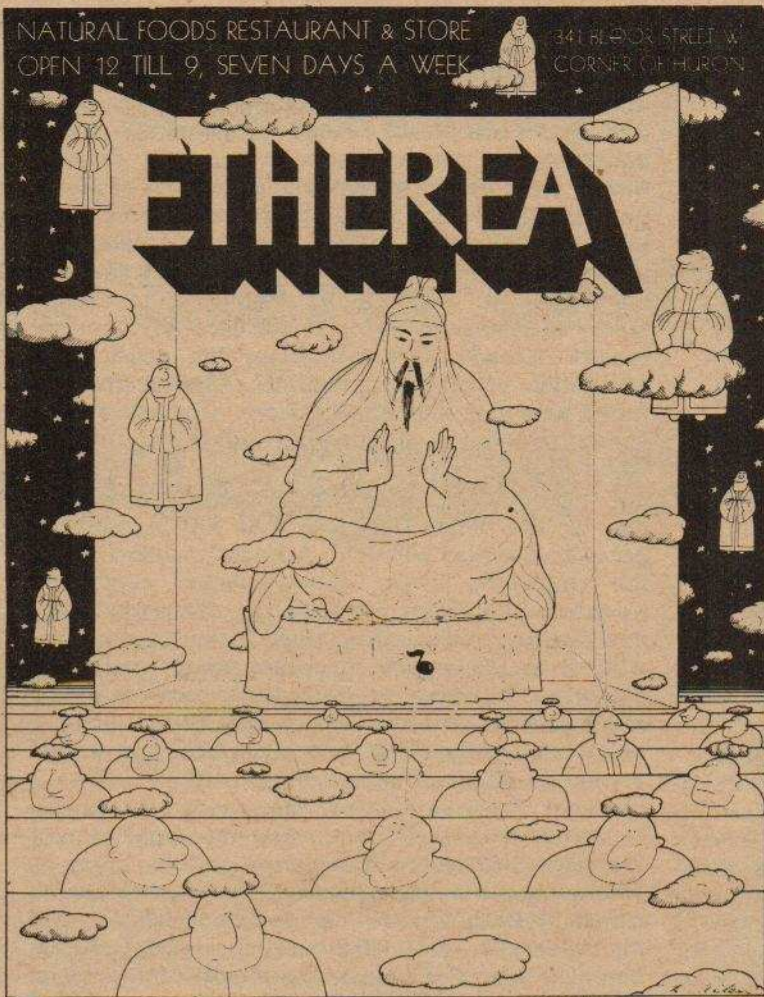
the students nothing but poor teaching.

Teaching evaluations also put senior and junior faculty in positions in which they can be directly compared. Academia has its own "grandfather clauses," presumptions that at some point a person's research productivity will "peak." Provided there is some evidence of past performance, senior faculty can command the sort of respect that's given tribal elders. Often, they return to teaching basic courses and make room for the better researchers to teach graduate courses. But from a student point of view there is, again, no percentage in this. If Professor X can't teach MAT 100 now, there's no great consolation to be derived from the fact that he made an important contribution to mathematics in 1952. As a consequence, and particularly for senior faculty, there's nothing to be gained from teaching evaluations and everything to be lost. Who needs to find out at age fifty-five that he (it's almost exclusively this gender) is lousy at what he's been doing for thirty years?

All of the above leads me to a particularly unpleasant conclusion. It is a conclusion which is reinforced by day to day witness of the activities of academics at this university; it is, in a word —

discrepancy between self-concept and reality, or with the pretence that the University is in the process of achieving a greatness which never arrives. Shortages of money are likely to get worse and faculty hiring is now frozen. The survival of the University should dictate the abandonment of pretense.

At the same time, the timing of this change of fortune is an unhappy one. Beginning around the end of the sixties, the manpower constraints on Canadian universities began to change. The U.S. became less attractive as an academic setting. Not only was spending on higher education in the U.S. cut back, but the image of the "great society" became tarnished beyond refurbishing. In short Acadamerica became a place which was no longer as attractive as it was. In Canada, in contrast, an increasing nationalist consciousness has created stronger desires on the part of graduate students to remain here. The number of Ph.D.'s produced by Canadian universities has increased to the point where output has exceeded the number of positions available for academics in most disciplines. For the first time in over two decades, there is the possibility of real selection between applicants for university jobs, and of finding replacements for those who could



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Pierre Vallieres nouveau respectable working class boy

It has been a long and tortuous road for Pierre Vallières from the raucous beverage room of the Hôtel Nelson in Montréal's Place Jacques Cartier to the chantiers of the Canadian International Paper Company in the quiet Laurentian village of Mont Laurier.

Vallières, for seven years the leading theoretician of the Front de libération du Québec (FLQ), once discussed strategy with revolutionary partisans in the dingy malodorous tap room in the Nelson. Today, in Montréal's left-wing milieu, he is mentioned rarely, and save for an occasional brief reference in *Le Devoir* or the labour-sponsored leftist tabloid *Québec-Press*, his name seldom appears in newspapers.

Vallières has been written off as 'a damn sellout'. Since the publication of his latest book, *L'Urgence de Choisir*, by Editions Parti Pris, Vallières has been reviled by much of the Quebec left, and even his former comrade Charles Gagnon denounced his endorsement of electoral politics and the Parti québécois as "petit bourgeois opportunism."

The left's disenchantment with Vallières, once ranked by the U.S. marxist magazine *Monthly Review* with Che Guevara and Régis Debray as the world's most significant contemporary revolutionary tacticians, stems from his stunning renunciation of terrorism and the FLQ in a series of articles published in the Montréal nationalist intellectual daily *Le Devoir* in December 1971. These articles later formed the substance of *L'Urgence de Choisir*.

After his emergence from self-imposed clandestinity and his dramatic surrender to police at their massive Parthenais Street headquarters in Montréal's grimy east end, Vallières joined a welfare project financed by the federal government's Local Initiatives Program in the logging town of Mont Laurier.

However, Vallières says he still firmly believes that the overthrow of the capitalist state in Québec is possible. It will be overturned not by a violent coup he says, but by electing the Parti québécois.

While organizing the unemployed of Mont Laurier, Vallières told Nick auf der Maur of the *Last Post*: "What I'm doing in Mont Laurier is what I dreamed about. You can't liberate Québec by concentrating on the island of Montréal."

