



**Meibodo**

# Women's courses: tough problems, far-reaching aims

One of the most recent, and most interesting, appearances on university campuses, are 'women's courses'. They are also difficult to analyze, perhaps impossible to evaluate definitively at this point.

The kind of course offered varies from department to department, from university to high school, and from the educational institutions to the community.

However, it is fruitful to look at some of the general issues which have arisen in trying to plan and operate general introductory courses on women within the university setting. Some of these issues may arise as well in one form or another in discussing consciousness and education, in settings other than the university.

The impact of the women's liberation movement on our society is being manifested in many different ways. There has been a mushrooming of courses on women across the country, and at the same time there is a growing interest in women's writing, art, films, non-sexist children's literature, and increased active political participation at most government levels.

Women: Oppression and Liberation, one of the women's courses offered by the University of Toronto in the Interdisciplinary Studies Department, is an introductory course in which an attempt is made to identify the position of the individual woman, and women as a group, within the social and economic framework.

Three years ago when the course was in its early stages of planning, there were no women's courses offered at the University of Toronto and there was very little available Canadian material. At that time, there were about half a dozen female faculty members at U of T who appeared to be interested in such courses but it is difficult to say then, and even now, how many of them could afford to put their careers on the line for a women's course.

This is perhaps more crucial in 1973 than in 1969 because economic scarcity has forced academics to entrench themselves wherever they are, and very little money is being spent on educational innovation.

When the Interdisciplinary Studies course on women was approved in the spring of 1971, it passed with very little difficulty. By setting up a program such as Interdisciplinary Studies, the Faculty of Arts and Science, besides allowing for some experimentation and innovation, siphoned off many of the dissatisfied elements — teachers and students.

In presenting an introductory course on women, one has to take into consideration where women's "heads are at", and work from there. It becomes necessary to decide if the study of women should proceed in an "objective" manner or whether it should relate in the first instance to the person engaging in the study.

The final goal of women's studies is realized at the point where study of women, the female point of view, perspective and contributions are fully integrated into any existing program.

The intermediate step assumes a combination of general introductory and highly specialized study areas. The primary step thus calls for initially developing broad analytic tools so that in the future those tools can be applied to specialized work.

Recognizing the personality traits present in the typical female role — passivity, dependence, insecurity etc., it is crucial that women teachers not set themselves up in the style of males (academics) and proceed to lecture women on why they should change.

This is related not just to the male-female dichotomy, but to the traditional authority pattern of teacher transferring his knowledge to the student. It is fair to describe the teacher as "his" in this case: less than 10 per cent of academics at the University of Toronto are female, and academic survival requires that female academics conform to those standards established by the men before them.

It is easy and simplistic to accuse the teachers of a general introductory course on women of being anti-intellectual. But initially the study of women by women must necessarily take the psychological state of women into consideration, if it is to relate to them in a way that is meaningful to them.

It is dangerous if you are at all interested in social change, to use the established methodology of the social sciences when engaging in the study of women. For example,

is it possible for a quantification-oriented method to take a psychological set of characteristics into consideration?

The point is illustrated to some extent by the inaccuracies and misinterpretation of female sexuality by male "experts". Similar errors in developing analyses of the history of the family occur in studies by male historians. By and large, the formalized bodies of academic knowledge do not include women in a real sense, mostly because this knowledge has been developed by men.

Thus there exists a situation in which it is crucial for female academics and intellectuals to validate the claims of those feminists engaging in the preliminary work of teaching women about themselves.

It is at this point that strategy becomes important. Should one try to subvert the system from within, i.e. be ladies, or should one try to develop alternatives, i.e. be radicals. Those two choices have traditionally been pitted against each other. However, it is not clear that they are mutually exclusive. But in making a choice, many questions are raised:

Whose standards am I using? If I want to engage in developing feminist analysis in a certain area, to what extent will I be compromised by the established guild (master-student)? If I am a female student will there be an academic in the department — male or female — to assist me, let alone one who thinks that women have contributed any serious intellectual work that needs to be studied?

If you are in a department in which there are one hundred male professors and two female professors will the prevailing attitude mitigate against students even beginning to question the allowed "correct" interpretations?

But these are problems which exist not only in the study of women, but in any critical approach to learning. For example, are there any courses on fascism in the Political Economy department? Why does the Faculty of Management Studies train people to run businesses instead of helping them to investigate alternative methods of economic organization?

It is clear that existing structures cannot be ignored, but depending on the specific case, most structures are next to impossible to work with and at best are accommodating to a certain point.

Advanced specialised courses on women need a basis from which to operate, but whether those courses are given from a straight university department or a Women's Studies department is not crucial. However, practically speaking, it may be necessary to actively set up a separate program with affiliates to catalyse production in this field.

Given a general criticism of authoritarian methods of teaching, it is necessary to assume that students are responsible and should be encouraged to participate in an active manner.

The initial study of women involves a variety of approaches. Sociological, psychological, economic, political and historical questions must be considered, and this can be done within a framework of themes such as those used in 71-72 in the Interdisciplinary Studies course.

The themes covered were images, sexuality, family, work and work force participation, revolution, and other countries, and were covered by employing film, novels, poetry, plays, polemics, lectures, seminars.

In trying to operate an undergraduate university course on women, the variety of experience of people taking the course enters the picture. For example an average day time section is composed of nineteen to twenty-year-old second year university students. An average extension section is more likely to be composed of housewives, teachers, secretaries, parents — people who have had to confront societal images and expectations of themselves.

Younger women on the other hand have had limited contact with employers, with being mothers and wives. By the time they get to university their career expectations are higher than most other women and the reality of business practices have not been exposed to them. But even then, they are making choices about careers which they may be able to combine with marriage, children, and homemaking.

This is an argument which supports a general re-education of the public to consider alternatives to present living arrangements, for society to generally assume and pay for many



of the functions that women perform for nothing, so that young girls do not have to choose between being a person and helping another person be a person.

Given an ambivalent image of themselves, it is necessary for women to be in serious and conscious contact with other women. It is vital for men to meet with men and women with women to discuss roleplaying. At some point during the process of this type of discussion both men and women have to reconvene.

However, it is difficult for this to occur at this point in time because men's discussion groups are not meeting. In the women's courses in Vancouver and Toronto unmixed sections have been necessary.

Many men have responded in a manner which indicates that women's liberation is a thing that they want to study; that has aroused their curiosity; that it is incorrect for women to meet without them; and that it is not necessary or valid for men to talk about themselves.

The full time university program provides a very comfortable setting to study anything, its primary limitation being who gets there. The people who can take advantage of these programs are limited by their financial situations, and arrangements should be made to provide some forum for general community participation. Of course this is a sop to the public and will continue to be so long as the university operates as a class institution.

The public lecture series run by the Vancouver and Toronto women's courses drew ap-

proximately four to five hundred to the weekly sessions.

The huge attendance at these sessions indicates at least two things. First, that people are interested and want to talk about the position of women in our society, and secondly, that the general community will participate in an educational program which costs them nothing other than what they already pay for through taxation.

In discussing the philosophy and framework which exist and operate in such a manner that men and women are forced to relate in terms of structures rooted ultimately in economics, rather than as people, the following are some of the specific areas that must be considered:

- The relationship between production and reproduction,

- The necessity for the nuclear family structure and the dependence of the state on the existence for this type of organization of people.

- The implications of laws governing divorce, desertion, custody, marriage, incest, rape, prostitution.

- The fact that society does not provide directly for the maintenance and rearing of children other than by natural parents.

- In whose interests are the decisions about efficiency, poverty, unemployment and profit made and who makes them?

- Is it necessary for people to work eight hour workdays, given our technological capacity? The study of women, then, is not a study in and unto itself. It is a study which questions the basic values of our society.

Ceta Ramkhalawansingh



# Dead-end dangers: a long way to go for women's lib

Adapted from *The Chevron*

The effects of the off-shoots and outgrowths of the Women's Liberation Movement of the late sixties can be felt at almost every cultural and economic level of North American society. Yet, many women — those who have watched from the sidelines as well as those who shared in and struggled with the birth pangs of the new feminism — regard the current state of the movement with mixed feelings.

Perhaps the greatest of these sometimes contradictory mixed blessings is to be found in the successful popularization of the movement over the last few years. Some of the positive aspects of this popularization evolved in part from the progressive tendencies of youth, student, black and assorted other radical

Today in North America, the women's movement is more diffuse and diverse — and less cohesive — than it has ever been. The volumes of printed material, radio and TV time devoted to women recently have made many of the demands and positions of the women's movement (superficially at least) household catchwords from one end of the continent to the other. Women from all races, religions, age-groups, educational backgrounds and social classes have become involved in one form or another.

From the Radicalesbians to the Voice of Women, from consciousness-raising groups to the women's caucuses of left movements, from the Women Teachers' Federation to women's collectives organizing around specific issues or

The conference's chief organizer, Susan Geason, OFS secretary, commented at the final plenary that, "It was not my idea to get a horde of the converted together to reinforce each other positively. It was time we tried to work in some people who didn't know." Certainly not a bad idea, yet for Geason, the conference became "fouled up in technicalities and politics. . . Next time, let's have an educational experience that doesn't turn into politics."

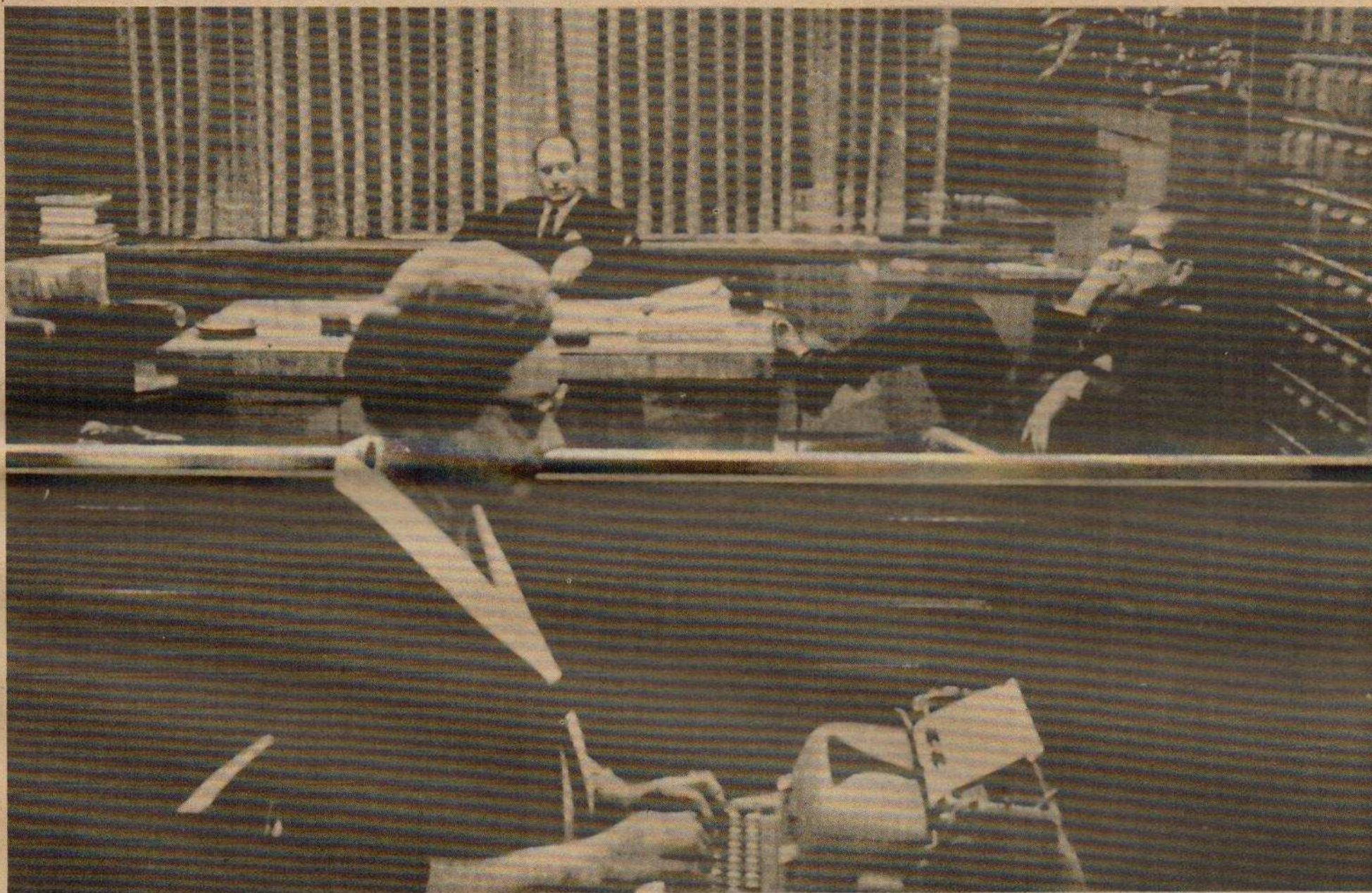
It is perhaps understandable that in drawing up the agenda for the meeting, she should wish to avoid the factional ideological arguments between established left parties or 'vanguard' groups. It is too often an argument in which only the initiated and articulate can participate and one which perpetuates the splits in the

the speakers. Discussion seemed unable to develop beyond the narrow parameters set by the few women at the front of the room, or in the odd case, by the most vocal of the 'audience'.

