

**Chelbdo**

Canada's throwing a birthday party for the Mounties, but it's not telling all; we do.... see pages 26 and 38



# U.S. academics dominate Canadian ivory towers

An awareness of American domination of Canada has grown in recent years. It is a commonplace that economically, politically, culturally, Canada is under the suffocating hegemony of the United States.

There is much less agreement as to what, if anything, can be done to reverse this state of affairs, or indeed, whether anything should be done.

But, certainly, among those who think that this problem is in fact a problem, there is a consensus that something must be done soon, before the takeover is complete.

Especially disturbing to a great many people is the foreign domination of Canadian universities — the cultural and ideological centres of society, the focal point for creativity, experimentation and discussion.

The university may have been overrated as simply a culturally significant force. Equally importantly, it has a powerful economic impact, an impact that affects the entire society, while the cultural and ideological contributions it makes filter down much more gradually.

Since Canada's economy is controlled by American interests, our universities have become geared to the production of trained technicians and professionals for a branch plant economy, in which capitalist and imperialist priorities dominate.

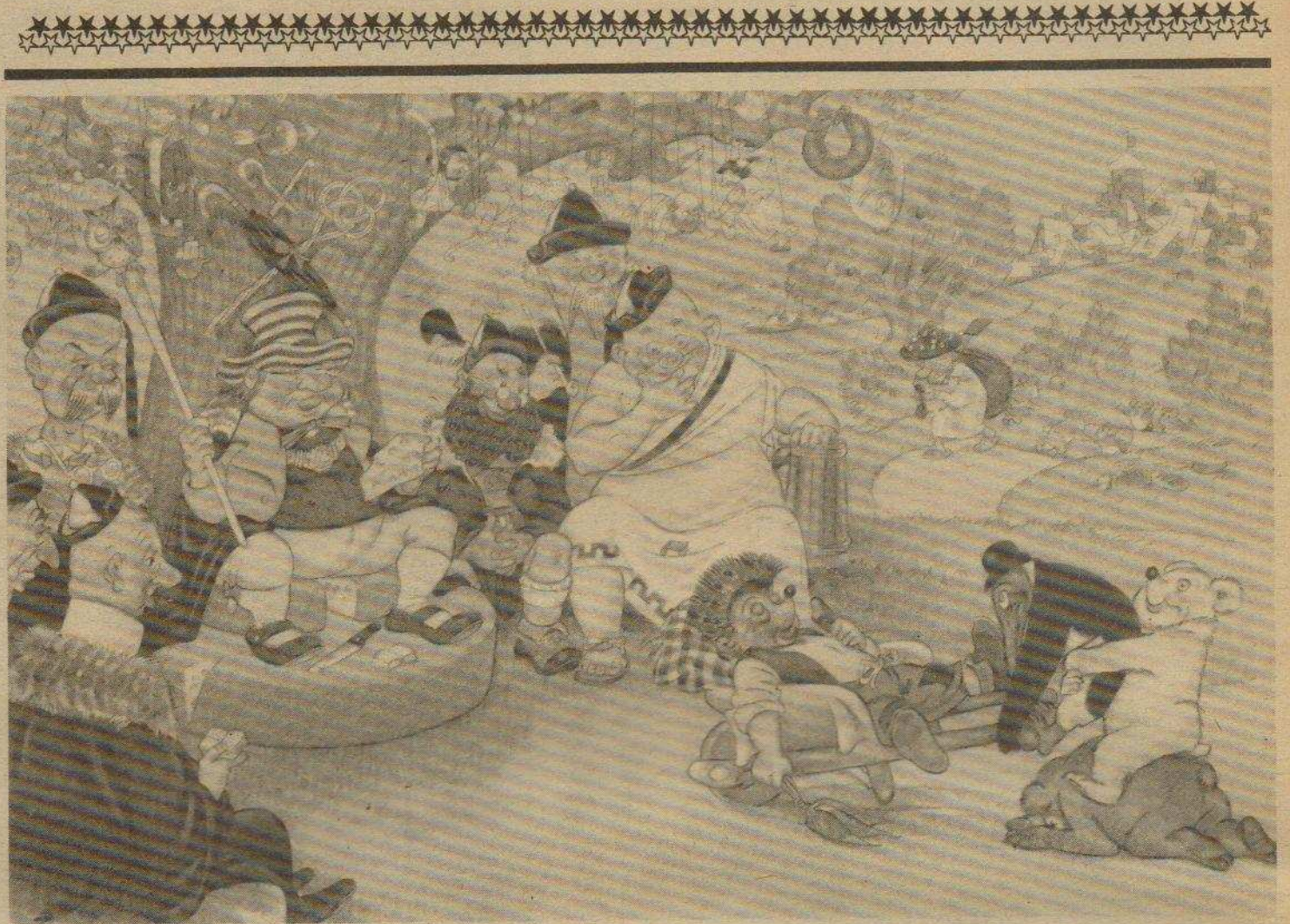
There is less need for scientists and engineers on a per capita basis in this country than in the U.S., because employment opportunities are fewer in the branch plant than in the metropolis. It is probably significant that the greatest fee increases resulting from the recent university cut-backs in Ontario hit the professional faculties. Canada, with a less developed industrial structure, and more emphasis on raw materials, simply does not need technicians to the same extent as the developed United States.

Thus, in the academic year 1970-71, Canadian students made up just 47 per cent of ME degree students in engineering and 37 per cent of the PhD enrolment.

Too often, the question is simply posed as one detrimental to the Canadian people. But this is misleading. Some Canadian people — specifically the Canadian bourgeoisie — benefit materially and significantly from American domination of the Canadian economy. Even a junior partnership in a going imperial concern is nothing to be sneered at. So the Canadian state and the Canadian capitalist class has, for the most part, complied with this domination, accepted its terms, and reaped somewhat limited, but still major, benefits.

Domination of Canadian universities is just one — very important — facet of this mutually agreeable deal.

The Canadian bourgeoisie has not cooperated with the American one because it is totally weak, decrepit, or defunct. (Though weakness has played a role.) It has displayed considerable adeptness at



American professors have come under heavy attack from some circles recently. The issues are not as simple as they

are sometimes posed, however: Canadian professors can be villains just as easily as Americans can.

imperialist exploitation itself. But it, with its main interests in banking and transportation, has seen its interests as bound up with those of the United States.

Canadian capitalists both invest in Latin America and the U.S. and welcome American branch plants to Canada. They both exploit other countries and aid other countries in exploiting Canada.

Since Canadian capitalism has benefitted from its close interaction with American capitalism, Canadian liberals have not hesitated in embracing the American model of capitalist development, American concepts of freedom and "social justice", American pragmatism and empiricism, etc.

The Canadian liberal academic establishment has been practically void of any original contributions to political, scientific, or intellectual thought generally and has failed to undertake any critical analysis of Canadian capitalism or arrive at any understanding of Canada's colonial relationship to the United States. The notoriety accorded to the few exceptions only proves the rule.

This is hardly surprising, of course. The

ideas of American liberal capitalism have been accepted in one form or another in most of the capitalist world. They are accepted in Canadian universities not simply because Americans teach there, or because the U.S. dominates Canada, but because they are capitalist ideas, and Canada is a capitalist country.