Vallières' about-face on the strategic importance of terrorism provoked intense debate inside left-wing circles in Québec over the merits of his newly adopted stance. Nevertheless, Vallières' ideological reversal should not be astonishing if one considers the erratic nature and turbulent history of the Québec left over the last two decades.

L'Urgence de Choisir is the enunciation of Vallières newly

discovered faith in electoralism. It is a terse book, the product of a "self-criticism" of several months undertaken when he went underground in 1970 to avoid capture by the Sûreté du Québec.

L'Urgence de Choisir has often been compared to *Negres Blancs d'Amerique*, Vallières' first book. There are some grounds for comparison, but the works were written under different social and political conditions.

It is impossible to analyze the contradictions in *L'Urgence de Choisir*, let alone comprehend Vallières' motives for writing such a book without taking into consideration the events which shaped his life.

Vallières' early years have been well documented by the press and in his own "precocious autobiography" *Negres Blancs d'Amerique*, first released in 1968 by the left-wing French language publishing house of Editions Parti Pris.

Born into an impoverished working class family in Montréal amid the "darkness" of the despotic Duplessis regime, Vallières roamed the streets of the east end with a gang of tough, sadistic youths who got their thrills setting fires in backyards and terrorizing little girls.

Vallières detested his domineering, God-fearing mother who frowned on his gang activities. His father, who easily fits the definition of the alienated and exploited 'white nigger' was a pathetic man; a politicized proletarian who lacked the stamina and fortitude to translate his socialist ideals into practice.

The father frequently discussed politics with his son and so helped mould Pierre's attitude toward capitalist society.

Poverty and the slow deterioration of his father's health left an indelible impression on the young Vallières.

In *Negres Blancs d'Amerique* Vallières astutely and accurately summarizes the role of the working class family within the capitalist system.

The working class family, writes Vallières, is a product of centuries of exploitation of man by man.

"The terrible thing about the working class family is the function imposed on it by the present system of renewing and perpetuating the supply of slaves, of niggers, of cheap labour to be exploited, alienated and oppressed. And the inhuman thing about a working class childhood is the child's powerlessness to resist the conditioning of not only system, but all the frustrations of life around him, frustrations that are generated by the capitalist organization of society and that contaminate him even before he becomes aware of their existence."

A working class child will revolt, stated Vallières, because he is ashamed of his class origins. He feels humiliated and isolated and

"often seeks, through individual success, to be admitted to the middle class even at the risk of betraying his own."

Throughout his adolescence, Vallières resisted what Marx termed "ideas of the ruling class". He found school boring and depressing and spent much of his time bombarding the teacher with spitballs.

When Pierre was seven, the Vallières family moved from the crowded and dirty flat at Rue Hochelaga to the south shore suburb of Longueuil-Annexe (now known as Ville Jacques-Cartier).

In the mid-1950s when corruption was rampant in the Québec government, Longueuil-Annexe was a desolate shanty town dotted with tarpaper shacks; a town where the stench of raw sewage fouled the air because funds for waste disposal were pocketed by the local Union Nationale bosses.

The seven years Vallières spent at Longueuil-Annexe proved to be a watershed in his life. Much to his mother's consternation, he totally rejected the church-dominated educational system.

Vallières shunned the texts of the Catholic Church and instead, culled ideas from left-wing journals.

By the age of 18, Vallières had written and destroyed three novels. Not content to live like "a stranger" in Ville Jacques-Cartier, he left the town and joined a Franciscan order. He quit the order in disgust and departed for France.

In 1962, when Vallières arrived, France was a deeply troubled nation. It was split over involvement in the Algerian war. The left indulged in fratricidal conflicts; the right was gaining strength, and De Gaulle ruled the country by personal fiat.

France has always been regarded as the motherland of Québec. In the early 1960s, Québécois writers and artists flocked to their "spiritual homeland" to study at the great universities or to publish their work at the prestigious Paris publishing houses.

Pierre Vallières, however, was concerned with neither of these preoccupations. He journeyed to France to obtain a more complete knowledge of the working class — a politicized proletariat in a highly stratified state.

While in France, Vallières discovered Marxism, but his sojourns into the French countryside produced few encounters with revolutionaries. The leaders of the French left earned Vallières contempt; he accused them of wallowing in their own bureaucratic mire.

He found no trace of revolutionary activity in France and returned to Québec, weary and disillusioned.

During his absence, the political temper of Québec had altered dramatically. The Quiet Revolution, marked by the election of the Lesage Liberals in 1960 had spawned

new nationalist forces. In 1963, the symbol of British imperialism in Québec City, Wolfe's monument, was toppled from its foundation by zealous militants. In the same year, Montréal felt the first blasts from the bombs of the FLQ.

On his return to Québec (at a time when revolution seemed imminent), Vallières wrote: "I had not changed much, but the situation in Québec, that was really beginning to change... Now revolt was coming out of the catacombs."

Vallières continued to write, and his insight and polemical style impressed Pierre Trudeau and Gérard Pelletier, the editors of the intellectual journal *Cité Libre*. They asked him to edit the magazine along with Jean Pellerin (now with *La Presse*) in late 1963.

Vallières accepted the position because he wanted to transform *Cité Libre* from a magazine representing "the liberal bourgeoisie" into "a weapon for the Québec workers".

His efforts to do so outraged Trudeau and Pelletier, and Vallières' stewardship of *Cité Libre* lasted a brief six months before the editorial board (pressured by Trudeau and Pelletier) demanded his resignation.

However, Pelletier, as editor of *La Presse* recognized Vallières' skill as a writer and forgetting the rancour created at *Cité Libre*, asked Vallières to work for his newspaper.

Although a brilliant and inspired writer, Vallières expended little energy as a *La Presse* reporter. He concentrated his efforts on organizing protest marches against the Viet Nam war and on trade union activities with le Syndicat des journalistes de Montréal (SJM). The SJM was affiliated with la Confédération des syndicats nationaux (CSN), which, at that time was beginning to cast off its Catholic legacy.

After participating in the bitter seven-month *La Presse* strike, Vallières joined the FLQ. His articles in left-wing journals such as *Revolutions Québécoise* and *Revue Parti Pris*, urged the unification of all revolutionary groups in Québec.