Although the word 'class' and even 'socialist' were far from unmentioned, the thrust of the sessions was primarily directed toward getting women a greater slice of the professional and academic pie. The majority of the resolutions which were approved were directives to government agencies regarding university accessibility, hiring, scholarships, student loans and day care facilities.

There was no examination of the role and development of the women's liberation movement — its past, its present, or its future. There was little discussion of the roots of the oppression of women — or the means of eliminating those root causes and building a truly egalitarian alternative.

Instead, there was a necessarily superficial and limited look at the symptoms of a sick society primarily as they affect middle class women — coupled with an attempt to find the appropriate band-aid that would mask the symptoms, and keep the increasingly conscious pain of women within the range of the tolerable.



movements of the last decade. Working within and alongside them, many women developed for the first time, the theoretical and conceptual tools — and, to some extent, the confidence — with which to understand their own position in society.

And, of course, the real revolutionary potential in the rising consciousness of women of their cultural and economic oppression — and its role in the social and economic organization of capitalism — provided the greatest positive impetus to the movement as a whole.

On the other hand, were the less progressive roles played in the popularization of the movement by the male-dominated bourgeois media, which selectively and paternalistically played up the least offensive (to them) aspects of 'women's lib' and laughed at the others. The male liberalism which evolved particularly within young radical movements (and had its parallel in the white liberalism which uncritically elevated black militancy to the position of revolutionary vanguard) deprived activist women of the only possible external source of constructive criticism.

But perhaps the most inhibitive input into the fledgling radical movement was that of professional and academic middle class women who adapted the principles of the movement to their own respectability; and saw in it the chance to gain equal privileges with the men in their own already privileged economic class.

programs — women, and women's groups, are demanding (and sometimes, taking) more and more freedom from their traditional roles in the home and work force.

The more consciously political decay the type of consciousness which seeks, through legislation and 'proper channels' to merely cut women in on the power of control in a society that remains based on capitalist exploitation and oppression of one class of people by another.

Yet even that type of action has its progressive effects, (primarily as educational value for women isolated from movement action per se), however limited those effects may be in the long run.

But as long as the ideology of the Women's Movement remains ill-defined, there will be no more coherent and effective formulation of strategy and tactics for the years of struggle ahead. The rift among the theory-generators of the women's movement over the primacy of the feminist struggle versus the primacy of the struggle for socialism must also be resolved.

But for the present, the diffusion and diversity of the women's movement remains one of its primary characteristics: Last month, the Ontario Federation of Students and the Victoria College students' society at U of T sponsored an Ontario Conference on Women. It was an interesting study in the types of thought of the women who link themselves, however peripherally, to the women's struggle.

movement without even providing a vehicle for raising the consciousness of the interested women on the sidelines. But the women's movement is nothing if it is not political, and the recognition of this basic fact is essential to the formulation of effective action.

Over 200 women from as far away as Ottawa registered for the sessions on women in the arts, athletics, politics, and health education; and on day care, women's studies, and academic discrimination.

A quick survey of the crowd around the registration tables indicated a predominance of well-dressed professional looking women in their twenties and thirties. The many carefully coiffed heads and equally carefully made-up faces are common at liberal-issues women's conferences in cosmopolitan areas across the continent. Similarly unsurprising was the number of grey heads, the young students and the not-quite-freak women. The old 'heavies' were conspicuous only by their absence, and the teachers and secretaries and professionals and professors were much in evidence. If there were representatives of lower-income women from working class homes, they were remarkably quiet.

The effectiveness of the seminar-format teaching/learning experience was limited by overcrowded classrooms, speakers' lists which generally prohibited dialogue and kept the topic of conversation changing as frequently as did

Such measures may be necessary to provide the breathing space for further growth and development of women's consciousness. But at the same time, it must not be forgotten as it seemed to be at the conference on Ontario Women, that a band-aid measure may screen an offensive sore from view but cannot correct the systemic disorder that caused it.

There was a time when I could leave a women's conference with a feeling of intellectual and emotional excitement — a feeling of sisterhood. Not this conference. Perhaps it was because the one-time activist leadership has become a less visible minority. Or perhaps it was because so many of the conference-goers visually epitomized the current societal stereotype of women so that the element of trust was lacking.

It is clear that the access of respectability to the women's movement has allowed it to reach women not attracted by its exuberant, frenetic beginnings. But it is also clear that if the women's movement is to effectively fight for the elimination of all that is repressive, limiting and inhuman in the present role of women; the movement must not be held back by women who would retain the privileges of middle class position. Only in the elimination of class stratification in society itself lies the possibility for full development of the potential of all people.

Liz Willick

# The VARSITY

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The Board represents the various estates in the university community and is responsible for the editorial integrity and the financial and business management of The Varsity.

Written applications should be addressed to Jack Gray, Chairman, Varsity Board of Directors, 91 St. George St., Toronto 5. Applicants will be interviewed and a selection made at the Board's annual meeting on March 21.

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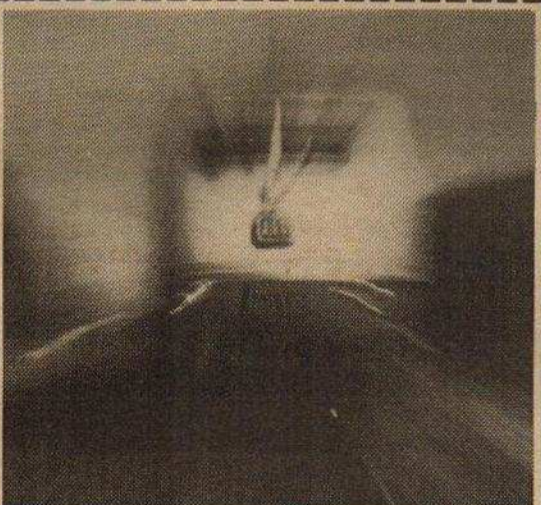
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## Stunning lights, visuals enhance the appeal of Toronto Dance troupe

There is little enough modern dance available to local audiences and happily what the Toronto Dance Theatre has to offer is satisfying. The three artistic directors, Peter Randazzo, Patricia Beatty and David Earle, display a solid training in the finest tradition of their craft, and they have managed to train or attract a surprisingly large number of talented dancers. Finally, their original works are all uniformly pleasing to the eye and imaginative.

The first on Wednesday's program was *Excerpts from the Baroque Suite*, choreographed by David Earle and perhaps the strongest piece of the whole evening. Corelli's music, the symmetrical measured movements of the dancers and the formal patterning of the dance group all served to create a mood of clarity and measure. The theme of the duet, danced beautifully by Amelia Itcush and Barry Smith, was elaborated and transformed by the group of dancers in the 'Lament' sequence.

*The Last Act* danced and choreographed by Peter Randazzo, was a radically different type of offering. Using comparatively elaborate props, Randazzo created a total character, a moving situation that seemed the fitting last act of any number of great dramas the viewer could conjure up. As a dancer, Randazzo had no difficulty in creating through that short piece the tragedy and madness of defeat for a proud and fearsome king. It was a really fine example of dance theatre...

*Rhapsody in the Late Afternoon* provided an opportunity for the development of more subtle psychological themes and situations. Choreographed and danced in part by Patricia Beatty, this work centers around the rather humorous enactment of relations between two aspects of one woman and the same man. The lighting and props served to

maintain the mood of earnest levity.

*Starscape* enabled the audience to escape into a space-like fantasy of shimmering blue light and Syrinx music. The choreography by Peter Randazzo was halting and tense as the space man, danced by David Earle, moved tenuously constrained by four silver life-support cables in the unearthly atmosphere.

Finally, last on the program and newest in the repertoire was *Figure in the Pit*, based on an idea from an Edgar Allan Poe short story. The visual effect was stunning. Lighting created the feeling that the dancers were moving within either physical or psychological depths. The group of female dancers, draped in shimmering silver costumes, moved with the inevitability and purpose of tormenting visions while the subject of their torment lay at their feet.

Each piece thus appeared unique and complete. Although individual criticisms can be made about this or that aspect of the particular works, there is a larger overall failing that must be pointed out. Perhaps the fact that five short pieces were presented is the root of the matter. The company and choreographers were never given an opportunity to develop the intricacies and wealth of material inherent in any one of the concepts utilized. No theme was thoroughly exploited and allowed to seek its natural end. The audience was not given the opportunity to become involved in any one setting before it was replaced by a new one.

Perhaps because of a desire to avoid melodrama, there was a lack of passion in the total program; an inability on the part of the dancers to create for the audience experiences that were more meaningful and memorable than an evening's entertainment.

Mimsey Reasoner

## Students' paintings for sale at Vic exhibit

The Victoria New Academic Building has some interesting things by students in the Fine Arts Department. The first work you see is an oil painting by Mary McLoughlin. It depicts a girl reaching up to a chair, but with a firmly coloured, tricky overlay of her lying or sitting, as if it were an overlay of a previous slide in a film strip. The perspective and body parts are in disarray purposely. I am reminded of the Cubists trying for two or more perspectives when in reality each perception is from a single vantage point, except here the perspectives are temporal. The head of the girl is strangely yet lovingly Botticellian. A very fine piece, and perhaps worth the high asking price. McLoughlin has some other interesting pieces here too, but none on such a large scale, nor worked to such perfection I would say.

Helle Viirlaid has an interesting lithograph entitled "The Idiot" made up of criss-cross matchstick strokes becoming denser towards the centre of the bearded figure with Svengali eyes.

Mark Filipiuch's self-portrait is a self-flattering, straightforward piece, except that only three-quarters of his head is shown off to the right, with an off-white tracing of his glasses dominating the white left foreground: a cute trick.

Angelo Rao's collagraphs and etchings are well-crafted and one reminds me of microscope slides of tissue or perhaps particularly well-detailed oak bark. The raised burnt-brown contours are especially eye-appealing.

Diane Wait has some decorative flowing woodcuts, Bob Hare some suggestive and complexly shaded portraits and Chris Ralph has just one painting: "Colour Progression", with three jagged fields of colour vertical across the canvas. Altogether, a fine show.

Ian Scott

# Euripides' Electra splendid



Monique Mercure as Electra, and Richard Monette as Orestes in Euripides' Electra.

For its fourth production of the season, the Toronto Arts Foundation Theatre Company at the St. Lawrence Centre brings us Euripides' timeless classic *Electra*. They play is a challenge for audience and artists alike, for it demands a thorough comprehension of Greek drama. To complicate matters further, this play might well be considered representative of theatre in transition, for Euripides was not the traditionalist that his two famous predecessors, Aeschylus and Sophocles, were.

It was Euripides who began the long journey away from theatre as a primarily religious ritual, remain apparent in the script of *Electra*. Unlike the earlier Greek tragedians, Euripides uses ritual as a frame upon which to hang his drama. It is the vehicle for the human drama that unfolds, and Euripides' characters are intensely human figures whose motivations come less from divine will than from their own earthly emotions. The formality of the dramatic ritual with its economy of language and its extreme issues of matricide and exorcism through blood sacrifice remain, but the characters move through a world that in today's language might best be described as Freudian. Even today, the psychological realism without the accompanying ritual would be totally lacking in the all important final release through catharsis, that legacy from the Greek theatre that still satisfies one of modern theatre-goers' strongest needs.

The drama deals with Electra's all-consuming jealousy of her mother's sexuality, which can find release only through Electra's matricidal scheme to avenge her father's murder. A challenging role for any actress, and one which is admirably handled by Monique Mercure, a veteran of Montreal's finest French-language theatres, and an actress whose name will undoubtedly soon become familiar to English audiences here.