Opposition to this domination has come from two (somewhat overlapping) sources: sentimental liberal nationalists, and leftists of various persuasions.

Liberals such as those in the Committee for an Independent Canada seem to have concluded that their American partners in exploitation are taking more than their share of the pie and that they are quite capable of exploiting the Canadian people on their own, thank you.

Thus, there is the ideology that there is something uniquely special and good about "Canadian culture" and the "Canadian way of thinking" that has been buried by the big bad U.S. and that only has to be uncovered in order for Canadians to again enjoy their own pure, special way of living.

While there is certainly some Canadian culture worth preserving, the important

fact is that Canada has always been dominated by some form of imperialism, either British or American. There is little point in looking to the past for values to preserve: the Canadian past has been as ugly, in many ways (though different — and it is important for Canadians to understand their own history if they are to move beyond it) as the American. Nor is there a Canadian ideology that has been superseded by American ideology. The general outlines are only too similar. Only the details differ.

If Canada is to have a different culture, and different values, ideals and outlook than the U.S., then these have largely to be created. An independent capitalist Canada like that advocated by the C.I.C., is an impossibility, for there is no basis of differentiation strong enough to overcome the homogenizing influences.

In the universities, their approach cannot lead to the development of a different culture and ideology, only to the hiring of Canadians to teach the same set of ideas. At best, the examples, the details, might be Canadian. But the ideas, the general system, would remain those of American

## GAG NOTES

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## Seminar on 'SOME FURTHER THOUGHTS ON THE DOOMSDAY SYNDROME'

by

**JOHN MADDOX**

Editor of the British Scientific Journal NATURE

Wednesday, April 4 3 p.m.

Upper Library, Massey College

Sponsored by

THE INTERNATIONAL RELATIONS COMMITTEE  
International Studies Programme

MR. MADDOX is the author of the recently published book THE DOOMSDAY SYNDROME.



liberal capitalis. The struggle hardly seems worth the bother except for the Canadian graduate students currently having difficulty competing for jobs at Canadian universities with their American counterparts, whose ideas they predominantly share.

The noisiest 'left-wing' response, meanwhile, has come from the Canadian Liberation Movement. Although calling themselves socialists, they advocate simply an 85 per cent Canadian quota campaign, reducing the whole question to nationalities and percentages.

This, too, was the level of debate in the University of Toronto Waffle group in 1971. A team of students was actually sent out to do a quick survey of some 100 students to find out what they thought would be the correct figure for a quota. The CLM, meanwhile, stuck to its 85 per cent figure. This leaves only 15 per cent for foreign professors. Presumably an 85 per cent quota makes the liberation of Canadian universities possible, while an 80 per cent quota would not allow it to happen.

This approach totally ignores other considerations. It should be obvious, for example, that a Canadian citizenship does not guarantee that its holder knows anything about Canada, has a 'Canadian perspective', let alone that he is opposed to American domination of Canada or Canadian universities. American radicals coming to teach in Canada are often obviously more desirable to have.

Indeed, Canadians have always been importantly instrumental in furthering American domination of the universities. It is they who introduced the latest ideological mystifications developed at U.S. universities, and brought in Americans to teach them. More recently, Canadian students have been going to the U.S. in large numbers to get degrees. They come back to teach after receiving their degrees, joining the large numbers of American professors who have come up to enjoy the tax breaks and peddle the same ideas. Canadian students then learn the approaches of the empire from Canadian professors in Canadian universities. No quota campaign can touch this kind of 'continentalization'.

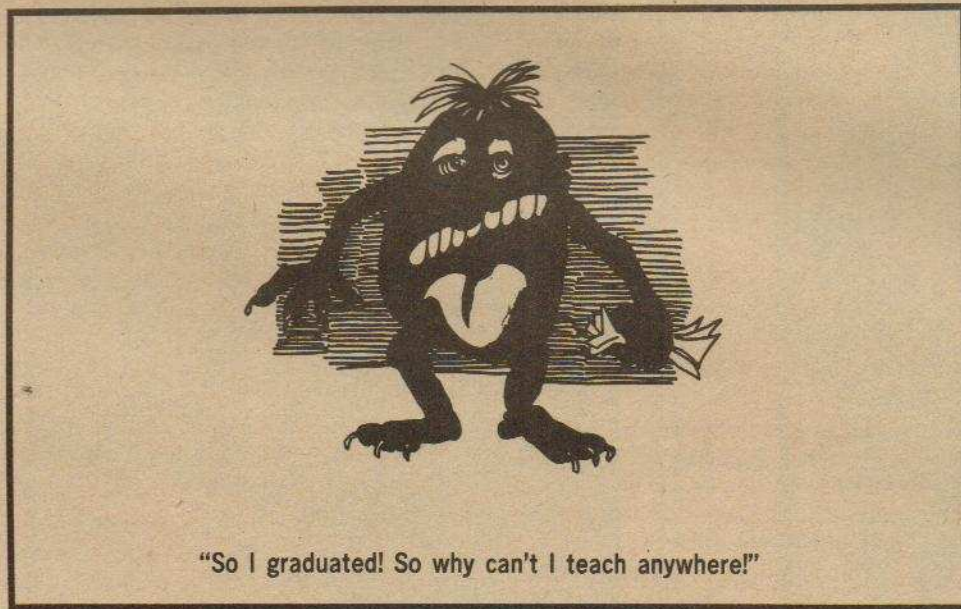
Nevertheless, the desire to end U.S. domination of Canadian universities touches an important problem. Clearly the state of affairs in the universities is not a desirable one and needs to be changed.

What is needed is — especially in the social sciences — academics who are critical of the status quo, and who can contribute to an understanding of social realities, rather than the mystification of those realities.

For social change to take place in Canada, it is necessary that study be done on Canadian problems, that intellectuals



American cultural domination is a factor not only in the universities, but in everyday life.



and students begin to develop detailed knowledge about Canada, and the ideas and approaches necessary to eliminate the status quo.

It means, again especially in the social sciences, that the process of continentalization (the de-emphasis of Canadian content and material) must be combated, that there be a conscious effort to reverse the trend.

This must necessarily mean a deliberate bias, a policy of consciously discriminating in favour of Canadian content, courses, and programs in order that resources be devoted to Canadian studies. A setting of priorities in budget, in hiring, in creating courses, in research grants, would be called for.

At the same time, this should not mean ignoring 'non-Canadian' content. For social change to occur in Canada, Canadians must understand world conditions, and must also have the technical expertise to man the professions, free of foreign interference and 'professional' biases.

Naturally, the economic, political and academic elite that control Canada's universities have no intention of agreeing to anything of the sort.

But in an era when liberal co-optation has chosen to give students greater roles in decision-making in many universities, students, and their allies on the faculties, can help to force the academic establishment to move in such a direction. Rather than accepting the aimless co-optation that is so often their fate on departmental committees, they can push for certain specific objectives.

They can work, on curriculum committees, for courses that provide a critical, radical analysis of society, especially Canadian society, and that deal with Canada, the country they must know and understand if they are to change it.

In staffing decisions, they can establish a set of priorities. The first priority should go to radical professors who have done work on Canadian society. The next priority should go to other radicals. Next in hiring preference could be Canadians who are not radical. (Any information about Canada, even if covered in reactionary ideology, is better than none at all for those who want to transform it. And there is no need to pay unemployment benefits to Canadian PhD's while American graduates pick up the education tax dollars.)