Vallières' membership on the 'central committee' of the FLQ introduced him to Charles Gagnon, a sociologist at l'Université de Montréal. Both men share similar traits: they are polemical, skillful writers; master propagandists and competent revolutionary theorists. The combination of these talents enhanced the image of the FLQ in the eyes of Québec's academic community.

Throughout 1966, the FLQ enjoyed only sporadic success. Recruits did not join the organization in large numbers and the government had not been seriously weakened by the bomb attacks which rattled Montréal.

Vallières and Gagnon decided to utilize other means to draw attention to their case for Québec independence. They demonstrated in front of the United Nations in New York to obtain coverage on the U.S. news media.

The demonstration backfired and both were arrested and charged with illegal entry into the United States. (Gagnon and Vallières were wanted by Québec police in connection with a bomb blast which killed a woman employee of a factory on strike against the CSN.) The police implied that Vallières

and Gagnon participated in a meeting where the act was planned. They were both deported from the United States although they asked for political asylum.

The Vallières-Gagnon trial was a monumental judicial farce.

The Crown had a weak case and thus resorted to using Vallières' writings to prove that he was capable of committing murder. The judge, according to a decision by the Québec Court of Appeal, bullied and deliberately misled the jury.

Vallières was finally released in May 1970, pending a new trial after three and a half years of incarceration. Gagnon was acquitted after spending a similar period behind bars.

Vallières' freedom was shortlived. He was arrested again in October 1970 during the FLQ kidnapping crisis and charged with a variety of crimes. He skipped bail and went underground until January 1972. *L'Urgence de*

is based on federalism, the preservation of the status quo in terms of economics and politics, say Vallières. "Catching up" is the creed preached by Trudeau and Bourassa its tenets are that Québec is economically backward, and therefore must import capital from foreign sources to develop industrially. The ideology of surpassing ("etapisme", in French), claims Vallières, will put an end to capitalism in Québec.

By securing independence, Vallières claims, the Québec collectivity will be free to pursue socialist policies which will liberate it from the shackles of Canadian and U.S. colonialism. Thus, when a socialist system has been created Québec will have 'surpassed' the historical stage of capitalism as foreseen by Marx.

Vallières' concept of socialism is never fully developed anywhere in *l'Urgence de Choisir*. He foresees the state playing an expanded role in a socialist Québec, hints at some form of

stituting collective ownership for private ownership in key sectors. This is the only way to free the economy of foreign domination, and to develop the purchasing power of the masses, along with their social and cultural well-being...

The most contradictory aspects of Vallières' new book are embodied in his analysis of Québec's colonial status. He chastizes marxists throughout the text for being too abstract and for believing in antediluvian theories.

However, Vallières' economic analysis is based on the work of two American marxists, Paul Baran and Paul Sweezy.

Vallières writes: "This is our situation; the United States is at the top, Québec is at the bottom of the ladder and English Canada, positioned between the two, dominates and exploits Québec while itself being dominated by the United States..."

The marxist model of capitalist development is useless, maintains Vallières, because it is based on "an analysis of a competitive capitalist system". The existing economic system, says Vallières, is no longer competitive in the sense that national companies vie with each other on a global framework. Non-competitive multi-national "monopolies" and the "imperialist mode of production" have superseded 18th and 19th century economic systems.

By declaring independence, Vallières contends that Québec will free itself from the imperialist mode of production. Because, according to Vallières, Québec is not capable of exploiting any other state, he says, it will not become part of the international monopolist system.

However, what is the possibility that national capitalism will be created in Québec? None, maintains Vallières.

"In the world imperialist system the construction of a national capitalism by a society like Québec... is an economic and political impossibility."

Québec "can not establish a national capitalism... because such a capitalism could not compete in the world capitalist system dominated by the imperialist mode of production..."

If the Parti québécois was a mass-based party dedicated to the replacement of capitalism with socialism, then Vallières' theory may have some validity.

However, the PQ is not a socialist party; it has never claimed to be one, and it fits no strategy or plan to create a socialist Québec.

Therefore, we may conclude that the PQ will change very little if it assumes power. Capitalism will continue to function smoothly.

David Rockefeller of the Chase Manhattan Bank subscribes to this theory. He asserted that U.S. capitalists would have no difficulty in living with an independent Québec. "I do not think that outside investors should be the ones to decide what form of government you (Québécois) should have," he said.

Vallières' praise for the PQ is little more than apologetics. He plays down the important point of the Québec left that the Parti québécois hierarchy is comprised of separatist refugees from the Liberal Party, technocrats and petit-bourgeois professionals.

"The PQ isn't the product of divine inspiration, or even of bourgeois inspiration... Even though some of its 'official' founders are former members of the Liberal Party, it's not therefore a bourgeois party. For its founders were also you and me — all the Québécois who, through their militancy and their faith in the future of Québec have constructed the political bases for the creation and development of this party."

This statement is antithetical to an earlier position outlined *Negres Blancs d'Amérique*. In 1966, Vallières wrote: "I am not against the independence of Québec but against the illusionary independence of Québec which, dressed up in various guises (from Associated State to a Republic), is now being proposed to us by the parasitic petty bourgeoisie of French Canada... I am for revolution, because only a revolution... can make us independent."

Vallières even suggests, contrary to his earlier writings, that the PQ is the only genuine working class party in Québec. The creation of a labour party by trade unions, he fears, would "divide the Québec masses between parties which are almost identical."

This is a distortion of the political realities of Québec.

The Parti québécois is not a workers' party. It incorporates distinct rightist, centrist, and left-wing tendencies and is a broadly based party held together by a common goal: independence for Québec.

René Lévesque and the PQ hierarchy have eyed Québec's militant labour unions cautiously. Lévesque refused to endorse the *La Presse* demonstration in December, 1971 which produced the Common Front and the PQ never fully endorsed the objectives of the common front in bargaining with the Bourassa government.

Vallières argues unconvincingly that support of the FLQ must cease because Ottawa will not hesitate to invoke the War Measures Act again. He insists that all radical political activity must be channelled into electing the Parti québécois.