Mercure's Electra is both high priestess of revenge and a deeply tormented human being. She moves gracefully from brief domestic quarrels with her peasant husband to highly charged scenes of frantic supplication to the gods. She is at once virgin

princess and sexually frustrated woman, bereaved daughter and mastermind of multiple murder. It is Mercure's strong performance which pulls the production together; her fluid movement and fine vocal range make her powerful interpretation a chillingly cathartic tour de force.

Richard Monette effectively portrays Orestes, the brother whom Electra uses so cruelly in her passionate plot for revenge. Hardly deaf to the murmurings of his conscience, Orestes can find no consolation through retribution. Monette's low-key performance is appropriately touching; he elicits sympathy from the audience for the one truly tragic figure of the drama.

In the role of the doomed queen, Jennifer Phipps is less successful. Her cardboard-character portrayal of Clytemnestra provides us with a bloodless villain who is all too easy for us to hate. It remains possible for us to condone Electra's bloody revenge for her father's murder; Clytemnestra's protest against the sacrifice of her daughter Iphigenia by her own husband remains unconvincing from the lips of one so totally devoid of maternal feeling. It is a regrettable choice of interpretation, for how much more neurotic Electra would appear, and how much more tragic her brother, if only their victim were a little more human in nature.

Director Kurt Reis has effectively used his chorus of Argive women to hold together this fast-moving and often frenetic drama. Using traditional chanting and dancing, the chorus provides an aesthetically pleasing backdrop against which the action of the drama unfolds. The chorus, as tradition demands, is not merely a crowd of extras, but a symbolic voice that functions as a mirror for Electra's mental conflicts.

Murray Lauffer's highly effective and functional set is reminiscent of the ancient amphitheatres which housed the first productions of these early plays. In front of Electra's primitive cave-like dwelling flickers the eternal flame at the sacrificial altar; a reminder of the ritualistic beginning of this, and indeed all, drama.

Diane Marie Brown

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# U of T's changing attitude dissent becomes more assertive

By PAUL McGRATH

The 1940's, although an unquiet time in all other parts of the world, were fairly peaceful on the U of T campus. It's probably true that most students at the university were just thankful they weren't fighting, and remained silent about other things. The focus of student and newspaper attention was on the war in Europe and its effects. Some of the biggest problems of the university in the late forties were in accomodating several thousand veteran soldiers returning to school. They were an aggressive group who caused many grey hairs for the administration with their demands for proper treatment.

There appeared little need or opportunity for dissent, and some of the conflicts that arose were of another nature. In 1952, president Sidney Smith was forced to seize all copies of a Varsity gag issue that had reprinted one of his recent addresses on remedial English, substituting "sex" for "English" at every mention. Pirate issues of the paper were selling for one dollar a copy by evening.

The increasing ugliness of the Cold War had its effects on the students and in the early fifties the campus was beginning to recognize the threat to free discussion posed by the backlash against Communism.

The Varsity devoted three issues in 1953 to a discussion of civil liberties. It elicited little student response. The students, however, mysteriously arose the next week — after the paper decided to drop the sports page. One athletic

editorial in 1953 and 1954. SAC moved in February, 1954 to elect their own choice as the next-year's editor of The Varsity over the staff's candidate, forcing the staffers out on strike for one issue. SAC president John Stalker said, "Members of the staff of a paper will, I believe, work for any editor whose policies are sound and whose primary objective is to produce a paper worthy of the institution which it represents." The Varsity still had a long way to go, as SAC won that one easily and the next editor of Varsity shuffled along quite accomodatingly.

Nathan Phillips came to Hart House in 1955 and was embarrassed by a picture of a nude couple. He called it "objectionable", and it was removed from the wall for a short time. The Varsity the next day thanked the mayor "for proving beyond a reasonable shadow of doubt that four-star, triple-plate, gold-spangled, 19th century pompous bigotry is still firmly entrenched in Ontario". There was no rebuke from SAC for that specific remark; most on campus were upset over the intrusion of a civic official into university morals.

The Canadian University Press 1956 conference presented The Varsity with the unenviable position of 17th on their list of comparatively free student newspapers, noting that more student editors had been fired from it than from any other publication. Things were bleaker for the ones lower on the list. Many Canadian university papers were still submitting to teaching staff censorship on every article.

campus sororities, presumably so they could study the institutions, decide which campus fraternities and sororities to join. U of T's early civil rights movements and that of The Varsity ran numerous stories on campus housing.

The early disarmament movement on campus in 1959, especially when French students gathered in front of the French Consulate in protest of the escalation of arms stockpiling.

French-language student publications were also active. In 1960, a year as firings took place at both Laval and the University of Montreal, editors of the Laval paper were fired on good light and the University of Montreal Catholic Church decapitating students. This is one of the prime fights of Quebec, the last vestige of staunch Catholic culture in irons for so long.

The military blockade of Cuba by the United States in 1960, a year of protest — both for and against the Cuban Consulate. No arrests resulted. Demonstrations not really gained a capacity for violence, they attracted were smaller than today's at the Ontario Legislature buildings.

Even though disarmament and the U of T often, a poll taken in The Varsity that year showed T students favoured Canada acquiring nuclear weapons "relieved" that the United States had.

In 1963, students were upset by the RCMP practising surveillance on the University of Saskatchewan student committee. They were approached by agents to report on campus shortly thereafter and not another war might of course mean that they were.

An interesting clash occurred in 1964 between the SAC and the Board of Governors, after the Board drew up a resolution on SAC's responsibilities. SAC hired a lawyer to fight their chances saying that "the Student Council is subservient to the Board of Governors at its whims..." Claude Bissell resolved the issue by announcing that the bylaw would not be enforced. SAC came away with a bit of a stronger position.

The 1965-1966 school year saw the Vietnam War. The voices were especially loud over the destruction of North Vietnam by systematic bombing. Students went to Washington and Canada to protest governments. Varsity editorials were critical of the war effort.

Students also appeared at Queen's University in protest of accessibility to post-secondary education for the handicapped (familiar.)

Somehow that year, an editor of The Varsity even the limited boundaries of taste that a lascivious article that shall remain in the files of the University of Montreal Quartier Latin, their French-language publication, satisfied with the paper's radicalism.

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That year, the "psychedelic revolution" on the campus, when LSD as if it had just become an interesting topic for most students. Peppermint anything, invited Allen Ginsberg to the campus. Unfortunately, Leary was detained at the border to California. University College students were arrested and demanded the resignation of the president.

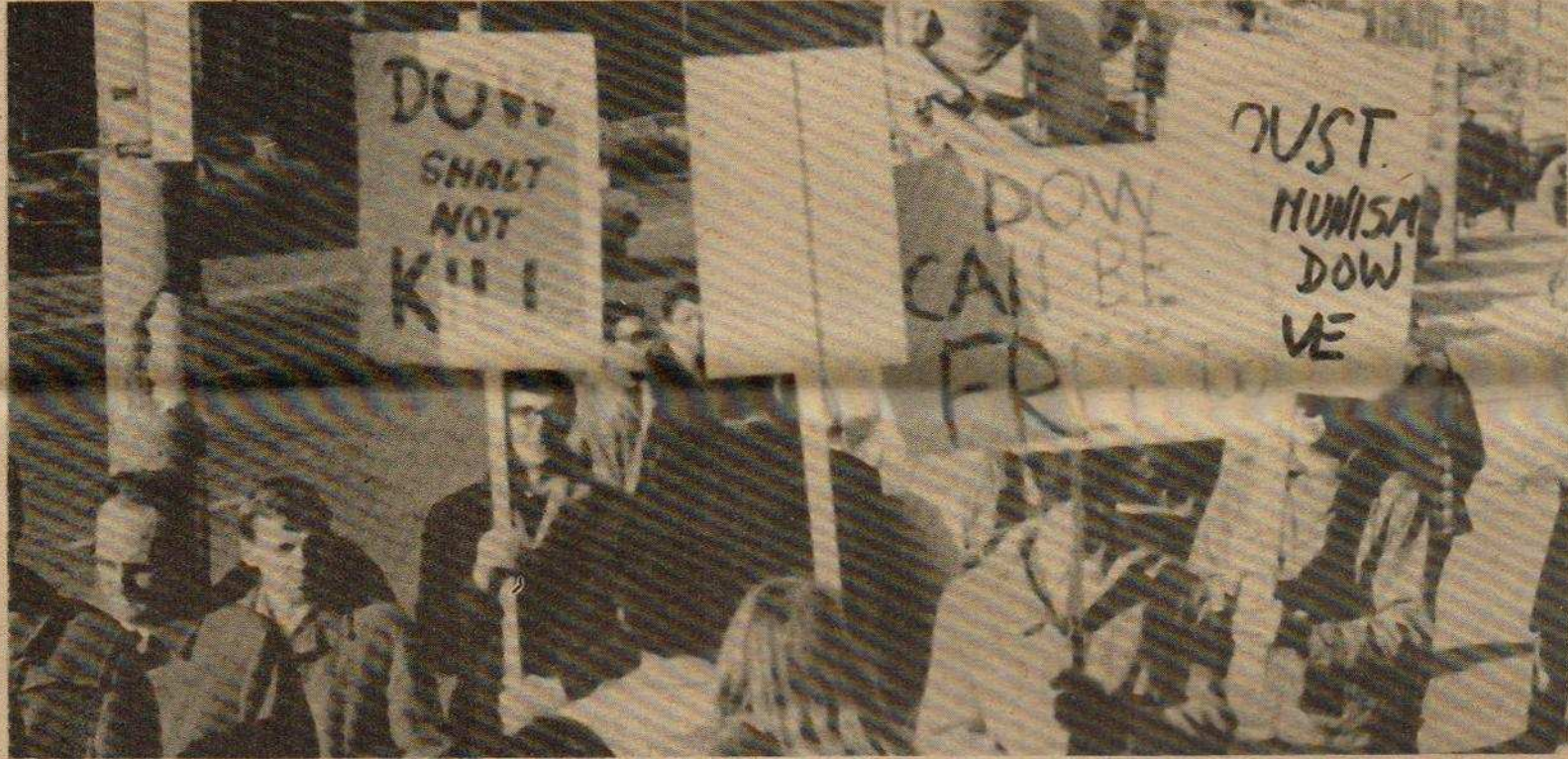
And, the Fugs were turned away from the campus for their peculiar appearance.

Universal accessibility to higher education was a major issue. SAC president Tom Faulkner led a demonstration to protest the inequity of the Ontario Student Assistance Program.

Staff members became vocal that year. The prime minister Lester Pearson protested the infrequent forays of staff members to the public level.

Such participation was to increase in the years ahead. Leadership in the sit-in against the National Placement Centre. The sit-in, aimed at the placement centre, interviews with company representatives and Skulemen throwing snowballs which led to carry their protest onto sacred St. George's Building. Dow was invited back to the campus by the students.

During his second year in office, SAC president Tom Faulkner, for his support of this demonstration, was criticized by a student who complained that SAC no longer represented the student body. A student, Bill Charlton, had something to say about this year has chosen to speak on campus.



Recent history of U of T student activism dates back to 1968 protest against presence of recruiters for napalm-manufacturing Dow Chemical on campus.

student shouted agitatedly at a SAC meeting, "A couple of days ago The Varsity discussed civil liberties and now they're telling us what to do." The sports page returned shortly thereafter.

Not too much later, the Civil Liberties Club (in sheep's clothing) had a motion put before them to ban a certain number of Communists from their group. Club president Murray Chusid (a name you might know), stated: "We should make it clear that our purpose is to construct and not to subvert." The motion was defeated.

The February 20 Hart House debate probably best described the state of student opinion at the time. The resolution passed read "We fear militant Stalinism, but in destroying it we may destroy our right to criticism."

Things became more active in the following school year, when some Vic students burned in effigy Senator Joseph McCarthy (America's most beloved bigot at the time). They were reprimanded severely in three U.S. papers, one of them asking for a look into Canada. In fact, the next concerned editorial came from The Varsity over the visit to Canada of Senators McCarran and Jenner, both aides in the McCarthy battle and the former responsible for the McCarran Act (an immigration law with great potential for political manipulation).

A model of it was already considered by the Canadian Parliament, the infamous Bill 93 of Varsity editorials that year. They were indignant, especially about the visit. "Perhaps our own Immigration Department could do something more about detaining carriers of the big smear from getting their claws into Canada," said one editorial.