Of course, students do not have the power to implement this as a consistent policy. But by making it their own priority they can intervene at least occasionally to alter the balance of forces in the universities — not in terms of nationality, except incidentally — but toward universities that can help in the process of bringing about a revolutionary transformation of Canadian society.

Anne Louise Hicks

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presents  
a lecture in English by  
**PROFESSOR ROBERTO FERNANDEZ RETAMAR**  
University of Havana  
ON  
**"REVOLUTION AND LITERATURE IN CUBA"**  
Thursday, March 29  
4:15 p.m.  
Room 2135, Sidney Smith

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Sharon MacIntyre Soprano  
Doris Pritchard Contralto  
Larry Marshall Tenor  
Glenn Gardner Baritone  
(WITH ORCHESTRA)  
John Dembeck Conceronmaster  
Dr. George Brough Guest Organist  
Lorna Holmes Harpsichord  
Rev. Donald Gillies Conductor  
Sunday, April 1, 1973, at 7:30 p.m.  
Admission Free  
**Bloor St. United Church**  
300 Bloor St. W. (at Huron St.)



**HART HOUSE MUSIC COMMITTEE**

PRESENTS

**A SERIES OF CLASSICAL CONCERTS****THURS., MARCH 29****Corin Ayres, Soprano****Lesley Hall, Accompanist**Playing Mozart, Schubert, Fauré & Nin  
Music Room, 1 p.m.**TUES., APRIL 3****Belva Spiel, Soprano****Louise Grinstead, Accompanist**Singing Shumann, Schubert, Fauré & De Falla  
Music Room, 1 p.m.**THURS., APRIL 5****Alexander Buchnea, Bass-Baritone****Wendy Buchnea, Accompanist**Singing Aria By Mozart and Schubert Lieder  
Music Room, 1 p.m.**TUES., APRIL 10****June Rilett, Soprano****Weldon Kilburn, Accompanist**Singing Lieder of Mozart, Schubert &  
Brahms

Music Room, 4 p.m.

**THURS., APRIL 12****Angela Florou, Pianist**Playing Music by Bach, Haydn & Brahms  
Music Room, 1 p.m.

# Bookworm's goulash: a taster's choice of the good, bad and indifferent

Space and time necessarily dictate that every year, some books will go unreviewed. For some, this is a well-deserved fate. For others, it is an unfortunate but unavoidable exigency.

Herewith, a brief resumé of at least some of this year's books that should not go unmentioned.

Irving Abella's *Nationalism, Communism, and Canadian Labour*, U of T Press, \$4.50, just released, is an indispensable study of the politics of Canadian unionism, from 1935 to 1956. Abella traces the two themes which he says dominated the interaction of the Canadian Congress of Labour and the CIO in Canada: "the internal threat from the Communists and the external threat from the Americans".

Much of the book deals with these struggles being fought out among the leadership of the unions. Abella justifies this by saying that the themes he deals with were "irrelevant" to rank and file unionists. "Only at times when his own well-being is at stake—during strikes and collective bargaining negotiations—does he take more than a passing interest in the activities of his union."

It is unclear whether Abella thinks this is necessarily true, or whether he thinks it was the case because of the structure (or other conditions) of the unions he describes. Indeed, on the evidence available, it is questionable whether his point is true at all. Some of the facts that he gives of rank-and-file political activity certainly seem to point to other conclusions.

The study makes it clear that the CIO did not come to Canada to unionize the backward Canadians. Rather, Canadian workers themselves were responsible for most organizing activity, and had to drag a reluctant CIO across the border.

Abella shows that Canadian Communists did much of organizing work for the Canadian union movement, thus debunking the myth that Communists specialized in taking over unions created by someone else.

The purge of the Communists was largely due to the fanatically anti-communist pro-CCF forces in the CCL, he shows.

The blame for the domination of Canadian unionism by the U.S.-dominated "internationalists", however, can be laid at the doorsteps of both the Communists and the CCFers. The Communists adhered to a rigid "internationalism" that amounted to suicide on their part, given the hawkish anti-red nature of the American labour bureaucrats to whom they were subjecting Canadian unions. The CCFers, meanwhile, found valuable allies in these hacks in their rivalry with the CP, and cultivated ties with them, no matter how unequal.

An important book.

A must, even at the price (\$7.50) is *FORUM: Canadian Life and Letters 1920-1970: Selections from The Canadian Forum*, edited by J.L. Granatstein and Peter Stevens (U. of T. Press).

For fifty years the Forum has been just that: a forum for Canadian literary and political expression. Founded in 1920 by some students and faculty at the University of Toronto it struggled through its early years with a low circulation and frequently a deficit. In 1935, it was taken over by the League for Social Reconstruction, the "brains trust" of the CCF. A circulation of 1,000 to 2,000 in the 1930's was doubled by the war years. During this period, it was the sounding board for a good deal of the social criticism of the academics who shaped much of the ideology of Canadian social democracy. When the LSR was disbanded in the early 1940's an editorial board took control.

Perhaps the most consistently enjoyable part of the Forum has always been its poetry. It has encouraged unknown young writers, and has published many of Canada's major poets. Earle Birney, A.M. Klein, Irving Layton, James Reaney, Milton Acorn, Dorothy Livesay, and Alden Nowlan, and many others, can be found in its back issues.

The selection is also fascinating as a mirror of at least one current of development in Canadian political thought. Frank Scott moves from social critic to liberal constitutionalist in its pages.

Frank Underhill, seen by some in the 1930's as "the dean of a sinister communist conspiracy among the nation's professors", published much of his work in the Forum. His opinion of Mackenzie King (always a major object of attention in the Forum) moved, over the years, from considering him a manipulator in a phony two-party system which provided a "screen behind which the controlling interests pull the strings to manipulate the Punch and Judy who engage in mock combat," a man who "towered up like a mountain in the House of Commons because of the flatness of the landscape opposite him," to seeing him as "the representative Canadian, the typical Canadian, the essential Canadian, the ideal Canadian, the

## GREAT FOR YOUR HEAD



## WRANGLER JEANS



Canadian as he exists in the mind of God." Economic nationalism, too, is a consistently popular topic in the Forum.

One of the more fascinating contributions on this issue comes from the pen of Mel Watkins in 1964. Reviewing a book by Harry Johnson, the continentalist economist now commuting between Chicago and the London School of Economics, but formerly a Canadian—presently considered the arch-enemy of Canadian economic nationalists—Watkins blasts "misguided economic nationalism." He says "Professor Johnson takes Canadian nationalism too seriously. It is, after all, only economic. Though deplorable, it is a relatively harmless variety compared to much of what we see in the world today... more empirical work is necessary on the nature and causes of Canadian economic nationalism in the hope that we can exercise this devil from our midst".

A local group, **The Labour Education Project**, 92 Bedford Road, Toronto 5, is distributing a pamphlet entitled **For Canadian Workers: Lessons From Italy**. The booklet deals with organizing experiences of Italian workers, especially at the mammoth FIAT works, in trying to bring about workers' control.

Their militancy reflects a determination to bypass both the bureaucratized Communist Party and the tame, bought-off union hierarchies. Mass struggle for radical goals has been a feature of Italian politics since 1969.