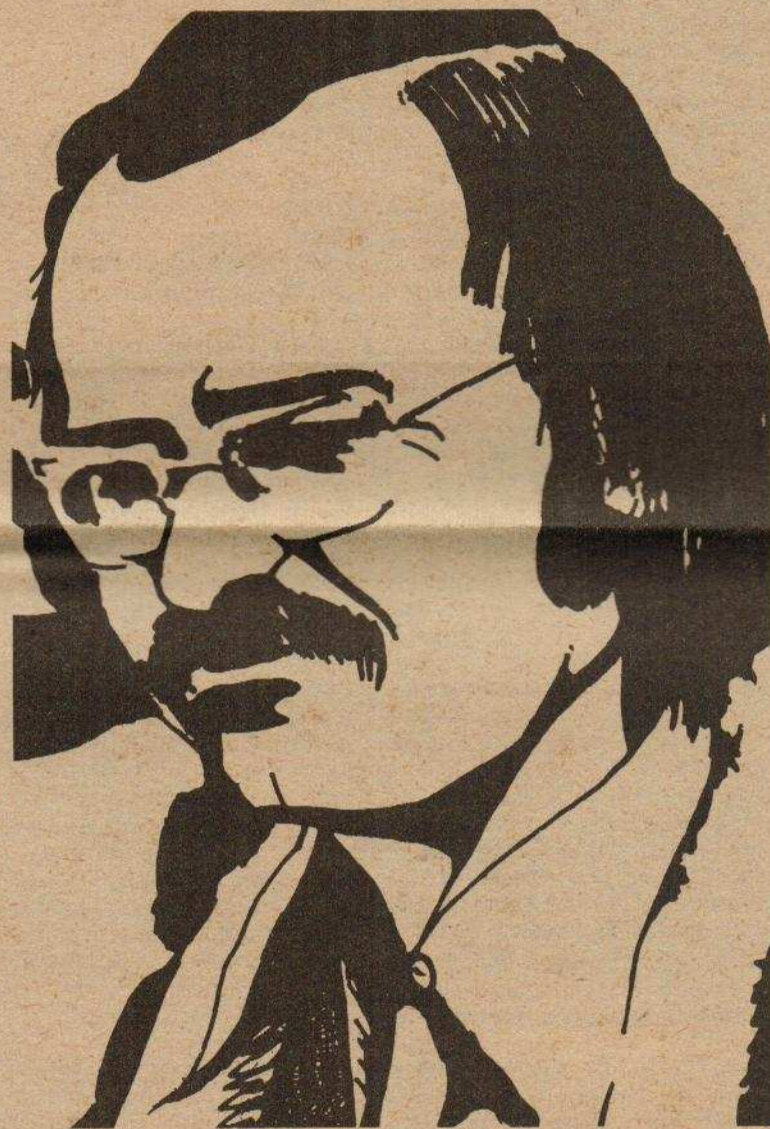
Vallières ignores the fact that Trudeau or any other prime minister may resort to armed force to prevent the assumption of power of even a moderate social democratic independent party like the PQ. Logically, the only way to resist this would be to form a popular army — something which Vallières scorns. Radicals have never really been welcome in the ranks of the PQ and they will never be allowed to exercise any power. The only alternative for the Québec working class lies in the formation of a labour party by trade unions, citizens groups and the cooperative movement.

In *l'urgence de Choisir* Vallières has abandoned most of the principles he has held for years, ignored many of the laws of bourgeois politics, and has traded the FLQ for the PQ, one bankruptcy for another.

Doug Hamilton

l'Urgence de Choisir, par Pierre Vallières, Parti Pris, Montreal, \$1.50

English Translation by Penelope Williams: *Choose!* by Pierre Vallières. New Press \$5.95.



Pierre Vallières has renounced his revolutionary past

Chosir appeared in Montréal bookstores several months after his surrender to the Sûreté.

L'Urgence de Choisir is a political statement incorporating the following principles:

- There are two main conflicting ideologies in Québec at the present;
- Québec is a colony both of English Canada and the United States;
- All left-wing organizations have failed to win independence and socialism;
- The only organization that can liberate Québec is the Parti québécois. Any attempt to form a workers' party will fail and will merely split the progressive forces within the province.

According to Vallières, the "two main ideologies that have appeared in Québec since 1960 are the "ideology of catching up" and the "ideology of surpassing."

The ideology of catching up

workers control, and spurns democratic centralism.

The state seemingly would function much as it did under Jean Lesage, although Vallières would probably deny it.

Under Lesage, the state was used as an instrument to promote 'la survivance' — the preservation of French-Canadian culture and well-being. The provincial authorities provided services which capitalists had neglected, such as hydro-electricity.

Lesage also established a host of crown corporations to deal with investments and resource development. Vallières is merely continuing in the tradition Québec established in 1960.

"In order to pull Québec out of its underdevelopment and stagnation, the Québec state must obviously... appropriate internal markets to itself and enlarge them by radically shaking up forms of appropriation and by sub-

A paraplegic battles against "normal" society

In *Creeps*, David Freeman examined the backgrounds and relationships of a group of paraplegics, stunning audiences with this seldom-treated side of human experience. His most recent work, *Battering Ram*, now playing at the Tarragon Theatre concerns the paraplegic in the "normal" world. It is a well-made play, capable of both entertaining and troubling its audience.

The dramatic conflict contained in *Battering Ram* revolves around Virgil - the

provocative characterization of a young man condemned to a wheel-chair. His presence in the home of television addict Irene and her daughter Nora, a "no bullshit, please" college student' aggravates the rivalry which already exists between the two women. Virgil is an expert manipulator, and succeeds through game-playing, suicide threats, and pathetic bids for sympathy in playing mother off against daughter. His object? Like any young man, he yearns for a sexual ex-

perience. However, because of his situation, Virgil must go to a considerable effort, above all mental, to fulfill his desire. It is the disturbing ambiguity of the character - both understandable and despicable in his designs, both victim and oppressor in relation to the women, which sustains the interest.

Frank Moore displays the varied resources of Virgil's character with terrific ease. The strained good humour of his early conversations, and well-planned needling later on

show a particularly fine vocal expression. His aggressive, bitter Virgil of the final scene is a spine-chilling revelation of that force which Freeman indicates in his title, *Battering Ram*.

Patricia Hamilton has mastered the character of Irene, exploiting the comic potential of the role to its fullest extent. The reasoning used by a woman of such limited understanding and sensitivity is expressed in each word and gesture. Her few silent moments in front of the

television set are among the richest of the play. Yet a certain naive capacity for tenderness and a spontaneous, though conventional, sort of pride give Miss Hamilton's role more interest than a convenient stereotype.