The most surprising incident that year came with the detention of two U of T students at a Florida border under the provisos of the McCarran Act. On their way back from Christmas break, they were told by the guards that they were "Communist sympathizers" and that their names were in a "Communist black book". To the rescue came then-MP Roland Michener and they were freed with an apology from the Americans, with no explanations of the odd behaviour of their border guards.

The Varsity, as evidenced in their continual conflict with governing bodies above them, has always had trouble meeting the standards imposed upon it by the authorities it represented. The history of the paper has been a slow but constant struggle not only for free speech, but for autonomy from the SAC, to whom it was usually answerable. SAC could not help but try to interfere in the policies of the paper it was funding, and The Varsity could not help but see this as a detrimental form of patronage.

Although the official break did not come until more recent times, the campaign to slowly remove the paper from SAC influence was obvious in

Russia's military intervention in Hungary in 1956 received a large amount of attention from U of T students. There were demonstrations of support for the students of Budapest and the students asked the university to receive, tuition-free, refugees from Hungary. On January 7, 1957, 128 students arrived here ready to take up studies, and they were warmly received by a sympathetic population.

SAC and The Varsity clashed briefly in February 1958 when a report of the Publications Commission of SAC suggested, as a better guide to future policy, a contract signed between SAC and the editor, with the goals and ideas of the paper firmly outlined.

"By answering these questions the applicant will be subject to a certain type of censorship before he begins," said one SAC representative.

Little more was heard until a headline later that month declared that editor Mike Cassidy had been fired, with Cassidy demanding that The Varsity be autonomous and complaining that the paper was being "muzzled." The matter was resolved the next day when the campus learned that it had been taken in by another Varsity gag issue, an annual event that usually caught people by surprise. This one had a slight twist to it. After The Varsity staff had sent a normal issue to the printers, a group of SAC people had gone to the printers and rewrote the front page and the editorial.

Although a quiet year at the U of T campus, 1958-59 was an unquiet year for other campuses.

A new movement was rising in Quebec and many student newspapers were running into trouble over editorial policy, especially the French-language newspapers in bilingual colleges. La Rotonde, the Francophone paper at the University of Ottawa, clashed with their student council and continued to do so at least twice a year into the sixties. Many editors later, the paper was still confirmed in separatist editorial policy, despite frequent intervention by the student council. Editors at Acadia University and the University of British Columbia also were fired that year.

Remarking on the relative peace at the university that year, a late Varsity editorial read: "It no longer seems the worst of times for Canadian universities. Those great, dark forces of authority which haunt the minds of children and journalists, seem to be more aware of the problems facing students than we could hope possible."

They must have been asleep that year.

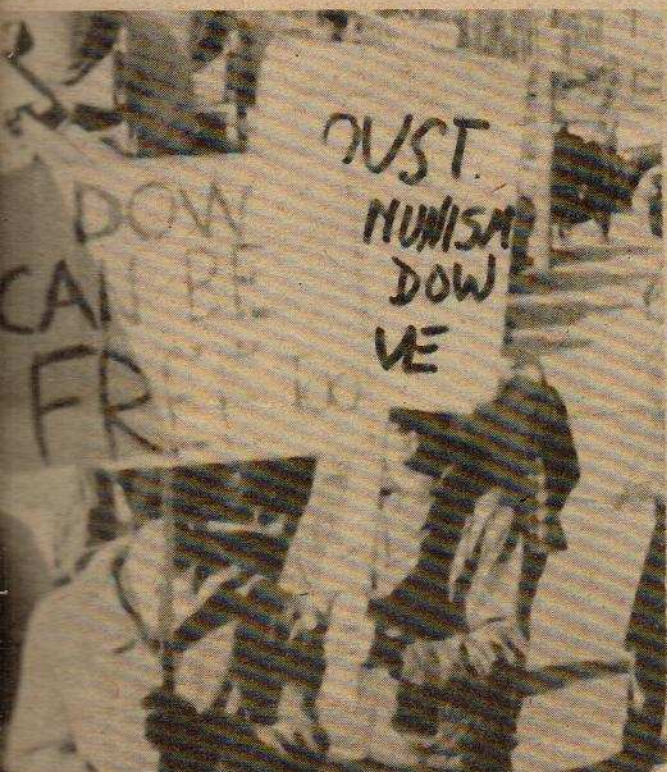
The year 1959-1960 brought the topic of racism on the campus to the forefront of attention. It was first mentioned early in the year when a black girl complained that she had been asked not to seek membership in one of the

# Changing attitudes: comes more assertive

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campus sororities, presumably so they wouldn't have to turn her down. SAC, after studying the institutions, decided to break any official ties with either campus fraternities and sororities. U of T students were looking south to the early civil rights movements and that issue was the most discussed all year. The Varsity ran numerous stories on racism, especially in university student housing.

The early disarmament movement was vocal and constantly seen on campus in 1959, especially when France set off its first test explosion. Students gathered in front of the French Consulate and the City Hall to protest escalation of arms stockpiling.

French-language student publications came under attack further the next year as firings took place at both Laval and the University of Montreal. The editors of the Laval paper were fired over an article presenting prostitutes in a good light and the University of Montreal staffers over a depiction of the Catholic Church decapitating students, a slap at provincial education policy. This is one of the prime fights of Quebec's early sixties generation, to throw off the last vestige of staunch Catholicism that had kept the French-Canadian culture in irons for so long.

The military blockade of Cuba by John Kennedy in 1962 brought a flurry of protest — both for and against Kennedy — in front of the United States Consulate. No arrests resulted. Demonstrations were still an oddity and had not really gained a capacity for violence at that point. Certainly, the numbers they attracted were smaller than today (even smaller than that pitiful turnout at the Ontario Legislature buildings three months ago.)

Even though disarmament and "the Bomb" were being discussed more often, a poll taken in The Varsity that year showed that a great majority of U of T students favoured Canada acquiring her own nuclear arsenal, and felt "relieved" that the United States had their stockpile, "just in case."

In 1963, students were upset by two reports from different campuses that the RCMP was practising surveillance of Canadian universities. One University of Saskatoon student complained to his paper that he had been approached by agents to report on campus activities. The issue was dropped shortly thereafter and not another word was heard from the RCMP (which might of course mean that they were getting more efficient at it).

An interesting clash occurred that year between SAC and the Board of Governors, after the Board drew up a bylaw that effectively curbed some of SAC's responsibilities. SAC hired a legal firm that wasn't enthusiastic about their chances saying that "the Students' Administrative Council in a legal sense is subservient to the Board of Governors, and in fact probably subject to its whims..." Claude Bissell resolved the matter after students started to rally, announcing that the bylaw would not be on the agenda of the meeting, and SAC came away with a bit of a stronger foothold in the government of the university.

The 1965-1966 school year saw increased dissidence against the Vietnam War. The voices were especially critical of Lyndon Johnson's escalating destruction of North Vietnam by systematic bombing raids. That year, U of T students went to Washington and Ottawa to relay their feelings to both governments. Varsity editorials were critical of Canada's silent, helping hand in the war effort.

Students also appeared at Queen's Park demanding the right of universal accessibility to post-secondary education and a lowering of fees. (That sounds familiar.)

Somehow that year, an editor of the Toke Oike managed to overstep even the limited boundaries of taste the paper held for itself, and was fired for a lascivious article that shall remain unnamed. (Elsewhere, the engineering faculty of the University of Montreal was responsible for firing the staff of Quartier Latin, their French-language newspaper, saying that they were dissatisfied with the paper's radicalism and Vietnam policy.)

Claude Bissell, somehow with his nose to the ground, started the 1966-1967 school year with a warning to students that "radical romanticism can lead to denial of intelligence, to an emotional anarchy that has been in the past a prelude to political and social darkness". He omitted telling them that promiscuity would weaken their spinal chords.

That year, the "psychedelic revolution" added a new focus on activism on the campus, when LSD as if it had just been discovered, became the most interesting topic for most students. Perception '67, a festival devoted to psychedelic anything, invited Allen Ginsberg, the Fugs and Timothy Leary. Unfortunately, Leary was detained at the border and sent packing quite quickly back to California. University College students, who were hosting the event, were incensed and demanded the resignation of college principal Douglas Le Pan.

And, the Fugs were turned away from three Toronto hotels for their peculiar appearance.

Universal accessibility to higher education remained a popular issue as SAC president Tom Faulkner led a demonstration of 2,400 to Queen's Park to protest the inequity of the Ontario Student Awards Program.

Staff members became vocal that year when 350 signed a letter sent to prime minister Lester Pearson protesting the war in Vietnam. This was one of the infrequent forays of staff members into comment on world affairs on a public level.

Such participation was to increase the next year with staff participation and leadership in the sit-in against napalm-manufacturing Dow Chemical at the Placement Centre. The sit-in, aimed at barring engineering students' way to interviews with company representatives, brought minor scuffles between lefties and Skulemen throwing snowballs when the demonstrators had the effrontery to carry their protest onto sacred Skule territory in front of the Galbraith Building. Dow was invited back to the campus shortly thereafter with hardly a peep from the students.

During his second year in office, SAC president Faulkner came under fire for his support of this demonstration in a petition signed by 800-900 students who complained that SAC no longer represented their interests. His main opponent, Bill Charlton, had something to say about Faulkner's politics: "The SAC this year has chosen to speak on certain issues, including draft-dodgers, Viet-



nam and Dow Chemical, and they have claimed to speak as the voice of the University of Toronto. His right is only a private right, he speaks for himself." Faulkner resigned to run against Charlton in a by-election. The election, although it had a poor turnout, proved that more students felt Faulkner speak for them. Faulkner was returned with an 800-vote majority.

Faulkner that year lent a strong voice to the student fight to see implementation of the newly-released MacPherson Report, a report on curriculum in the Faculty of Arts and Sciences that had called for substantial changes in educational priorities. The university was offering what SAC called "tokenism" and the dissatisfaction built into the next year as the faculty continued to drag their feet on implementing reports they had asked for.

After 87 years of official dependency, the Varsity officially cut its ties with outside influence when SAC accepted a motion that would place a Board of Directors in control of the paper. This certainly would never have been granted by many previous SAC executives, but increased activism on the part of both SAC and the paper had probably brought the two bodies together out of their mutual, distant suspicion of each other than their tradition.

SAC had backed The Varsity earlier that year when the paper was publicly reprimanded by Caput over the reprinting of an article that had started a fight between the McGill Daily editors and their administration. The author was Paul Krassner — resident tasteless wonder at the Realist — said it was the suppressed chapters of William Manchester's book, The Death of a President, in which Lyndon Johnson commits some fairly bizarre acts upon the body of the dead president.

"The Caput wishes to express in strongest possible terms its disapproval of the article," Caput announced. They referred the matter to the Board who backed up The Varsity, saying that the article was necessary to understand the situation at McGill.

The next year's SAC, under Steve Langdon, continued the tradition of his predecessor, making public statements on the Vietnam War. A Vietnam 10 days later finished with 34 arrested after scimmages between the Varsity and U of T's own Edmund Burke Society were broken up by the beloved police horses. Allam Lamport, long a vanguard of City Council intelligentsia, called them "troublemakers, bums, and anarchists".

The move for parity and curriculum restructuring gained a lot of momentum that year. Course unions and staff-student committees were more active, acting on a small scale to implement the MacPherson Report. SAC members were elected to the Committee on University Government, and Claude Bissell took over restructuring the government of the university and the making of the new University of Toronto Act.

Provincial government leaders threatened to take university control into their own hands early in 1969. Bill Davis, looking to Quebec, students at Sir George Williams University had destroyed a computer terminal in March that he would call in city police to deal with any disturbances in Ontario universities.

This attitude was repeated early in the 1969-1970 school year in a report from the Committee of Presidents of the Universities of Ontario. Claude Bissell was an active member. The report recommended that demonstrations be dealt with by "counter-violence" and gave the city police the right to enter the campus "on their own initiative" at any sign of danger "to life or property." The report was extremely vague in its differentiations between "legitimate protest" and "illegitimate disturbances".

At this time, U of T's New Left Caucus was busy and tense. Demonstrations were taking place between freshmen administration and leftists as well as disrupted orientation proceedings in different parts of the campus in a concerted attempt to politicize the freshmen. The administration and students were shocked at these disruptions of what was a normally quiet, sacred time of orientation proceedings, and Bissell announced shortly thereafter "the disruption of any lecture, class, seminar or meeting sponsored by the university or any division of the university is a serious offense!"

The NLC continued, later in the year, to disrupt political science classes and met some opposition from students who at one point forcefully removed them from a classroom.