A preface ties the new tactics and organizational forms from Italy to the Canadian scene where the docile international unions, the senile vanguard parties, and the liberals-in-a-hurry in the NDP have proven inadequate against attacks on workers' living standards and the widespread use of strike-breaking com-



"When a Communist can win a free election, I say there's something wrong with free elections!"

panies. When new strategies and forms of organization are obviously necessary, contributions such as this pamphlet are valuable. The emergence of non-sectarian groups such as the **Labour Education Project** and **Windsor's Community Resource Centre** are hopeful signs as well.

Another contribution comes from an interesting current of political activity: radical Christianity (a most welcome antidote to the mind-fucking mystifications of that current plague, the Jesus Freaks.)

A 56-page booklet, **Chile versus the Corporations, A call for Canadian Support**, comes from two progressive Toronto groups that still maintain religious ties, **The Latin American Working Group** (Box 6300, Station A, Toronto 1) and the **Development Education Centre** (200 Bedford Road, Toronto). It sketches corporate (including Canadian) involvement in Chile, the attempts of the Allende government to reverse this domination and the massive repression against Chile instituted by the capitalist countries.

Useful both as a brief guide to the Chilean situation, and for the philosophy it adheres to: "The position of Christ was in no way ambiguous: his was an option for the poor and against anyone or any system that stood in the way of man's liberation. The present international economic system is a situation of sin, and as such it must be rejected."

I.F. Stone's third collection of articles, **Polemics and Prophecies, 1967-1970**, has

come out in paperback. (**Vintage, \$3.25**). Like the first two volumes, **The Haunted Fifties** and especially **In a Time of Torment**, it is a superb collection of masterful journalism. With an uncanny sense of news Stone ferrets out facts, many of them in little-known reports of the U.S. government itself, that damn the holders of power. While his analysis is not always perfect (whose is?), his pieces on the two-party system ("When Two Equals One"), The Vietnam War ("The Monster with Little Brain and No Heart"), Richard Nixon ("The Evil of Banality"), militarism, social measures ("Billions for Missiles and Pennies for Poverty"), disarmament ("A Century of Futility"), the Mideast, and other topics, are invaluable. I can't think of a better regular interpreter of the current scene than Stone. When it comes to powerful radical journalism, Stone has a lot to teach to, say, **The Varsity**.

Also of current interest is **Ernest Mandel's Decline of the Dollar: A Marxist View of the Monetary Crisis**. (**Monad Book, Pathfinder Press, N.Y. \$1.95**). Useful for a deeper understanding of what you read about in the business pages of **The Globe and Mail**.

Another major marxist writer, **Paul Sweezy**, has published a collection of essays, (**Modern Capitalism and Other Essays, Modern Reader, Monthly Review Press, \$2.15**). Sweezy, writing in the pages of **Monthly Review**, a magazine out of New York which he edits, has long been contributing insightful (and sometimes controversial) interpretations of the state of modern capitalism.

From the excellent Pelican Latin American Library, there are three more volumes: **Servants of God or Masters of Men? The Story of a Capuchin Mission in Amazonia (\$2.50)**; by **Victor Daniel Bonilla**; **Brazil: The People and the Power, (\$1.65)** by **Miguel Arraes**; and **Cambao — The Yoke: The Hidden Face of Brazil, (\$1.50)** by **Francisco Juliao**.

Bonilla traces the history of a Columbian Indian tribe facing a Catholic missionary community, but sees much larger implications in the subject matter: "the everlasting story of the West against the Indian." "That civilization (ie, the West), having exploited the Indian for centuries, and having taken a large part of his culture away from him without replacing it with anything at all of value, is still pursuing its work of pillage and destruction. And it always does it in the name of what it holds as its most sacred principles: democracy, progress, 'acculturation' of 'primitives', Christian charity, and the expansion of the reign of God in Indo-America."

The Arraes book is a study of the economy and recent political developments of Brazil. A lengthy chapter on the Brazilian economy is interesting as an example of the impact of imperialism on a 'Third World' nation.

Francisco Juliao is an exiled member of the Peasant League in northeaster Brazil, writing a personalized account of the league's struggles against the intolerable oppression that Brazilian peasants suffer.

Attacks from the right on Pierre Trudeau's Quebec policy are hard to come by nowadays, or so I had thought. But **The Honourable Joseph T. Thorson** has effectively squelched that theory.

In **Wanted: A Single Canada (McClelland & Stewart, \$6.95)**, Thorson, President of the Single Canada League, natters in rather poor English, about the evils of bi-culturalism and bilingualism. "How can there be national unity in Canada," he bristles "as long as the Quebec leaders insist that the integrity of the French-Canadian nation must be maintained and that French Canadians must remain French?"

How indeed? He advocates a Canada based on a partnership between individuals — a perfect way for ensuring the hegemony of the dominant culture and the disappearance of cultural minorities. His blindness to the nature of nations is further evident in the fact that he argues—solely from constitutional and legal grounds — that Quebec has no 'right' to self-determination or separation. This, of course, is hardly the point. The constitutions of a colonizer rarely contain provisions for the right of the colonized to secede.

Attempting to capitalize on Buckminster Fuller's fame is **Buckminster Fuller to Children of Earth (Doubleday & Company Inc., \$4.35)**.

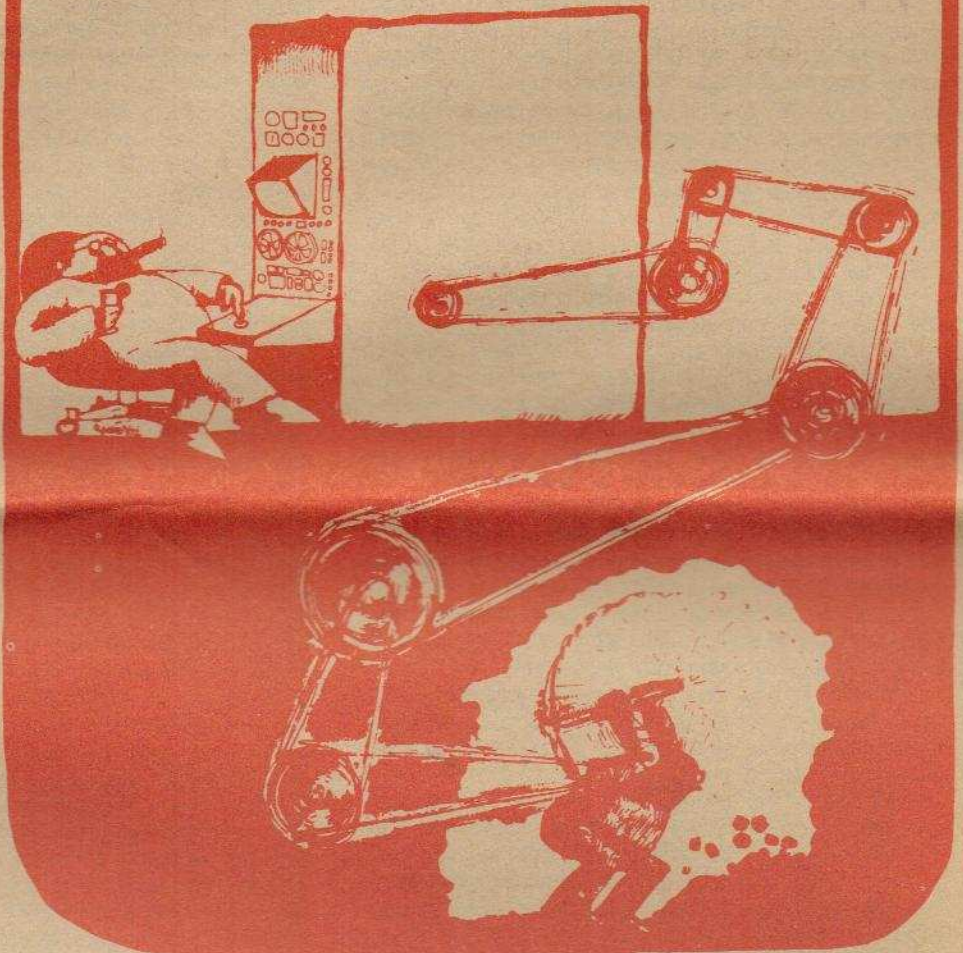
It's a slim little paperback full of arty pictures of trees ("Nature is so beautiful... How she is working is so beautiful."—the entire text of one page) and children ("A child plays with balls that are round like the earth and touches whole things"). On the facing page of each picture there are short quotes from Fuller, intended, no doubt, to appear as pregnant profundities, but coming across more often as trivial banalities.