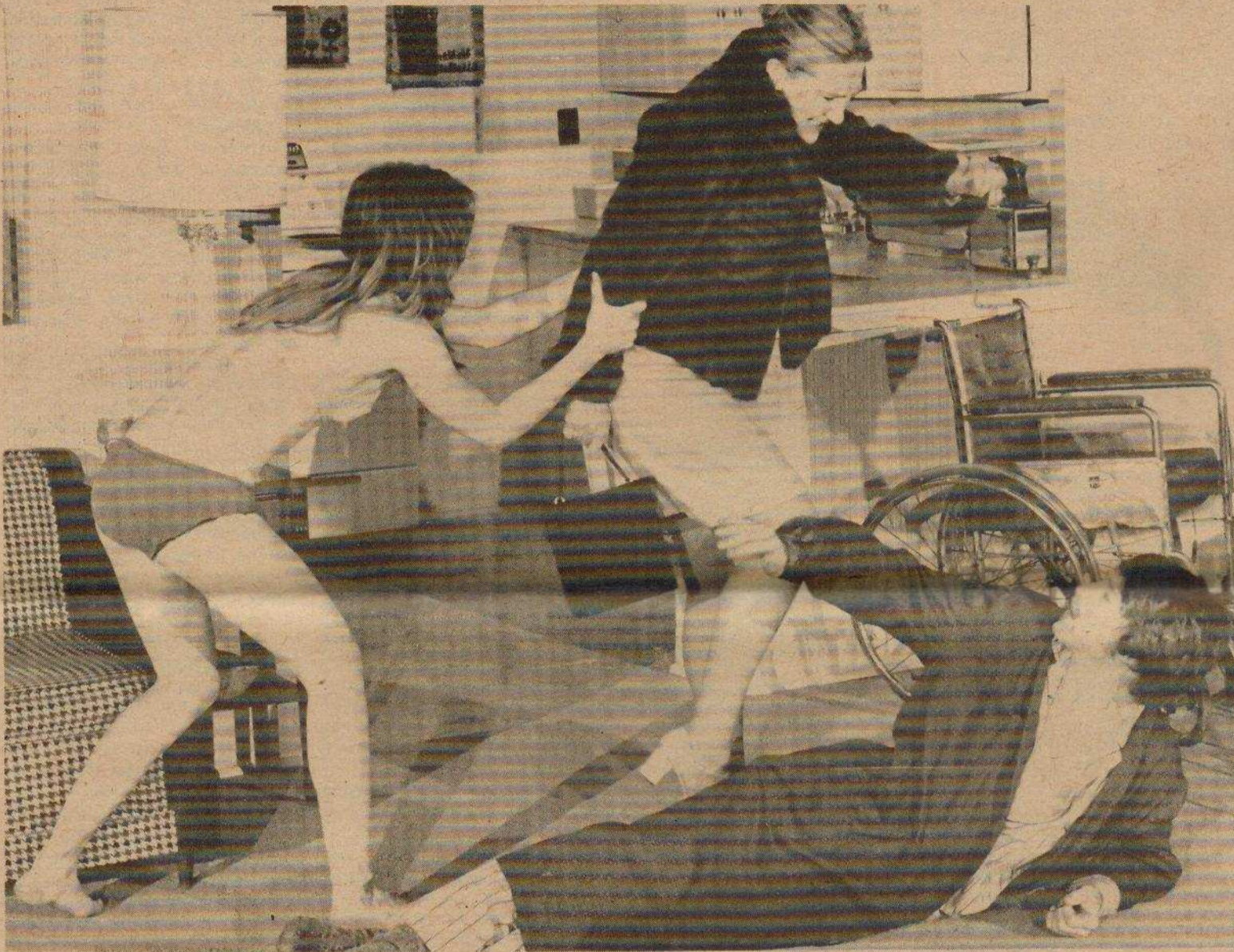
The daughter, Nora, is probably the character who most approaches the unbelievable. Freeman has supplied Nora with a poorly repressed sadistic tendency, which complements Virgil's never-ending bids for sympathy in quite a daring fashion. It is Nora's calling to verbalize all the reactions that most "normal" people repress in the presence of a handicapped person. Instead of avoiding all mention of his infirmity, Nora taunts him with it, defending herself against what she suspects is cold manipulation. All the more chilling, then, when she, too, is caught in Virgil's web.

Freeman's dialogue shows an insight into the background and motivations of his characters as well as a fine sense of the overall effect of their interactions. He accomplishes moments of tension and of humour without a contrived effect.

Bill Glassco's direction displays the same economy and dynamic rhythm that was evident in *Forever Yours, Marie-Lou*. He has kept the mood light, punctuating scenes with Mozart, the effect being to allow a certain amused distance on the audience's part. The second act is noticeably heavier, working toward the final crescendo.

A play worth considering part of the new Canadian repertoire, *Battering Ram* is a stimulating piece of psychological drama.

Eleanor Coleman



Trudy Young, Patricia Hamilton, and Frank Moore in an explosive moment follow-up to David Freeman's much praised play *Creeps*.

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"Gothic musical" splits self in half

The Global Village is currently Working with a curious theatrical genre described as a gothic musical. It is a macabre combination of styles but the most dis-comforting thing about *Eyes* is the consistent build-up of an idea that does not work.

The play deals with the self-willed decline into madness of Lisa' who cannot escape the tragic visions of the past - the sudden death of her mother and the accidental burning to death of her lover' Larry. Lisa returns from a trip to Europe and rejoins the remnants of her family in their isolated Gothic-Victorian mansion. Here the characters of the story act out their separate obsessions, displaying the varying degrees of madness or sanity which structure their lives. The consistent medium of expression is song. Each character gives a view of the eyes that surround, the images that distort, through some variation on the general melancholy melodies that pervade the play.

To disjoint this fairly straightforward approach to misery, distortions are imposed on the sense of time. The atmosphere is Gothic, the setting Victorian and the vernacular contemporary. References abound to planes, cars and other anachronistic paraphernalia which might add ambiguity. Instead of doing so, they becomes part of a game between play and audience as the stage action tries to cover up its lack of substance with yet another thin veil of meaning.