Greg Kealey and Bob Barkwell, two student members of the Disciplinary Committee instituted as a replacement for Caput until the end of the Campbell Report, resigned when Bissell refused to retract the report he had signed. Students converged for a meeting the next day and demanded that Bissell disassociate himself from CUPUO and release the Campbell Report on discipline as soon as he received it. Bissell appeared at a Convocation Hall student meeting smiling and saying the Campbell Report "was the document on which the university should make its decisions on campus discipline". The Campbell Report, recommending a staff-student committee as an integral part of Caput, was released shortly.

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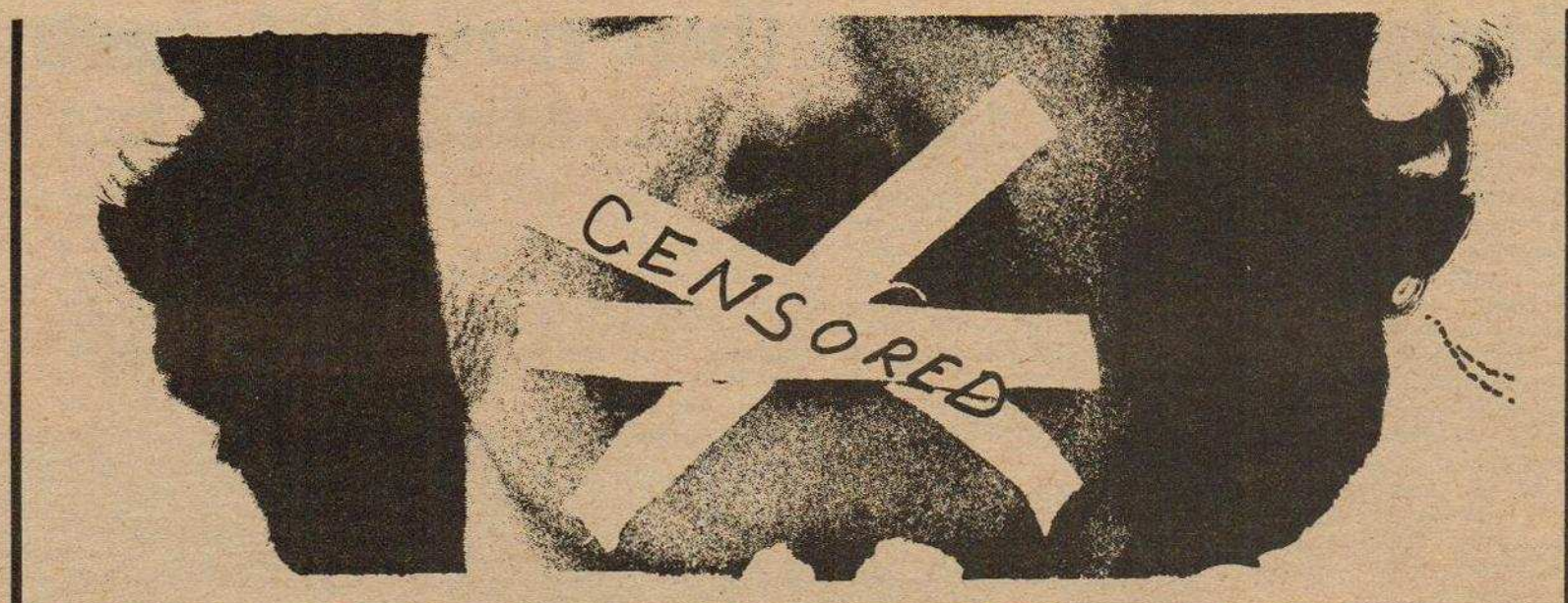
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The Commission on University Government reported back to the president in October, recommending restructuring of the university government to

include student parity, and throwing official backing to a heated issue that most levels of university government could not accept.

The fight for parity — presently lost on most of the campus — became the most popular rallying issue of the year. Arts and Sciences students continually disrupted faculty council meetings, and faculty members promised the first of a long series of committee meetings that dragged down quite quickly. The students watched the administration drag their feet, decided to hold a parity festival at Sid Smith and called for a strike referendum that failed by a slim margin even though some students boycotted classes and occupied the faculty offices. The conservative side of the faculty, marshalled behind Jim Conacher and Bill Nelson, valiantly controlled the situation with vague promises of the ultimate committee. At one point in March, the faculty had to go underground for a meeting, but students managed to force their way past a locked door guarded by campus cops.

The War Measures Act, instituted after the kidnappings by the Front de Libération du Québec brought a moderate amount of response on the campus. Some students and staff were sufficiently disturbed by arrests and military government in Quebec to speak out and attend rallies although more preferred to think that what was happening 300 miles away was not their concern. The Varsity was censored three times at the printers when it attempted to print FLQ manifestos that had already appeared in newspapers across Canada. In March, one of the few demonstrations resulting from Trudeau's Quebec policies ended in hand-to-hand combat with Toronto police. Thirteen were arrested and five police were sent to hospital after demonstrators started to throw sandwiches and vegetables at the mink-coats entering the Royal York Hotel to attend a Trudeau fund-raising dinner.

The women's movement, mobilizing on campus after a few quiet years out of the public limelight, presented a brief to Bissell that year asking for a revision of the inequitable abortion laws in Canada. Yet, it was not until a year later that the university went as far as admitting women as members of Hart House.

SAC started the 1971-1972 school year with a demand that acting president John Sword resign, as a result of Sword's calling in of police that summer to clear out Wachee, the tent city that had occupied university territory.

Arts and Sciences organizers moved quickly in September to work up a slate of students that would run for the student on the faculty council on the condition that they would resign if not granted parity. The plan didn't manage to gain enough strength and students were put on another committee that broke up quite quickly. Faculty strategy, conscious or unconscious, was becoming quite efficient.

The Varsity had a short look at older days again in January of 1972 when a motion came before SAC to abolish The Varsity Board of Directors and once more bring the paper under SAC's wing. Feeling the situation to be a little too touchy, SAC rejected the motion.

The day-care movement was running into increasing difficulty with the administration that year. Having been moved out of their house on Willcocks Avenue, they found the university would not pay the \$2,000 necessary for improvements on their new quarters. Demonstrations with the Day Care Marching Band, entirely composed of under-fours, took place in front of Simcoe Hall. The refusal of the administration to provide adequate day care facilities for over twos led the parents and children to establish the new Devonshire Campus Community Day Care Center (for over twos) in the building they are still occupying.

Two months after John Evans was chosen as new president of the university, students started to mobilize on the issue of access to the new Robarts Library. A Library Council meeting in February was well-attended by students, who listened to the council's "no" on undergraduate and public admission. An all-night stacks party brought a further "no" from the council. The students, after a final "nyet" from the Senate, occupied the Senate Chambers. For the second time in nine months, John Sword called the police on campus, and the appeals are still being heard in court.

Who knows what the outcome of the math sit-in will be? The threat of police intervention doesn't seem likely and the negotiations drag day by day. The outcome will influence much of the activism in the future and can only lead to a more unified fight for the goal of student-staff decision-making on an equal basis.

A look at the history of student dissent on the campus provides a glimpse of many interrelated and unrelated issues. Reaction over the years has run in a peculiar ebb-flow pattern of interest and non-interest. Issues like the Vietnam war, parity and course revision have been some of the very few that have managed to last over a summer. Yet neither the parity nor the library problems have been solved with any degree of satisfaction, shoved away in a committee somewhere along with day care policy.

The administration somehow manages to keep the lid on the pot, smugly knowing they have the last say, and at this time nobody except the math demonstrators seems to want to prove them wrong.



# Stokowski's great (but not that great) career

Leopold Stokowski is famous and he has his golden discs to prove it.

He will always be able to sign his name and have it instantly recognized (and not least because of his glitzy Hollywood days when he acted — dismally — and conducted scores for Walt Disney.) But perhaps no critic who knows his alphabet from a to z, that is from Richard Strauss to Pierre Boulez, would choose Stokowski as one of this century's best conductors. His cumulative achievement, granted, is great, and yet not even at his best are we ever reminded of Bruno Walter, Furtwangler or Toscanini, for these are the greats with whom a conductor of so much renown must be compared.

The career of Stokowski has successfully seen him rule the podiums of these orchestras: The Cincinnati Symphony, the Philadelphia Orchestra, the NBC Symphony, the Hollywood Bowl, the New York Philharmonic, the Houston Symphony and the American Symphony which he founded in 1961. Lately he has conducted the London Symphony with which he has done a number of his hundreds of LP recordings. He has consistently been a champion of new music and recently revealed he uses most of his free time to study new scores.

So Stokowski isn't exactly merely nearly-successful but again, you sometimes suspect that because he has been so brash (and for such a long time) and so massively, almost gratuitously, productive, the musical world was forced finally to turn around and face him, saying rather less endearingly than he could want, "yes, Leopold, yes". I know Stokowski was praised from his debut in 1909 (so this characterization may seem inaccurate) but never so widely it seems, until after he had turned himself into his own advertising manager. One does not ignore the vast number of accolades our conductor thus garnered, but the acknowledgement of them seems legitimately to be a grudging one — like that of the mountainous approval of young people for Sesame Street or Captain Terrific. I acknowledge, after all, that he is now famous, well-liked and endlessly energetic, but with something less than enthusiasm.

I know too that to venture this close to a critical war really requires that a large battery of his recordings be marshalled for the offense, but I will have to rely on my memory of his

past style and several recent auditions of a new release. It is a live performance at Royal Festival Hall in London, and is notable because its program is a duplicate of Stokowski's first concert with the London Symphony Orchestra sixty years ago. The works were and are: Brahms' First Symphony, Wagner's Prelude to Die Meistersinger, Debussy's Prelude to the Afternoon of a Faun, Glazunov's A-minor violin concerto and as an encore, Tchaikovsky's Marche Slave.

The first work, Brahms' First, is about the best thing Stokowski could

So how should it really be done? Listen to Herbert Von Karajan and the Berlin Philharmonic or Otto Klemperer and the Philharmonia Orchestra. Von Karajan's exordium in the first movement is broad, sweeping, full of majesty. The blend of downward woodwinds and upward strings is immensely ominous and foreboding. On the other hand, the detail in Stokowski's reading is too sharp — you want detail, but not here, not yet. The same is also true of his climax: the strings play, as usual, with extravagant vibrato, topped by, of all things, longing lyrical flutes. The

ear for, and never had, it seems. He plays the couplets in a clipped and martial fashion by comparison.

Von Karajan may ask for legato when he shouldn't but the result is so ravishing and monumental that it is difficult to believe he is doing anything less than the greatest possible service to the composer. For example, the first G Major sforzando in the exordium is such a colossal and extreme burst of sound that this one note, like so many others, seems invested with the periodic elegance of the whole melodic sequence which precedes it. Stokowski's sforzando, on the other hand, is foreshortened, conventional, indifferent.

Let there be no mistaking, Stokowski conducts Brahms adequately. But not as well as he and some people think. Lesser lights such as Bernstein and Lorin Maazel actually conduct this type of music with more power and passion, not to mention Von Karajan and Klemperer. People are finally coming around to admitting that Toscanini treated Brahms with all the Italian fervour and sprezzatura from which Rossini's music so benefited — and that what is good for an Il Barbiere duet will not do for a German passacaglia. I am wondering how long it will take us to make a similar judgement about Stokowski's conducting.

But all is not lost, because the rest of the symphony and of the concert fares better. The andante is refined and undistinguished. The third movement is set at a clipped pace, with some rare firm emphases. The contrapuntal section leading into the fourth movement's climax is powerful and lucid, although the whole movement seems to receive a somewhat unorganic and indifferent treatment.

The best-played piece on the two-record set is Tchaikovsky's Marche Slave. The jaunty rip of the first string notes is absent from most other recordings of this piece and it is obviously Stokowski's music. The central flute-topped sections are played with the most thrilling and debonair slavic flair imaginable.

The Prelude to Die Meistersinger receives an elegant reading, for Stokowski is always in command; but as so often with this conductor (and a decade ago less often with this orchestra) the string tone is a bit too high-pitched and screechy. The boisterous finale is lucid, big and well balanced.

The Glazunov A-minor piano con-

certo begins in a tragically lyrical vein and is genuinely beautiful. Stokowski conducts a straight-forward, graceful reading with fine pianism by Silvia Marcovici.

Debussy's Prelude to the Afternoon of a Faun is played with an elegant string tone — the London players can do it when they want — with perhaps not enough dynamic shading. What always surprises listeners about Toscanini is the huge conception and diamond cutter's precision applied to Debussy's music under his baton.