Some of the pictures are nice but the phony self-seriousness of the format detracts from them. Not worth the price.

of facts, but it is questionable whether the book really provides a "perspective". Certainly it can't and doesn't provide all the information about the pill that simply doesn't exist because insufficient research has been done on it. To provide that information, women taking the pill today are acting as unwitting guinea pigs.

**Jim Christy's The New Refugees: American Voices in Canada (Peter Martin Associates, \$7.95)** is a collection of short essays by Americans exiled in Canada. Predictably, it is quite uneven in quality. The best pieces are

the First and Third Worlds are one and the same system



Looking at children from another perspective is **the truth & other stories, by Terrence Heath, (Anansi, \$2.50)**. It consists of short passages of very tight descriptive prose, each outlining a different incident, many of them childhood (especially boyhood experiences) from prairie life.

Many of them are violent or ugly, painful to read about in a way that descriptions of adult violence never quite match. The starkness of the writing style, with its predominance of verbs and nouns and its absence of softening adjectives or subordinate clauses, adds to the gut reaction it evokes. It captures the matter-of-fact unfeelingness of boys, the cruelty that comes more from curiosity for the results rather than from a conscious desire to do harm.

Also captured are the ugliness of adult-inflicted experiences, as well as some situations that are quite funny, or simply the taking in of new facts from the external world.

I can't decide whether I like this book or not, but it did hold my attention.

A book on a timely topic is **James Paupst's The Pill: A True Perspective (Clarke Irwin, \$1.75)**. It's a concise guide to the problems associated with the pill: mood changes, weight gain, infertility, headaches, etc. It contains a lot

those describing experienced in America itself: the Army, the family scene back home. The contribution by Mark Trent is especially good. The worst are generally those giving impressions of Canada — these combine gee-whiz travelogue with naive political assessments. That sort of stuff may have anthropological interest, but not much else to recommend it. Also disappointing are most of the interviews. These seem to be unedited, an approach popular among lazy journalists, but really indefensible.

Still, it's an interesting book to read through. It's not rich in literary gems, but there is the odd prize to stumble across. And that makes the book a worthwhile experience—though maybe not worth \$7.95 to get.

Catering to the peace-and-love, back-to-the-farm generation is **Communes in America: The Place Just Right, by Elinor Lander Horwitz (Lippincott, \$5.25)**.

It's a simplistic, superficial history of utopian experiment in the U.S. It looks a lot like a children's book: big print, facts without analysis, platitudinous conclusions. It might appeal to some of today's hippie love freaks, however: it's got a bright, posterized cover, peace symbol and all. And it's washable.

Ulli Diemer



# A wartime glance

With a great deal of fanfare, the Canadian public is being made aware that 1973 marks the centennial of the Royal Canadian Mounted Police.

Glowing reports of the Mounties, who always get their man and whose image is that of the world's proudest, best, and best-known police force, are appearing everywhere in the media.

But there is another side to the Mounties. The low morale in the force has already been sensationally exposed by former RCMP corporal Jack Ramsey in an article for Maclean's magazine.

And, next month, two Saskatchewan writers, Caroline and Lorne Brown, are publishing another part of the story: *An Unauthorized History of the RCMP*, published by James, Lewis, & Samuel. The book, an excerpt from which appears below, deals with the anti-labour activity, the infiltration into political groups and onto campuses, and other less well-known activities of the force whose motto is, rather fittingly, when translated into English, 'Maintain the Right'.

By CAROLINE and LORNE BROWN

In 1904 the name North West Mounted Police was changed to Royal North West Mounted Police in recognition of service to the Empire.

In the next few years the Force underwent a period of expansion. The West was settled very rapidly in the period from 1900 to 1914. In 1905 Saskatchewan and Alberta achieved provincial status. When these new provinces retained the RNWMP to act in the capacity of provincial police rather than establishing new forces of their own, it looked as though the future of the Force was assured in the West.

The Eastern provinces had provincial police forces and the Dominion Police. The Dominion Police had some jurisdiction throughout Canada though it was concentrated in the East. They specialized in enforcing federal acts and also operated as political police to keep an eye on "subversives" and other enemies of the prevailing system.

For the first couple of years of World War I, both the Dominion Police and the RNWMP were kept extra busy. Social unrest, which had been growing as the country industrialized before 1914, increased with the strains brought on by the war. From the beginning there had been only lukewarm support for the war in Quebec and among certain sections of the labour and agrarian movements in English Canada. This significant minority increased in numbers and was further alienated by the way the war was conducted at home and abroad.

On the home front profiteering, gross corruption, outrageous price increases and deteriorating working and living conditions became a national scandal.

On the fighting front incompetent leadership and heavy casualties, sometimes caused, as in the case of the Ross rifle, by shoddy equipment supplied by friends of the government, caused much bitterness.

The government did very little to curb profiteering and corruption, but a great deal to suppress critics of the war effort by using the War Measures Act to deny them their civil rights. Critics of the war and the way it was conducted included most Québécois and large numbers of reformers, socialists and pacifists in the trade union and farm movements across the country. The government attempted to silence such critics by means of strict censorship, internment, police harassment and propaganda branding critics of the war effort as unpatriotic and pro-German.

The real crunch came with the imposition of military conscription under the Military Service Act in 1917. Conscription was anathema in Québec and was opposed by a large and militant minority elsewhere. The federal government relied upon troops to maintain control in Québec when the enforcement of conscription was met with demonstrations, riots and street fights.