The attempt to sustain this kind of atmosphere with song somehow hovers on the absurd but the production was not totally without interest. The set was effectively threatening with its abundant plants and incongruities — such as candelabra coupled with an electric chandelier. The opening and closing sequences were also dramatically picturesque with their white shrouded furniture. The general atmo-

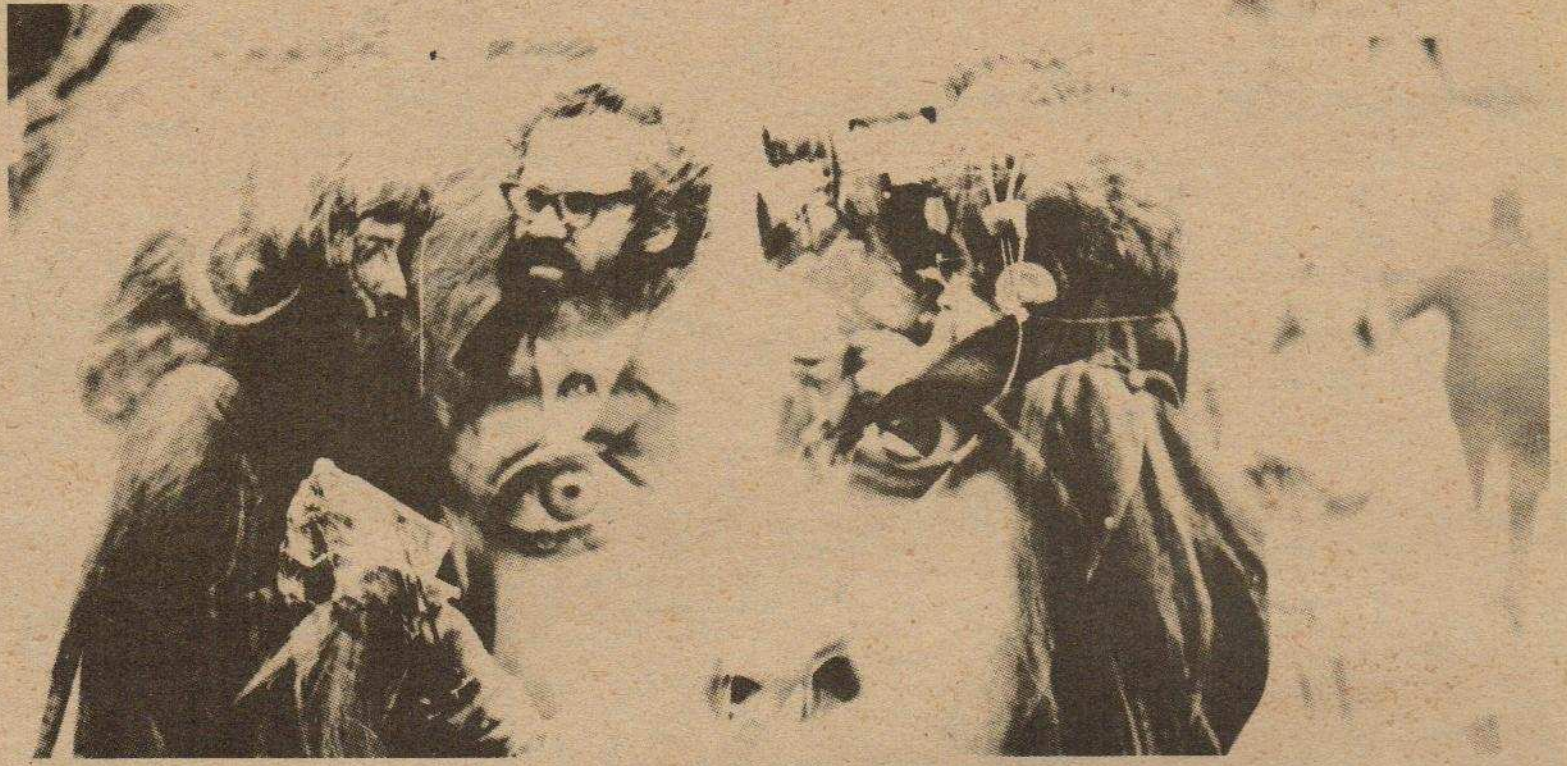
sphere was well-controlled in its oppressive build-up to the final transfiguration of Lisa. Unfortunately the play split it-

self in half with a poorly developed use of song delivered by semi-automatons. Nor was it able to convince us that the

musical score was an integral part of the thematic development of the play. With one half of this play working against the

other the final result was total obliteration of the concepts behind it.

Sandra Souchette



Carol Bolt's topical play "Gabe" does disservice to Metis problem

Gabe, a new play by Carol Bolt, which is being presented by the Toronto Free Theatre, amply illustrates what happens to a good idea if improperly handled.

Carol Bolt, who has also written *Buffalo Jump* fails to handle her subject matter adequately. The play deals with Metis-white relations in Canada and the psychological result upon the Metis peoples. Her understanding of the problems of the Indians, although well founded in fact, tends to get lost with the characterizations of Gabe and Louis, two Metis paroled from Prince Albert Penitentiary in

Manitoba.

The two man play a game whereby they portray Louis Riel and Gabriel Dumont' roles which Gabe hopes will represent their position in society upon their release. They plan to lead a crusade which will restore the Metis to dignity with Louis becoming the new Riel. When paroled, Louis refuses to act upon his words and returns to his habits of near-alcoholism, whereas Gabe bears the sorrows of his people in an unrequited desire for justice. Gabe's politicization, which has resulted from his friend's talk, cannot act and is forced back into

stereotyped patterns.

Gabe, the lonely-angry man, is poorly portrayed by Peter Jobin who, in striving to create a greater cliché from an already cliché character, spends his entire time on stage being bland. Saul Rubinek as Louis manages to overcome the weakness of the dialogue in short spurts which show his acting potential.

The one pleasure of the production is the characterization of Henry by Don MacQuarrie. Don conveys perfectly the part of the play's only white man, a "half-wit". He is the patronizing white who attaches himself to the Metis in

a masochistic relationship. He is so obnoxiously, whiningly white that the audience begins to hate the sight of him - perhaps he remind them too vividly of their own reactions to the Indian throughout history. But he is still unable to overcome the handicap of being stereotyped by the script.

A considerable amount of the blame for the play's failure must be given to the director. Robert Handforth was unable to utilize the resources he had available both in the actors and the physical construction of the play.