Perhaps this is another reason why Stokowski can't make the big league on the strength of his conducting alone: great conductors like Toscanini and Von Karajan raise the interpretations of the music within their respective national traditions to a kind of apotheosis, and then startle us by stepping outside those traditions and doing something wholly unprecedented but equally successful in these foreign regions. Von Karajan recently did this with Verdi's Requiem, into which he reads an immense profundity.

Stokowski, it seems, has no tradition to raise to a peak or outside of which to step and bring light. He goes, as most average — yet good — conductors must, from one adopted composer to another, treating each with difference, sometimes eagerness, but rarely with an insight which will profoundly illuminate his relationship with them.

Even the achievement at Philadelphia, shaping the orchestra into one of the most respected in the world, is an unrepeatable one, whereas Von Karajan and Klemperer swept Europe raising mediocre orchestras to virtuoso status.

Perhaps our very inclination to pit Stokowski against the very best is an indication of his superiority. I would say it is, but not of his supremacy. As this London recording demonstrates for perhaps the 150th recorded time, his achievement is a cumulative one; individual performances do not rate superlatives. The self-advertising (and it is implicit even in the packaging of this set) always seems to say more than we can believe about the workmanship of this musical retailer's individual products.

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Stokowski meets Richard Strauss

have conducted to demonstrate his tepid Mediterranean approach to Teutonic Romantic grandeur. Tempos are unexpectedly leisurely, string tone is highly vibrato a la Hollywood Bowl. Inevitably the brass becomes intrusive. Climaxes have their peaks sliced off, cantabile sections submerge and fail to re-surface. Phrasing is rigid and Haydnesque. All this in the first movement, the most important movement of the work — one of the most important in the symphonic literature.

climax is supposed to be black, catastrophic; Stokowski plays it with almost grazioso affection.

Following the climax are those marvellously lush legato couplets, A/B, F/A-flat, and four bars later D/E, B-flat/D-flat. Only the first note of each is dotted and admittedly, Von Karajan almost draws out the second note too. But the methodical baroque grandeur of his orchestra's playing transforms the couplets into a Gothic arch of sound which Stokowski has no

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# Steelyard, Payday show cocky appeal of B-movies

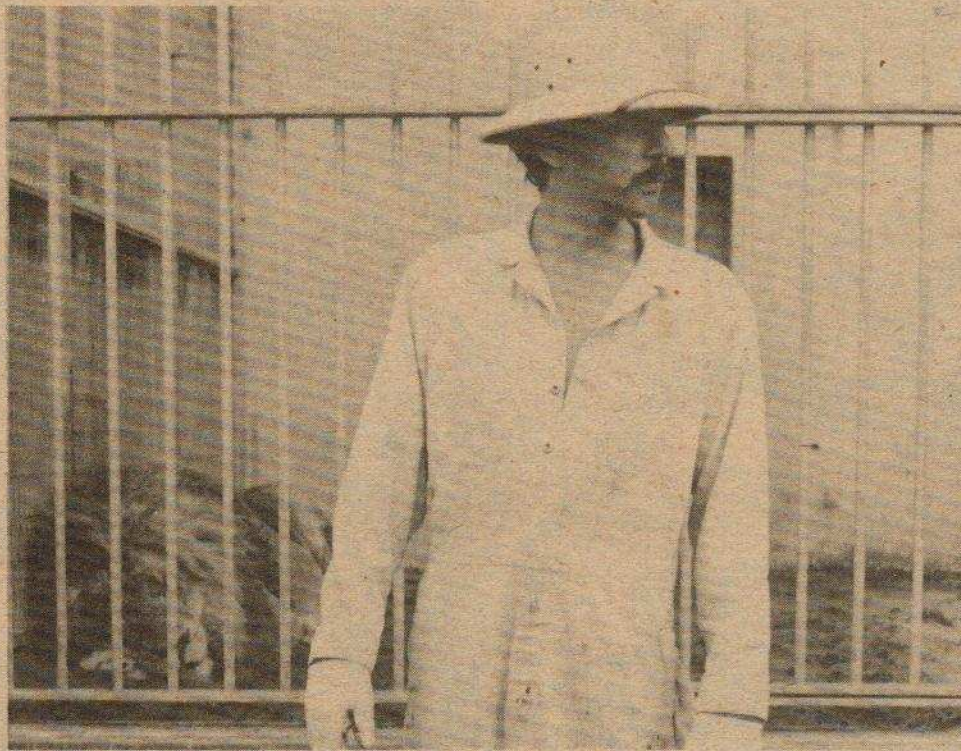
King Vidor was at the Science Centre this fall for the opening of a festival of his films. His active career spanned the full history of Hollywood, from the silents to the late sixties. After the screening of his silent movie *The Crowd* (not a good movie, just old) he took a bow and said, "It's strange to see these pictures turning up again at revivals and festivals, because when we made them, we made them for a three week run. When we finished, and it never took us terribly long to make a picture, we went on to the next one, which would also have a three week run. We never expected them to be seen after that."

Vidor was candid like that for a half-hour or so, but it was that first remark that stayed with me. Times have changed, at least peripherally. The movie palaces where *The Crowd* was shown for three weeks have been torn down or converted to five or six small auditoriums, and any movie that aims to attract an audience for reasons that go beyond its subject matter, aims for a long run in one of these small houses. If directors are not claiming art as their concern, they are at least after a hit. It makes for spectacular successes and embarrassing, pretentious failures. But it leaves very little cream to sweeten the hundreds of lesser, *Crowd*-type movies still being churned out. B movies have become the province for giving up rather than catching hold.

*Steelyard Blues* and *Payday*, at the Uptown 1 and 2, are what B-movies should be like. They each have enough holes to sink a heavier vehicle, but the film crews in each case bail it out by the obvious care they put into the low-budget projects. They may not be poetry, but there is concern in the tone. The rough edges and bad seams are covered by the overall intelligence.

Of the two films, *Steelyard Blues* was less of a risk financially — the presence of Jane Fonda and Donald Sutherland guaranteed distribution and attention — but more of a gamble aesthetically. It's a comedy, and comedies contain their own version of the talent show applause metre: you draw laughs or you flop, no way around it. For the first while I figured it was touch and go, but then we started to laugh and, if we had more time than we needed to catch our breath, we still laughed more often than at any film since *The Candidate*. (*The Candidate* was another good B movie, only one with an A movie's budget. *Steelyard Blues* is a B movie with a B movie budget.)

Hanging out at a wrecker's yard is a gang of petty criminals who prefer to see themselves as outlaws. (That distinction is a good example of the film's particular intelligence.) One of their number, Veldini, a demolition driver and second-story man (Donald Sutherland) is hounded by the law, represented by his older brother, a district attorney with his eye on the attorney-generalship. Veldini, his hooker love Iris (Jane Fonda), an insane ex-human fly (Peter Boyle) and other cronies conspire to steal parts from a navy air hangar to render



Donald Sutherland as left-wing outlaw in *Steelyard Blues*.

operative a vintage World War II cargo plane back at the junkyard. The plane will take them away — someplace, they hope, with no jails.

Although you don't realize it for a while, and that's a fault, the film is in essence a big heist picture, only with a working-class, Bowery Boys bias replacing the usual aristocratic, Frank Sinatra one. Outlawry too has its right and left wings. (*Steelyard Blues* is clearly a subversive movie, and while it suffers the fault of the genre and occasionally goes didactic — "You know, Veldini, there ain't no place without jails" — it generally manages to stay discreetly indirect. Anyway, I like subversive movies.)

Failure is never far out of frame with *Steelyard Blues* and while it would be easy to dwell on the flaws. I don't want to. *Steelyard* has the amiable quality of friends' music; you don't want to be too harsh. Anyway, the worst of it is that the movie has enough reality, enough vision, that one wants to demand it more consistently: if Iris is going to go for Veldini with approach-avoidance, then let there be more time and dialogue spent on it. Still, that the lovers do other than moon, squall and be noble for one another is a blessing rarely enough received in movie-houses. Sketchy as she is, Iris makes a touch more sense than Tillie, in *Pete 'n' Tillie*, although I much preferred Burnett's performance. Jane Fonda's diction is too distinct and constant to play two whores in a row.

Sutherland's performance on the other hand is a gem from start to finish. Prior to this I never knew whether or not he could act: he always did great in easy roles. (So did Elliott Gould, to make clearer my hesitancy to judge.)

This time, however, Sutherland not only works in a dicey vehicle, but he draws out every bit of difficulty in his character. His Veldini is fun-loving but also angry, even hateful. He's uncowed, but he's aging, being defeated and he knows it. Sutherland gets it all across and, surprising, given his previous work, by expression. Veldini is a character of great joy and great anger, not one or the other. His motivation is complex, but not confused or confusing. Sutherland's is, I think, the best performance I've seen in some time, although I doubt that it will be widely credited because, like Irish, the character is sketchy.

David Ward's script and the general continuity are spotty, although with some fine spots: "Come with us", argues Veldini wooing Iris, "if you stay here you go to jail for six months". "They might let me off," she says. "If you say 'might', they still got you" Veldini shoots back.)

When it's good, *Steelyard* is like the Mike Bloomfield — Paul Butterfield score: the sloppiness is part of the fun. When it's not so good it is like the photography (credited to Laszlo Kovacs and Steven Lerner). Aural reminders of cheapness seem appropriate, visual ones too much.

*Payday* too has a mushiness in its colour photography that, while appropriate, I can't turn around into being pleasing. This is a story about a mean country-and-western-singer and his sleazy life on the road, shot in sleazy colour. Actually, sleazy is too strong a word and it is *Payday*'s strength that is not so unremittently kitchen-sink as Martin Knelman's review made

me think it would be. (Knelman generally seems to see things nastier than they are. Cheer up, Martin.) It is the after-hours jam session of buck-dancing music, a totally uncynical act, that makes the cynical business plausible; it is the manager's real smile that gives his phony one credence; it is the new groupie's sheer sexual joy at getting pumped by the star in the back seat of his Cadillac (while the chauffeur watches smiling at the rear-view mirror) — it is all the suggestions that people do the slimy things for some kind of unslimy pleasure, that lets *Payday* work.

There is, of course, no shortage of sleaze, including a totally gratuitous manslaughter. In fact the whole plot is gratuitous. As with *Klute*, the story (concocted in the hope of reaching a broader public?) is far outshone by the documentary on its periphery.

Daryl Duke, a director who served out his apprenticeship at CBC and CTV in Toronto, and writer Don Carpenter are well able to keep several meanings in the air at once. The film is at its best in a conversation between an influential disc-jockey in a back-water town and the star. Each is cynically expert, and each recognizes that the other is too. They fence while, somewhere, Harold Pinter looks on and nods. The next best footage is of the chauffeur and the groupie discussing omelettes. And so on. (As often as not scenes are allowed to run on too long, but that is a minor sin.)

Rip Torn, as the singer, doesn't act much, coasting most of the time on thinly suppressed anger, but he does have a beautifully anonymous face. His character's battle for recognition is lost physiologically. A nice touch.

*Payday* and *Steelyard Blues* both brought to mind Mailer's explanation of the real battle of live theatre, the one between the actor and the audience, with the actor's ego on the line. Quite separate from the quality of the script, it is this nightly skirmish that makes the excitement. (In fact, the better the script, or at least the better known, the less the actor has to watch himself, the less he has to put out — and, usually, the less immediate, the less exciting the performance). There is a cockiness in standing up and demanding the attention of strangers for Heaven knows what.

The same cockiness is inherent in movies, though it is dispersed among the full company, none of whom are there to take bows or vegetables at the curtain. It is that cockiness that shines through *Steelyard* and *Payday* and carries them farther than they ought to go (*Pete 'n' Tillie* struck me as not as good as it should have been, *Steelyard* and *Payday* as better than they should have been.) Perhaps the promise of these movies would be more easily felt were they plays. At any rate they could play at workshop prices and not be thrown into automatic competition with films like *The Emigrants* or *Chloe in the Afternoon*. The movie industry is not the fairest.

Bob Bossin

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## National question unanswered

"The Twentieth century belongs to Canada", is a cliché that has been passed down to us as defining the prevailing spirit of optimism in Canada at the turn of the century. In historical retrospect, however, at least a turn in that phrase might seem warranted. For it is in the beginnings of the twentieth century that one can loosely say that Canada began to belong to the United States.