The government took dictatorial measures to combat draft evasion and criticism of conscription throughout Canada. Section 16 of the Military Service Act empowered the government, with the approval of the central appeal judge, to suppress any publication containing matters thought to hinder the operation of the act. This, along with regulations under the War Measures Act, made life extremely risky for anyone in militant opposition to conscription. That the authorities were prepared to use their increased power is indicated by the thousands of arrests. During 1917 and the first three months of 1918, 3,895 people were arrested on charges connected with anti-conscriptionist activity. Some received fairly lengthy prison sentences. A few were less fortunate and were seriously injured or killed while evading the draft or participating in anti-conscription demonstrations. One case of what passed for "justice" involved Albert (Ginger) Goodwin, a past president of the British Columbia Federation of Labour and an organizer for the Mine, Mill and Smelter Workers in 1918. Goodwin had been called before a conscription board in 1917 and placed in class D, that is, unfit for military service because of his health. Later, while Goodwin was leading a strike of smelters in Trail, he was by a strange coincidence ordered to report for immediate active service. Like hundreds of other opponents of the war, Goodwin went into hiding in the wilderness. On July 26, 1918, Goodwin was shot dead in the bush by officers of the Dominion Police who were searching for draft dodgers. This outrage

provoked a one-day general strike throughout much of British Columbia. During the strike soldiers organized by city businessmen ransacked the Vancouver Labour Temple and badly beat at least two labour leaders.

It fell to the RNWMP during the early part of the war to assist the Dominion Police and other forces in maintaining internal order and harassing opponents of the war effort. The RNWMP were still mainly in the Western provinces, though occasionally they loaned personnel to the Dominion Police for use in other parts of Canada. In the Western provinces they carried out investigations in districts where there were large numbers of "enemy aliens" and patrolled the international boundary with the United States. The United States was a neutral country until 1917 and the authorities feared, apparently quite unnecessarily, that German-Americans might make raids into Canada for the purpose of sabotage.

The term "enemy alien" was used to refer to residents of Canada who had emigrated from countries controlled by Germany and Austria-Hungary. This included a large part of central and south-eastern Europe and, after the Bolshevik Revolution of 1917, the term was broadened to include as well all immigrants from countries and territories that had belonged to Czarist Russia and were to become part of the Soviet Union. The so-called "enemy aliens" numbered in excess of 200,000 in the Prairie provinces alone. They suffered considerable harassment during the war by the authorities and the superpatriots among the public. Hundreds were interned on the grounds that they endangered or might endanger the war effort. Besides watching "enemy aliens", the RNWMP kept any eye on socialists, pacifists and trade union activists who were actively opposed to the war and assisted the authorities in enforcing regulations under the War Measures Act. It was during this period that Commissioner A. B. Perry constructed a network of plainclothes detectives and undercover men who were to comprise part of the Security and Intelligence branch (S and I), which was to become notorious in later years as Canada's secret police.

By 1917 the number of RNWMP on active duty in Canada had begun to dwindle significantly. Saskatchewan and Alberta established provincial police forces of their own and, with the United States' entry into the war, the obvious fact that the "enemy aliens" were causing no trouble, and the demand for reinforcements on the battlefield, the Force decided to allow many of its members to join the regular army. A special squadron of RNWMP was also formed in 1918 and sent to Siberia to fight for the reactionary forces in the Russian civil war.

During 1916 and 1917 there had been considerable talk of disbanding the RNWMP after the war and leaving policing entirely to the provinces and the Dominion Police. Many people failed to see the need for a semi-military mounted police force under federal auspices now that frontier conditions no longer existed and the whole country except for the sparsely settled North West Territories and Yukon had achieved provincial status. What saved the RNWMP from abolition as a force was intense industrial and social unrest at the end of World War I. Events during this period caused great anxiety in business and governmental circles, and the Mounted Police assured their own future by making themselves invaluable to the economic and political elite of the day.

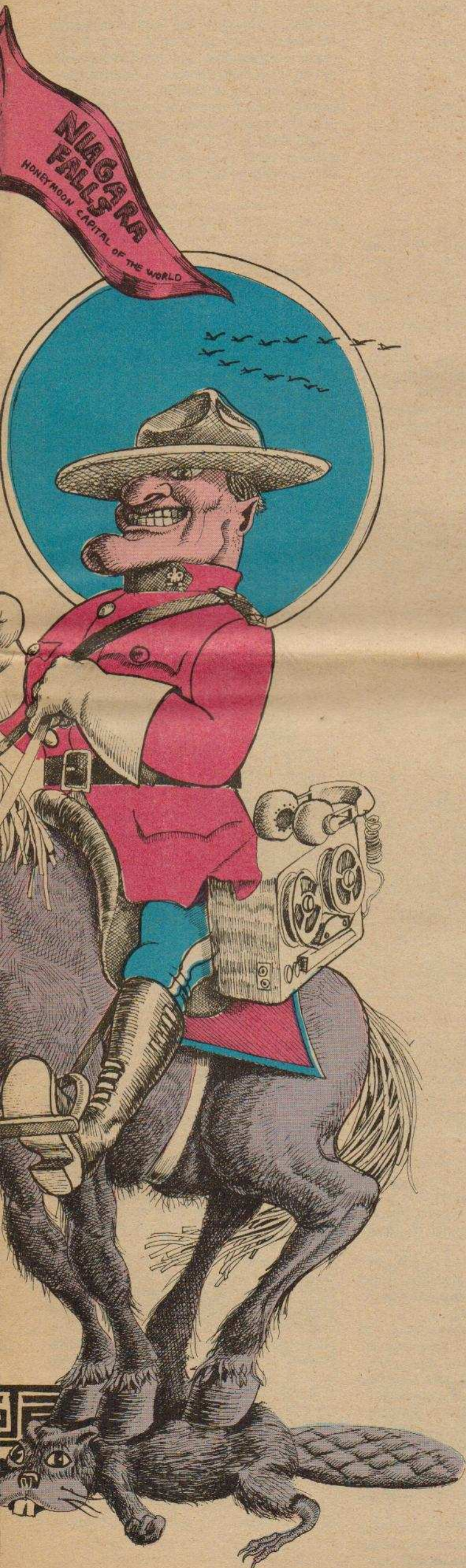
The industrial unrest which had been increasing since 1914 reached unprecedented proportions by 1917. Rapid urbanization brought on by the quick growth of war industries caused a deterioration in working and living conditions. Inflationary price increases were an added burden on the poor. By 1917 there were more trade unionists than ever before and more people went on strike than in any previous year in Canadian history. The military conscription of manpower and more stringent enforcement of the War Measures Act added to the frustration of the trade union radicals. There were prolonged and militant strikes in 1918, including one which nearly developed into a general strike in Winnipeg. Unrest was especially widespread in Western Canada, where many trade unionists were not only critical of the economic system but also alienated from the more conservative Eastern leadership of the Trades and Labour Congress (TLC).

The federal government reacted to an unstable situation by imposing ever harsher measures, to the point where they increased the probability of a major explosion at the end of the war. The government stepped up secret police activities and appointed C.H. Cahan, a prominent corporation lawyer, to survey conditions throughout the country and recommend a course of action. The police found no evidence of a revolutionary conspiracy afoot, and Cahan reported that the unrest was due primarily not to radical agitators but to general disillusionment with the war, disgust at the performance of the federal government and deteriorating economic conditions: "I am convinced that the unrest now prevalent in Canada is due to the weakening of the moral purpose of the people to prosecute the war to a successful end; to the fact that people are becoming daily more conscious of the bloody sacrifices and irritating burdens entailed by carrying on the war and to the growing belief that the Union government is failing to deal effectively with the financial, industrial and economic problems





# at the men in red



growing out of the war which are, perhaps, incapable of any early satisfactory solution". (emphasis added)

The problems growing out of the war became more immediate after the armistice. The closing down of armament and munitions factories and the disbanding of a large army caused widespread unemployment and a generally depressed economy. Added to this was the fact that workers who had made sacrifices during the war now demanded the gains which had been postponed in the name of the war effort. Soldiers returning from the front also demanded jobs and the chance for a decent life after fighting "the war to make the world safe for democracy". Most of these people were to be sadly disappointed, and their disappointment was not long in turning to frustration and anger.