Fernando Traficante

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Watsup

theatre

Tonight at 8 pm. Erindale Student Theatre will present its final performance of **The Little Prince**, an original student adaptation of the novel by Saint-Exupery. The performance is free, and is located in the Preliminary Building, Room 292, at Erindale Campus.

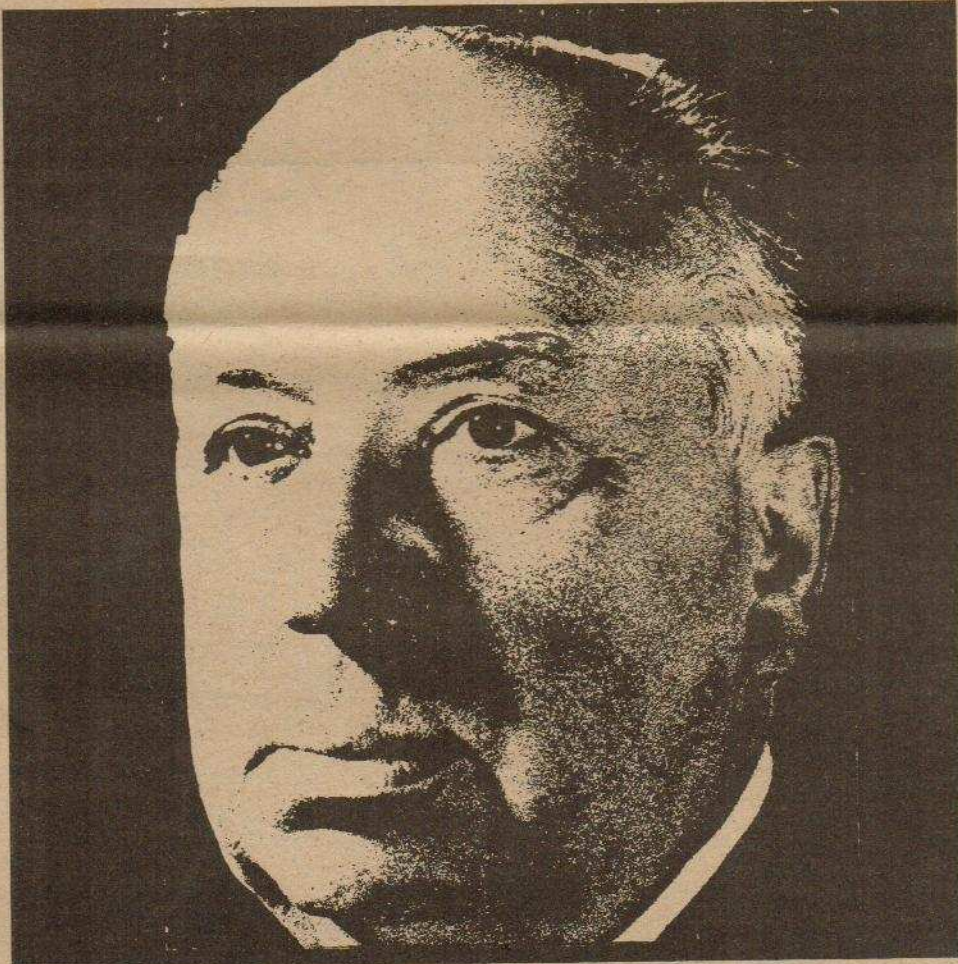
The Studio Theatre, 4 Glen Morris, offers two final performances this weekend of **The Love of Don Perimplin and Belisa in the Garden** ("an erotic lacepaper valentine in four scenes") by Garcia Lorca, and **Salome** by Oscar Wilde. Performances are free, and begin at 8:30 pm.

Tomorrow evening the Theatre du P'tit Bonheur offers a form of entertainment that knows no language

This performance has already been staged successfully at the Stratford Festival, the Shaw Festival, the National Arts Centre and has been filmed for CBC television.

Colonnade Theatre's Classical Stage Productions finish their run of Strindberg's **Miss Julie**. Saturday. Their next offering is two one-act plays by Chekhov, **The Bear** and **The Anniversary**, opening, we think, Tuesday, February 27.

The Winter's Tale opened at Hart House on Wednesday night. Trinity College Dramatic Society has put together a substantial effort under the direction of Alan Toff. From the point of view of design, some attempt has been made to accentuate the non-western flavour of the work. White, pillar-like formations are moved around from scene to scene to back up the bright oriental-style garments



Hitchcock's most penetrating movie, *Shadow of a Doubt*, at Vic Saturday.

barrier. Paul Gaulin displays the art of pantomime. He has, incidentally, established the first school of mime in Canada. Students \$2.00, other \$3.00.

Irish Arts Theatre began its run of three plays by J.M. Synge on Tuesday, and will continue until March 11. Directed by Siobhan McKenna, the company will perform **Tinker's Wedding**, **Shadow of the Glen**, and **Riders to the Sea**.

The Theatre Company of The St. Lawrence Centre for the Arts will try its hand at Greek tragedy with Euripides' **Electra**. The opening performance takes place February 27.

Factory Theatre Lab has put together a new production of one of last year's successes, **Brussels Sprouts** by Larry Kardish. Having returned from a three-day run at the National Arts Centre, Ottawa, it opens for a four week run at the Central Library Theatre on February 27.

On March 1, 2, and 3, the St. Lawrence Centre Town Hall will feature Tony Van Bridge in a one-man show. He will impersonate the writer, essayist and poet, G.K. Chesterton.

worn by the actors. The musical records and oriental themes we hear between scenes complement this visual effect. All this seems fitting for this tale which is essentially pagan in its philosophy. Nevertheless, the suggestion of fertility and rebirth prevalent in the second half of the play is not expressed visually. Too much white, for one thing, reduced the pastoral scene to a pale shadow of what it might be.

The actors give credible performances though no one stands out as particularly inspiring. There is an unquestionable purity about Shawna Macivor's **Hermia**, and Tim Brook, in his black silk robe, gives us a slimy **Leontes**. Geoffrey Garr-Harris' **Camillo** shows substance and integrity.

A livelier pace throughout the production, which most likely has more assurance than it did at the preview Tuesday night, will do justice to the interesting elements in this rendition of Shakespeare's fantasy.