The processes involved in this were viewed by contemporaries essentially in the categories of moral witness rather than sociology or political economy. Opponents waxed hysterical about high divorce rates and race riots in Babylon to the south. Proponents basked in the evangelism of inevitability. Thus, the original title of Moffett's book, in keeping with the spirit of progressive expansionism that makred it, was *The Emancipation of Canada*.

Moffett, an American journalist of considerable sophistication, attempted to deal with the processes working toward continental integration. Canadian patterns of demography, political practice, governmental machinery, anti-aristocratic social norms, communications, trade relations, institutions and popular culture were breaking the "silken tie" with the British Empire and assimilating Canada into a common North American mould. At one time it was true to say that Canadians "preferred to remain under the English King three thousand miles away rather than to join their English neighbours with whom they had been colliding in reciprocal scalping expeditions for a hundred years." By 1907, "the conclusion to which all the converging lines of evidence unmistakably point is that the Americans and the English-speaking Canadians have been welded into one people. . . . The English-speaking Canadians protest that they will never become Americans — they are already Americans without knowing it."

Moffett's editor in this reprinted edition, Allan Smith, likewise protests that Canadians were not becoming Americans and challenges Moffett's astigmatism which prevented him from seeing "that whatever might be happening to its economy, its railways, or its divorce rate, there remained in Canada the sense of an historical experience more than marginally different from the

American, which fed and sustained a reservoir of national feeling the measure of whose depth he had not taken." But what Smith is really protesting is the categories and methodology Moffett used. As a Canadian historian, Smith is trained in an idealist methodology which focusses on sentiment.

In fact, a more reasonable critique of Moffett would not direct itself to his failure to deal with unmeasurable sentiments and commitments. Moffett's real shortcoming is his failure to look beneath the patterns of communication and social demography to see what was going on in the mines and resources industries that were already coming under the domination of American capital. Interestingly enough, capital investment ranks along with divorce rates and sports in his chapter on "miscellaneous factors."

In fact his analysis is based on socio-cultural "sidelights" and vignettes (as he states in his preface) and not on the feature of political economy that underlay the process that was going on.

Likewise, in explaining Canada's relative economic and political integrity at this time, one is best to look not to sentiments but to the National Policy strategy which continued to dominate the formulation of government economic policy. This in turn rested on the allegiance of dominant sections of the business community to an East-West internal economy and a balanced European-American directed export economy. Canadian businessmen may not have been looking for American scalps. But they were not about to willingly relinquish their wampum.

After World War I, an event which tied Canada to America's purse strings economically (see the excellent article by Duff and Granatstein in the latest *Queens' Quarterly*) and ideologically, intellectuals were discussing more and more freely the concept of Canada as an American nation. There were a few lingering loyalists who ran the gamut of one-night rhetorical stands and there were even artists who portrayed rocks, trees and streams, but when J.S. Woodsworth, Labour's representative in Parliament, fretted to the House in 1927 about the American takeover of the economy, he struck no chord in the left, let alone in the business com-

munity. While economists like Innis worried about Canada's transition from colony to nation to colony, the dominant teleology was more concerned with identifying a common muse which held the continent together. The Muse was not the one they expected, however, not population or political traditions — but the multinational corporation.

When Rip Van Winkle woke up in the late 1960's he was not an encrusted languid man of doting but distinguished beard but a cheeky, toothy and unkempt militant. He swept aside the centennial reader — Peter Russell's *Nationalism in Canada*, an anthology that displayed all the ambivalence, equivocation and ambiguity of the tugboat set that is the Canadian intelligentsia. He stridently issued his call to close the 49th Parallel. This year's version of Russell to Lumsden to You is Gary Teeple's *Capitalism and the National Question in Canada*, an anthology based on the belief that it is "only through the use of Marxist theory and practice that a way can be found for Canada to escape from imperialist exploitation and to shape an egalitarian socialist future for the whole country."

The book makes no pretension to represent broad left or nationalist thinking, although a glance from Lipton's paranoid, irrational and parochial attack on international unions to the cool steady appraisal of class in the twentieth century by Johnson reveals at least a breadth of intelligence. The books tour de force, though a tendentious and flippant one, is Naylor's "Rise and Fall of the Third Commercial Empire of the St. Lawrence", the axis of its case for a marxian national liberation movement. Its significance relative to Canadian nationalist intellectual traditions is its imposition of marxian categories on a Chreightonesque morality play.

Naylor's essay is an attempt to point to the peculiarities of the Canadian capitalist class that led to integration with American capitalism. In doing so, he relies heavily on the staples framework of Canadian history, first elaborated by Harold Innis. This approach is itself somewhat suspect from a marxist viewpoint since it tends to confuse identification of high growth areas with political economy and the structure of power. In this, it is

somewhat of a historiographical parallel to the Turner frontier thesis in the United States, which turned historical attention away from the more dynamic east. At its most misleading, the Innis approach has directed attention of students to "the era of the wheat staple" at the turn of the century. This has resulted in the neglect of major processes such as urbanization and the growth of corporate power, which in historical hindsight emerge as the most profound processes of these times. In this respect, one could say that Innis is Canadian political economy's version of the Group of Seven, taking our sights away from city streets to the dynamics of the rocky, rugged north. Certainly it is not an interpretation which generates the most fruitful understanding of the development of social class.

Naylor proceeds from this framework to interpret the process of growth in the Canadian economy in terms of the domination of merchant over industrial capital. He highlights the dominance of this class, basing its wealth on trade rather than production, oblivious to national loyalties in defining buyers or sellers, as the dynamic agent of continental colonialism. To summarize from the more simplified version of Gary Teeple: "The central fact of the Canadian ruling class before and after Confederation, was and is, its foundation in mercantile capital. This form of capital is accumulated in the process of circulation of goods; that is, money is made by buying and selling articles (raw materials or manufactured goods) — not by producing the article, this latter process being the basis of industrial capital. It is this central characteristic of the Canadian ruling class which explains why, even to the present time, Canada has not become the industrial nation with a large population that it might have been. The point is, as Marx argued, that "wherever merchant's capital still predominates we find backward conditions." This distortion from the classic structure of a capitalist ruling class is cause and result of Canada's colonial position.

Since the distinction between merchant and industrial capital is so crucial to their analysis and conclusions, it is worthwhile placing it in the context of classic marxist writings on the topic. For Marx, the distinction was central to the difference between money (a device of circulation) and capital (a social relationship) and underlay his analytical assessment of the unique mode of creating wealth in industrial capitalism — the extraction of profit, via the robbery of surplus value from labour. Merchant capital only uses "a capitalist's method of exploitation without its mode of production." (That is to say, a merchant buys bread from a peasant to sell to a townsman. An industrialist buys flour to produce bread and makes his essential profit from the profit of production and exploitation of the work force rather than circulation.)

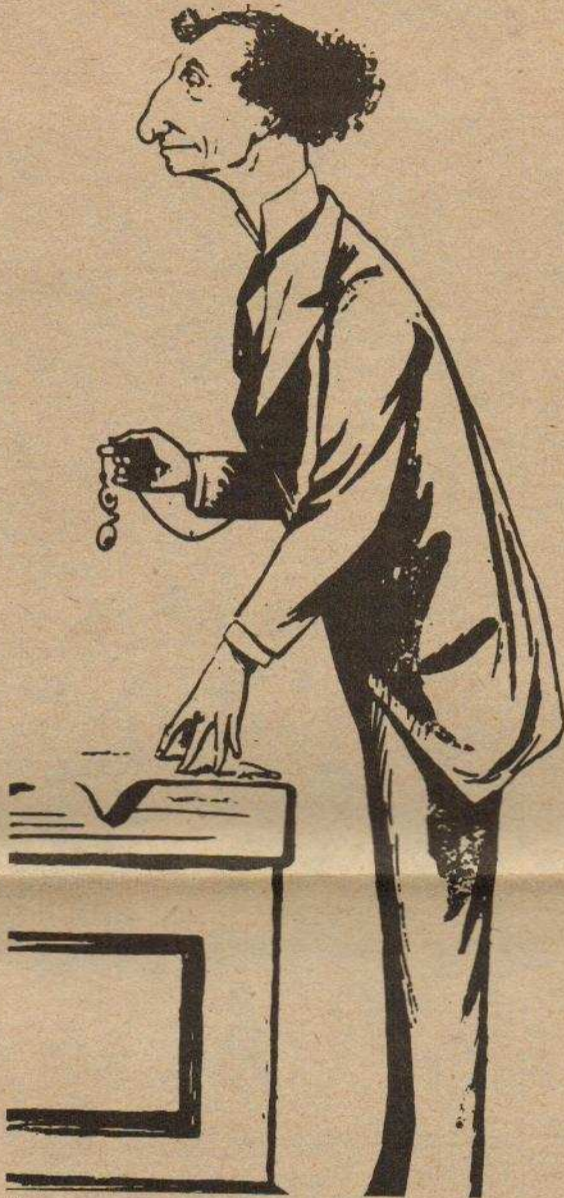
Marx makes this differentiation not only in isolating the specific features of capitalism. He also uses it in his macro-analysis of history and his micro-analysis of society. In his analysis of the transition from feudalism to capitalism, he declared the merchant capitalist an obstacle to industrial development. Far from revolutionizing the mode of production, they fed on the backwardness that isolated individual buyers and sellers. They had no interest in rationalizing the overall economic or productive processes of society. Thus it came to pass that industrial capital had to subordinate commerce to its ends. "That system was a strange god who had mounted the altar cheek by jowl with the old gods of Europe, and who, one fine day, with a shove and a kick, swept them all into the dustbin. This new god proclaimed the making of surplus value to be the sole end and aim of mankind." Finally, Marx made use of the distinction in his analysis of the functional components of the capitalist class and even commented on their somewhat distinct interests. Here again, he had a special word for merchant capital: "the lumpenproletariat of the bourgeoisie."

Maurice Dobb, in his classic *Studies in the Development of Capitalism* also assigns a central role to the analytical distinction between merchant and industrial capital. Eager to stress that capitalism is qualitatively different from feudalism, he argued against the concept that capitalism arose in the disequilibrium fostered by the corrosive agent money in feudal society. "But other instruments of accumulation than a mere snowball-tendency had to intervene before this capital became as dominant and ubiquitous as it was to be in later centuries" he wrote. Industrial capitalism was largely the creation of new classes, not the extension of old ones.

Certainly the distinction has relevance for Canadian history. It helps us understand the nature of an early economy based on the sale of furs to Europe. Here we have a classic merchant bourgeoisie robbing its products from Indians, opposed to the development of a rounded economy and indifferent to modernization, in particular modern transportation systems.

The distinction is also useful in comprehending the growth of the Canadian bourgeoisie. Marx posited two basic models. One, "the really revolutionary way" was for producers to supplant merchants, on their way to becoming capitalists. The transition can also take place in a more conservative fashion, "serving historically as a

mode of transition" whereby merchants "take possession directly of production." The latter may be more suggestive for Canada where a process took place from the 1830's on of the penetration of merchant capital into production. This was the way of the Molsons, the Redpaths and many others. (While the instance of "the really revolutionary road" are less spectacular, save in the case of the agricultural implement industry, this process did take place, though not to the same degree as many other countries.) In other words commercial capital was not so much preempted as transformed. In this way a close relation (rather than antithesis) of commercial and industrial capital can be explained, along with its decidedly conservative social and political ramifications. What in America came to birth in Radical Republicanism came to birth in Canada in Confederation and the National Policy, the still-birth of an uninspiring class. (In a review such as this, it is not possible to get into a war of counterquotes and citations. Recent U of T PhD's in the history of Montreal and Toronto for this period are good starters.)



"A British subject I was born and a British subject I will die," said John A. Macdonald, architect of the National Policy. Shortly thereafter, he did die and was buried in an American-made coffin.

To proceed from these aspects to Naylor's mechanical application of a sophisticated Marxist distinction is however incorrect. Incidentally, it also runs counter to Innis' call for a model of Canadian economic growth not directly transplanted from Europe. For Naylor, the distinction between merchant and industrial capital is arbitrary rather than crucial. Railways are defined as an outgrowth of commercial capital, despite the fact that transportation is frequently dealt with as part of production costs by Marxists, and despite the fact that numerous ancillary industries are created, despite the fact that transportation improvements revolutionized Canadian social and economic life. All this is a bit unlike the role assigned to commercial capital by Marx. Perhaps Naylor is confusing commerce with commercial capital.