Unrest increased as the government failed to tackle the problems which Cahan had described as "incapable of an early satisfactory solution". To really tackle such problems would mean demanding concessions from the vested interests which had fattened on the war effort, and the government was not about to attempt such a solution. Since Cahan recognized this clearly, he recommended instead repressive measures designed to maintain order over a difficult period of post-war readjustment. The government established a Department of Public Safety with Cahan as director. Numerous Orders-in-Council were passed under the War Measures Act to provide for the following: (1) broadening the category described as "enemy alien" and requiring the registration of all such people, (2) severely restricting the right to strike, (3) prohibiting publications in 14 languages, (4) prohibiting the use of several foreign languages at public meetings, (5) declaring 14 different organizations to be illegal, including such moderate groups as the Social Democratic Party, and (6) allowing the authorities to declare any association unlawful. To implement these sweeping measures required greatly increased police activity, and during the last months of 1918 and early 1919 the federal government began to build up the strength of the RNWMP and assign to them many duties previously undertaken by the Dominion Police.

By the time a major showdown between capital and labour came in the form of the Winnipeg General Strike in May, 1919, the government and business community in Canada had become extremely frightened by growing labour radicalism. Western labour radicals had been busy laying plans for the organization of the One Big Union (OBU) a large industrial union which they hoped would eventually embrace all workers and struggle for the overthrow of the capitalist system as well as fight for immediate economic gains. The British Columbia Federation of Labour and many trade union councils and locals throughout the West endorsed the OBU idea and called for a major economic concessions, removal of restrictions on civil liberties and the release of political prisoners.

The Western Labour militants held a conference in Calgary in March, 1919, known as the Western Labour Conference and laid plans to hold a referendum in union locals throughout the West on the question of severing relations with international craft unions and forming the One Big Union. They agreed that if the results were encouraging, they would hold a conference later in the year for the founding of the OBU. They also expressed sympathy with the Bolshevik Revolution and threatened a general strike by June 1 if Canadian forces were not withdrawn from Russia.

All of these activities in Canada coupled with the recent revolution in Russia and revolutionary developments in other parts of Europe helped to create an uneasiness among Canada's ruling elite which bordered on hysteria and grossly exaggerated the possibility of an attempted revolution in this country.

Before the referendum on the OBU could be completed or any effective organization established the Winnipeg General Strike, under more moderate leadership than the OBU and with very limited aims, broke out on May 15. The events leading to the general strike began on May 1, when the workers in the building and metal trades struck on the issues of higher wages and the right to collective bargaining. The employers not only refused the wage demands but also refused to recognize the Metal Trades Council as the common bargaining agent of the unions. The unions took their case to the Winnipeg Trades and Labour Council, which conducted a referendum among its affiliates on the question of a general strike on the issues of collective bargaining and the need for general wage increases. The result was overwhelmingly in favour, and on May 15, 30,000 workers left their jobs, 12,000 of whom were not members of trade unions but who joined the strike spontaneously. The population of Winnipeg in 1919 was about 180,000; 30,000 strikers and their families therefore probably represented at least half of the population. The strikers included municipal, public utility and post office employees and even the city police.

The general strike paralyzed the entire city and the strikers found it necessary to direct their operations by means of a strike committee and a disciplined organization if they were to prevent general disorder and avoid unnecessary hardships to the population as a whole. The city police returned to work at the request of the Strike Committee in order to prevent looting and outbursts of vandalism and

violence. Milk and bread deliveries were resumed and essential services like the city water works resumed limited operations by permission of the Strike Committee. The strike was conducted in an exceptionally peaceful manner, and this helped to gain wide public support in Winnipeg and other cities where there were several sympathetic strikes and talk of general walkouts. Indeed several of the strike leaders were pacifists who abhorred violence, and the rank-and-file were repeatedly warned to remain peaceful and beware of provocateurs who might attempt to provoke violent incidents as a means of discrediting the entire strike. For a time it appeared probable that the employers would have to yield to the workers' demands.

However, the forces of capital and the State soon united in a powerful combination to smash the general strike at all costs. All three levels of government, the business and professional communities and the press began a campaign designed to create an atmosphere of hysteria throughout the country by depicting the strike as the beginning of a bloody revolution engineered by the Bolsheviks and supporters of the OBU. A Citizens' Committee of 1,000 organized by professional and businessmen in Winnipeg to break the strike worked closely with government agencies, including the RNWMP. The Mounted Police did not act simply as the military arm of government but played an active role in the propaganda campaign as well. Commissioner Perry made public speeches denouncing the strike and specialized in fostering anti-labour sentiments among the farming population. On May 21 Perry appeared before the executive of the Saskatchewan Grain Growers' Association (SGGA) to describe the strike as a OBU conspiracy aimed at confiscating all private property and establishing a communist form of government. This type of official lying was soon paying dividends for the employers and the government. Some farm leaders joined the anti-labour crusade and J.B. Mussemann, secretary of the SGGA, made the headlines on several occasions with dire predictions about a "red peril" threatening Canada.

As the propaganda campaign got underway throughout Canada, the attitude of government officials and some employers hardened towards the strikers. Early in the strike federal Minister of Labour Gideon Robertson gave the postal workers an ultimatum of returning to work or losing their jobs. When fewer than one-quarter returned, the government dismissed the rest and proceeded to recruit scabs. The Winnipeg City Council fired the regular police force, which had been doing an excellent job of maintaining order without resorting to violent tactics, after they refused to sign a "yellow dog" contract stipulating that they must not be associated with the trade union movement. The regular police were replaced by "specials" recruited with the help of the Citizens' Committee; some of these specials rode on horses donated by the T. Eaton Company. The council also fired all civic employees who refused to return to work and replaced them with scabs. The provincial government adopted the same policy towards employees of the publicly-owned telephone system.

The federal authorities seemed prepared to take a more militant anti-labour position even than many Winnipeg employers. Robertson was opposed in principle to any significant concessions to the strikers: "This is not an opportune time to make a declaration in favour of the principle of collective bargaining as it would be grasped as an excuse by the strikers to claim that they have forced the government and thereby proved the success of sympathetic strike." When it appeared that the metal employers were about to recognize collective bargaining and the strike might be settled on reasonable terms, acting Justice Minister Arthur Meighen cautioned against any settlement which might be interpreted as a victory for the strikers. It was obvious that the federal government was determined to defeat the strike as a lesson to labour across the country that general strikes and similar kinds of militant tactics could not succeed.