It plays tonight and tomorrow night at 8:30 pm Students \$1.50, non-students \$2.00.

music

The St. Lawrence Centre is showing three films of German operas in the vernacular in March, and because of the huge response more tickets will be available. The operas are "Die Zauberflote" of Mozart, Berg's "Wozzeck" and Wagner's "Die Meistersinger von Nurnberg", to be shown on March 15, 22, and 25. Tickets are \$2.50 per film. All performances are by the **Hamburg State Opera**.

"The Stars of the Kiwanis Music Festival" is the title of the Scarborough Sunday Concert, this February 25 at 3:30. It's Part I, and Part II is on March 4.

Tonight until the 25th the Toronto Opera Repertoire performs **La Traviata** at Central Technical School at 8 pm, \$1.50 for students.

On CBC-FM at 9 pm on February 27, **Glenn Gould** presents a self-produced program of a concert featuring himself as pianist. He plays his own transcription of "Siegfried's Idyll", as well as the two French Suites by Bach and Scriabin's "Desir and Caresse Dansee", op. 57. As usual, this Gould special should prove to be a radio highlight.

The second concert in the 8:30 pm Trinity Square Concerts features **Janis Orenstein**, soprano in a recital of French Art Songs. Single tickets are \$2.50. Series tickets (five concerts) are \$10.

On March 1, **Thomas Legrady** visits the Unitarian Church, 175 St. Clair West by way of La Chasse-Galerie (15 Glebe Road W.). He is pianist-faculty member from Loyola College in Montreal West, and his program comprises works by Debussy, Ibert, Bartok and Kodaly. Tickets on sale at the gallery, are \$3.

This Sunday, February 25, the faculty of music presents its all-out concert of the year with a performance of **Darius Milhaud's** "The Creation of the World". **Henry Brant's** "Angels and Devils" is to be performed by Robert Aitken. There are a slew of student recitals, but I'm going to let you saunter into the Edward Johnson Building to get the info from the lobby advertising pavilion.

All music enthusiasts will regret to hear of the deaths of famous American flautist Elaine Shaffer and even more famous violinist Josef Szigeti. Columbia, ironically, has just released a **Szigeti Treasury**, heavily praised by Harry Goldsmith in January's issue of "High Fidelity". Also, by the way, in that issue is a tremendous article on some music (and recordings of it) of Dufay, Ockegem and of an apparently brilliant anonymous English Renaissance composer.

pop

Crowbar and **La Troup Grotesque** are being presented in concert tonight at 8:30 at Convocation Hall by the Hart House Music Committee. Tickets are a nominal 5¢ and are available at the porter's desk in Hart House.

Atkinson, Danko and Ford, Columbia recording artists, are appearing at the Riverboat tonight through Sunday. Another of Canada's fine recording and composing talents, **Valdy** opens on Tuesday. Admission is \$3.50, and \$3 during the week.

The Bee Gees have sold out their Sunday evening performance at O'Keefe Centre, but a second, earlier show has been scheduled. Of central interest in the English trio's performance will be the role of 30 members of the Toronto Symphony Orchestra who will appear with them.

Elephant's Memory the 5 man band that John Lennon adopted a year and a half ago as his Plastic Ono Band, is appearing at the El Mocambo, tonight and tomorrow. The band has much improved over their disastrous debut on Lennon's "Sometime in New York City" album. They have a chunky guitar-saxophone dominated sound that propels them through original

material and good old fashioned rock. A dance floor and \$2 cover charge are also featured.

Fiddler's Green is the site for an evening of folk music from the British Isles tonight, with **Enoch Kent**, **Owen McBride** and **Ian Robb**. The music shifts back to the North American scene on Tuesday evening ((8 pm) when **Michael Cooney** makes one of his frequent Toronto appearances. The club is located behind the Y on Eglinton east of Young, and admission is \$1.

Music comes to Meat & Potatoes Restaurant on Saturday and Sunday night, from 9 to 12 pm. **Don Di Novo**, Lighthouse electric viola player and pianist **Haraldur Edgarsson** are featured. No cover.

Christopher Kearney and his band **Pemmican** are giving a concert and **The Meeting Place** in Scarborough College at 8:30 pm tonight. Admission is \$2.

art

At the Art Gallery of Ontario, Sunday is the last day to see **Appel's** work, and today is the last day of the Gallery Shop Book Sale. On March 1 four more Underground Classics will be shown: **Stan Brakhage's Mothlight**, **Ed Emshwiller's Scrambles** his **Totems** and **Kenneth Anger's Scorpio Rising**. From March 3 to 18 a representation of the Florentine, Venetian, Flemish, Dutch and French traditions will be featured in the display of from the permanent collection, alone with a selection of 19th and 20th century works from the Barbizon school.

At the Royal Ontario Museum until Sunday is the display of work executed by members of the **Canadian Academy of Medical Illustrators**. "The work covers various media from drawing to sculpture to motion pictures, and a range of subjects from anatomical and surgical work to abstract psychiatric problems."

Until March 5 the Faculty of Architecture offers an **Alumni exhibit** of drawings, paintings and sculpture.

John Greer is at the Isaacs Gallery. The Baldwin Gallery near McCaul features an exhibit of **black women's photography** March 2 to 26.

movies

Esquire turns its cynical presses this month (March) on the latest American Dreams as reflected and created by the movie studios. The magazine asked a dozen moguls what movies they are producing next and why. It's all in **Esquire-ese** which I'm defensive about liking, but it's fun to know what they think we think.

Among this week's movies: Friday through Sunday at the Revue it's **Before the Revolution** by Bernardo Bertolucci, better known for his skin flicks. Haven't seen it, but hear that it's good. 8:30 pm, \$1:50.

Friday and Saturday night at 11 the Revue is showing **Jack Nicholson's Drive, He said**, also for \$1.50. Its about college basketball, radicalism and affairs. It doesn't hang together too well, but really shines in its parts. Actually I thought it was terrific but, be forewarned, most everybody else panned it.

Saturday, Vic Flicks is running a suspense double-bill of **Fritz Lang's Ministry of Fear** and **Hitchcock's Shadow of a Doubt**. 7:45 pm, Vic's New Academic Bldg., \$1.

Monday and Tuesday at the Revue, **Truffaut's Bride Wore Black** and **Mississippi Mermaid**. 7 pm, \$1:50 for the double-bill.

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