Furthermore, Naylor is factually incorrect in asserting that industrial capitalism was not elaborated in the visions of Confederation or the National Policy. One has only to read George Brown at Charlottetown or John A. in the National Policy debate. Finally, the facts are that it was industrialists who carried the fight in the Hamilton, Toronto, and Montreal Boards of Trade for a protective tariff, despite the fact that certain industries opposed tariffs on the grounds that it would raise their input costs (ie coal). But this was an intra-industrial estrangement, not one between commerce and industrial capital. The tariff was certainly not the creation of commerce capital, not in its design or its instrumentality.

Naylor's error magnifies as we enter the twentieth century. Here he treats finance capital as a species of commercial capital. Suffice it to say, that this would set Lenin twirling around in his glass cage and that it flies in the face of all previous marxist writing. Lenin's classic *Imperialism* saw finance capital as an outgrowth of industrial, not a hold over from merchant capital.

The error of Naylor is simple. He confuses functional differentiations within the capitalist class with sociological differences between different species of ruling classes. Thus anyone connected to the function of circulation is derivative from commerce capital. Carrying that logic to its logical conclusion, all capital is commercial since the transaction is not completed until the sale takes place. Marx after all only talked of commerce being subordinated, not eliminated.

But then, Naylor is not borrowing his categories from Marx but from Adam Smith and Madison, who hold to a functional definition of class and capital. Or, if we wish to impute more home-grown origins, it has more in common with populist agrarian hatred for the merchant than a marxian critique of a system.

The argument here is of course more than a technical one. Naylor is interested in proving that the relation between American and Canadian capitalism has distorted the social structure of capitalism in Canada. Viewing Canadian manufacturers as a repressed class opens the door to a national liberation movement in an advanced capitalist country. Its tendency is only hinted at in a recent meeting of the St. Andrews-St. Patrick NDP riding association, a Waffle dominated riding, when Waffle advocates opposed a motion for 30 hours work for 40 hours pay on the grounds that it would harm Canadian manufacturers.

At any rate, if one wishes to pick one's history to fit one's politics, a stronger case for socialism can be made through an argument of the interpenetration, mainly one way, of any and all forms of American and Canadian capital, in all its diverse functions. Tariff proponents were aware of this when they recognized that the tariff would draw in American branch plants. But they had no alternative, save to stagger under the blows of American manufacturers creating for huge markets and "dumping" their leftovers in Canada at wholesale prices. Canadian capitalist options were never wider than coexisting with American capital in Canada or in North America.

Interestingly enough, when we come to a real case for an analysis of capitalism and the national question — Quebec — it is sadly neglected. Two essays in the anthology deal with the relation of ethnicity and class in Quebec. Prior, and more important questions, are not dealt with. There is no discussion of Quebec as an oppressed nation. There are a whole variety of questions here that are not even asked. Is Quebec oppressed as a nation? If so, by what mechanisms? Is its social structure distorted? Will cultural questions merge with class questions, as for instance in the language question? How do you account for the heightened combativity of the Quebecois working class? The failure of the anthology to address itself to these questions is a political-intellectual scandal of the highest order.

As a compendium on strategy, the anthology is also less than adequate. The analysis of the labour movement borrows from the stales 'American' institutional approach to labour history, an approach which even American historians are rejecting. All comprehension of the norms, modes, oppression and socio-historical processes affecting working people are subordinated to the question of American 'international' unions. Unions are urged to take up the cudgels of the national-democratic revolution and overthrow their American bureaucratic leaders. Are Canadian workers then to renounce faith in American workers? Are they to renounce the traditions of internationalism, firmly rooted in the realities of corporate power in North America? Or has a possible tactic been confused with a strategy?

The last two essays of the book break from Canadian tradition and end with a bang not a whimper. The NDP, it is said, is like its predecessors in the CCF and presumably Social Credit, is a wart on the socialist vision. Now, the NDP has its problems as any activist can testify. The argument can easily be made that it is historically opposed to the struggle for socialism. But it is another argument again to deny its role as a reflection of the traditions, illusions, and, yes, home-grown labour and party bureaucrats, of the labour movement. The argument that socialists should not support the NDP because it is merely a state capitalist party is a formalistic argument, one based on reductionist rather than dialectical logic. Dialectics allows us, in a very unliberal way "to see two sides to every story." It is every bit as important for socialists to see that independent labour politics, under whatever banners, provides a school for working people to learn the ground rules of socialist politics and to test their leaderships in politics. For socialists to eliminate themselves from this process in the absence of any other significant radical current in the labour movement can only lead to self-righteous loneliness.

As an anthology, then, this book falls short of its possibilities. If instead it is viewed as an opening shot in the battle for sensitivity to peculiar Canadian problems, it could still earn a place as having some worth. If we must end charitably, that is the only way it can be salvaged. Samuel E. Moffet, *The Americanization of Canada*, U of T Press, \$3.50

Gary Teeple, *Capitalism and the National Question in Canada*, U of T Press, \$3.95 —Wayne Roberts

# Watsup

## theatre

**Stage Two**, the upstairs of the Firehall Theatre has two plays by Edward Albee playing from March ninth to 11th, and 16th to 18th. **Box and Quotations from Chairman Mao Tse-Tung** are described by the New York Post as "an intricate experiment in the McLuhan idiom by a bold dramatic adventurer." Regular admission is \$2.00 while Firehall Subscribers pay \$1.00.

Speaking of Albee, you can still see **The American Dream** at the Studio Theatre, 4 Glen Morris this weekend. It is playing along with **Enchanted Night** by Slawomir Mrozek. Admission, as for all Drama Centre productions, is free.

Global Village Theatre presents a new theatre piece called **The Big Apple**, beginning March 13 at 8:30 pm.

**The Jest Society** has a reputation for versatile, knife-edge satiric comedy sketches. It has teamed up with veteran Toronto performer Dave Broadfoot at the Poor Alex. Performances begin at nine o'clock. The price is three dollars.

The Theatre in the Dell has been well attended lately, since the Canadian revue, **The Apple Tree** has been its main attraction. Tom Kneebone and Dinah Christie have apparently put together a sparkling musical adaptation of the writings of Mark Twain. If you are planning to splurge, know this: tickets are three dollars Monday through Thursday and \$3.50 on the weekend, plus a ten per cent cover charge. Drinks, sandwiches etc. are above and beyond that.

Getting back to student theatre and its economic advantages, the Cercle Francais of University College is presenting Moliere's **Bourgeois Gentilhomme** at the UC Playhouse this weekend at 8:30 pm. It is a celebration of the three hundredth anniversary of Moliere's death. (Why celebrate someone's death?) The following week the UC Playhouse will house a Polish-speaking theatre group which will perform (yes, in Polish) a play called **The Card Index**. Performances of this group, **Arabeska**, take place next Thursday at eight, Friday at seven and nine, and Saturday at three o'clock.

The Colonnade Theatre is still showing the two one-act comedies by **Chekhov**. The first one **The Bear**, is a real treat for those who enjoy hearing middle-class nineteenth century attitudes towards women. Pauline Carey plays the traditional hysterical female to the hilt.

You can still see **Brussels Sprouts** at the Central Library Theatre, three plays by Synge at the Irish Arts Theatre located in West Park School, **The Master**, a new play showing at the Theatre Passe Muraille, **Electra** at the St. Lawrence Centre (see today's review), and **Godspell**, still playing at the Playhouse.

If you're interested in modern dance, don't forget Charles Weidman's Theatre Dance Company, appearing at Ryerson Theatre, Friday evening. The master is also hosting a dance workshop at the Benson Building, Saturday from 9:30 to 12:30 and from 7:30 to 9:30. More on dance — the Toronto Dance Theatre completes its run at Hart House this weekend. Its worth a look, even if only to see David Earle's **Ray Charles Suite**, the company's new plunge into rhythm and blues.

## music

Tonight on CBC-FM at 8:30 pm Musicscope presents the National Arts Centre concert with Joan Sutherland and her husband Richard Bonyngue. She sings songs by little know composers Tosti, Chaminade and Hahn, as well as little know songs by Liszt, Rossini and Mascagni.

The final Concert by the University of Toronto Symphony Orchestra under Victor Feldbrill

heard a Canadian choir receive high praise for their lusty interpretation of these songs in an international competition.

On March 10 and 11, the Vienna Boys Choir will perform religious and secular songs and

takes place tomorrow evening at 8:30 pm. Works are by Weinzwieg, Tchaikovsky, Ravel and Brahms. Soloist for the Rocco Variations of Petre Ilyich will be Janet Horvath. Free reserved tickets may still be available at the box office (928-3744). On March 12, 13, 14 and today there are student recitals at the concert hall. Call the box office for info and for confirmation. On March 15 in the concert hall a Thursday Afternoon Faculty of Music Student Ensembles thing takes place: no tickets, no charge, at 2:10 pm At 8:30 that evening the Czech Nonet performs works by immensely influential Witold Lutuslawski, Dvorak and Schubert. Adele Armin will assist on the violin. Student tickets are \$2, other \$4.

On March 11 the Etobicoke Chamber Singers conducted by Clive Dunstan performs works by Palestrina, Elizabethan Part Songs by Vaughan-Williams, three songs by Emily Dickinson and W.K. Rogers and Songs From the Newfoundland Outports by Harry Somers. I recently

Strauss' "Tales From Old Vienna" at Massey Hall at 8:30 pm and 3 pm respectively. On March 12 at 8:30 pm at Massey Hall Vladimir Aykenazy plays works by Beethoven, Chopin and Moussoursky.

On March 13-14 Karel Ancerl conducts the TS in Liszt's Totentanz and A Major piano concerto with Alfred Brendel, pianist, as well as Ravel's Bolero and Bartok's masterpiece, Music for Strings, Percussion and Celeste.

On March 15 the Canadian Jewish Congress Music Committee sponsors the premiere performance of choral music by Ben Steinberg, performed by combined choirs under the direction of Gordon Kishner at Beth Tzedec, 1700 Bathurst.

Tonight at 8:30 pm the Canadian Jewish Congress Music Committee sponsors a "Gala Concert" in celebration of Jewish Music Month at Adath Israel Synagogue at 37 Southbourne Avenue with the participation of the "Voices Four", Yaacov Dan, Emil Cohen and Nirkoda Israeli Dance Toupe. Admission for students is \$2.

Remember for those who have tickets and for particularly ambitious opera-lovers, on March 15 is the screening of the Hamburg Opera's "Die Zauberflote" at the St. Lawrence Centre.

## art

At the Isaacs Gully until March 20 is an exhibit of new works by **Gordon Rayner**. Erindale College hosts **Evelyn Payton** who is showing her drawings and paintings. She is a Toronto artist. This is until April 7. **Anne Perkins** invites you to her first solo exhibit lasting four days, March 12-16, at Winters College Art Gallery, room 123 at York University. Hours are Monday 2-10 pm, Tuesday-Thursday, 10 am-5 pm and 7-10 pm, Friday 10 am-5 pm.

You can pick up tickets for the **Garret Echbo** lecture, "Nature, Man and His Environment" by phoning the U of T Alumni House (928-2367). The lecture takes place on March 12 at the Saint Lawrence Centre at 8:30 pm and tickets are \$3. Echbo is an expert in urban and suburban planning and the audience will be encouraged to talk with him after his lecture.

At the Art Gallery of Ontario on March 15 at 5:30 and 8 pm, more **underground film classics** will be shown: "Oh Dem Watermelons", 1965 Robert Nelson; "Vinyl", 1965, Andy Warhol; "Color Me Shameless", 1967, George Kuchar; "Panels for the Walls of the World", 1965, Stan Vanderbeek. Screenings are free, seating limited to 100.

## books

**Eve's New Rib**  
by Robert T. Francoeur  
Longman; \$7.50

The changing life styles and the new morality born, to be paradoxical, of the pill are the subjects of Doctor Francoeur's book. He starts off very well.

The new discoveries in the biological sciences where the sex of a child can be predetermined or where by cloning duplicates (as many as are wanted) of a person may be grown from a single cell; or even so commonplace a concept as artificial insemination are all treated, at the beginning, with candor and a matter-of-fact style that is all the more refreshing for its lack of pretentious soul-searching.

This is too good to last. Dr. Francoeur becomes bogged down in the morality of the results of these new facts. Speaking from the point of view of Roman Catholic dogma, he postulates, rather worriedly, where it is all going to end. By freely quoting from a few avant garde theologians and psychologists, he offers up problems but presents no solutions. He does present a spectrum of life styles that may be very shocking to those easily shocked — group marriages, sequential adultery, unisex unions, but that is all. A pity he did not stick closer to the lab.

D.A. Fraser



Charles Weidman of the Theatre Dance Company.

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