The RNWMP fit into the picture as a well-trained military force upon whom the authorities could absolutely rely. The RNWMP could also spy on the activities of the strikers and arrest strike leaders. That many regular soldiers would not do such jobs is obvious from the fact that a clear majority of returned soldiers in Winnipeg were supporters of the strike and, in fact, more militant than the civilian strikers. When the 27th Battalion arrived back in Winnipeg from overseas during the strike, only two members of the entire battalion volunteered for service in Winnipeg. The authorities thereupon promptly disbanded the battalion, and General Katchen, the Commanding Officer in Winnipeg, recruited volunteers instead for four militia units, knowing of course, that only men opposed to the strike would volunteer. The authorities also sent additional machine guns to Winnipeg surreptitiously, and made arrangements to demobilize a squadron of RNWMP returning from overseas in Winnipeg and place them at the disposal of Commissioner Perry. If soldiers in the regular army could not always be relied on to break civilian strikes, members of the Mounted Police with a long tradition of anti-labour activity, could.

See 'Power' — page 47





# Sonny & Brownie, Butterfield, tops

Paul Butterfield is one of the few white blues performers to have gained a high degree of acceptance from his black counterparts. Butterfield paid his dues on the streets of Chicago's south side where he learned how to play the harmonica and blues from such masters as Little Walter, Howlin' Wolf and Otis Rush.

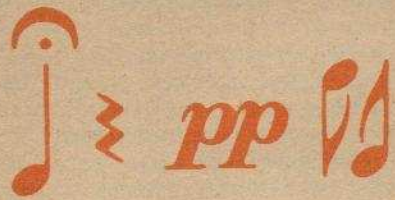
Butter put together the first Paul Butterfield Blues Band (in 1965) with Elvin Bishop, Mark Naftalin, Jerome Arnold, Sam Lay and finally Mike Bloomfield, which was featured on the first of his Elektra albums playing raw, saw-tooth edged Chicago-style urban blues. In the seven albums that followed, the band underwent numerous personnel changes as well as explorations of various musical styles that included Eastern influences, jazz and rock. Eventually, the addition of a horn section played an integral role in the musical direction of the band.

**Better Days** is Butter's latest aggregation and is made up of Geoff Muldaur on vocals, slide guitar and piano, Ronnie Barron on keyboards, Bill Rich on bass, Amos Garrett on guitar and drummer Christopher Parker. The band's style is a mellow kind of funk that stresses the more polished elements of the blues.

Butter's voice has mellowed as much as his music so that his soothing vocals on "New Walkin' Blues" are in no way comparable to his raspy-throated treatment of the same song on the East-West album. Geoff Muldaur, a former member of Jim Kweskin's Jug Band, who was on the east coast, playing New York-style blues when Butter was just getting into his thing in Chicago, is probably one of the album's biggest influences.

Butterfield compositions are notably absent from the LP. Instead, there are songs by composers covering a wide spectrum of the blues. The styles range from the silky Ella Fitzgerald-a-la-big-band crooning of Muldaur in Percy Mayfield's "Please Send Me Someone to Love" to the gutsy gospel chanting in Nina Simone's "Nobody's Fault But Mine".

**Better Days** — a worthwhile addition to your collection.



Another form of blues, distinct from the slick New York variety or the raunchy, electric urbanized blues of the Chicago ghetto is represented by the folk blues of Sonny Terry & Brownie McGhee.

**Sonny and Brownie**, both in their sixties, have been playing together for about 30 years. This latest album, the first on A & M, is different than all the rest, because it uses a backup band that stresses percussion and often uses electric instruments. But the additions only seem to add to the magic of Terry and McGhee.

Brownie takes on most of the vocals and plays guitar, while Sonny plays harp. The music is infectious and well produced. Several of the backup artists were surprising, including such performers as Arlo Guthrie on guitar, John Hammond on slide guitar, John Mayall on guitar and harp, and Sugarcane Harris on violin.

Some of the songs stray from the usual folk blues style. Tunes like Curtis Mayfield's "People Get Ready" and Sam Cooke's "Bring It On Home To Me" are unconventional for the duo but beautifully done.

One of the best songs is Randy Newman's "Sail Away" — a song about sweet talking the blacks in Africa into coming to America.

"White Boy Lost In The Blues" features Sonny, Brownie and John Mayall each taking verses while Mayall and Terry trade harp lines.

If I made up a list of the year's ten best records, **Sonny and Brownie** would be on it.



**William Russo, Three Pieces for Blues Band and Orchestra (Siegal-Schwall Band), Leonard Bernstein, Symphonic Dances from West Side Story, San Francisco Symphony Orchestra — Seiji Ozawa.**

Seiji Ozawa was in Chicago in 1966 as music director of the Chicago Symphony's summer season at Ravinia Park, when he became interested in a blues band he heard at "Big John's", fronted by Corky Siegal and Jim Schwall, the Siegal-Schwall Band. Ozawa became intrigued with the idea of including the Siegal-Schwall Band in one of his concerts.

Fortunately, composer William Russo, who was himself experimenting with rock at Columbia College was interested in Ozawa's idea. In 1967, on Ozawa's advice, the Ravinia festival commissioned Russo to write an orchestra/blues band piece. Russo, after discussions with Siegal, finished the "Three Pieces for Blues Band and Symphony Orchestra" in 1968.

Generally, the pieces represent an area of rock-orchestra involvement which has never really been attempted on record before. Past efforts were virtually symphonies that included rock instruments or more often rock songs that used the orchestra in the background, so that one of the elements could be left out without destroying the composition. But Russo's pieces are quite different, often employing the Blues band and orchestra playing alone in juxtaposed passages.

Russo treats the blues band as soloists and allows them to improvise while only specifying certain rhythms. The orchestral parts though are scored, save for a few solo passages.

The resulting performance including Siegal on harp and electric piano, Schwall on guitar and the San Francisco Symphony Orchestra conducted by Ozawa is interesting and a valiant step in the right direction. Most rock fans will find it most difficult to get into the first movement in which long dissonant orchestral passages are infused into the blues band lines. The second movement is a more straightforward, slower, almost funky piece in which the orchestra gets to show its stuff.

The improvised oboe solo at the beginning and violin solo near the end are real highlights.

In hoping to reach a more rock oriented audience, Ozawa's choice of Leonard Bernstein's "Symphonic Dances from West Side Story" to fill side two is somewhat defeating. These "Dances", created by expanding the movie score of "West Side Story" in 1961 certainly represent some of the better contemporary symphonic works but are probably less compatible with Russo's pieces than some classical compositions.



**Procul Harum, Grand Hotel, (Chrysalis/WEA)**

Procul Harum left the A & M label following their successful live recording with the Edmonton Symphony last year and have just completed their first album on Chrysalis and probably their finest yet.

Each cut ties in loosely with the central metaphor of the "grand hotel" — a symbol of the upper classes, certainly a properly pretentious theme for Gary Brooker's symphonic melodies. Keith Reid's words capture the extravagance and grandeur of the upper class lifestyle all the while exposing the accompanying decadence, conceit and greed.

**Emperor baby dumpling loaded, bloated, curse Mighty baby dumpling stuffing till he bursts.**

Brooker's accomplishments are impressive. Besides composing the melodies, doing the vocals and playing piano, he has even scored the orchestra and choir parts. Mick Grabham becomes the third guitarist in as many albums for the group but he fits in splendidly.

It's a shame that a record produced as carefully as this was so poorly pressed. WEA deserves the rubber record award of the year

for their unwanted contributions in the field of warps and pops on this disc. Maybe you'll be lucky and find a good copy.



**The Byrds, Byrds, (Asylum/WEA)**

When the Byrds first caught the attention of the listening public in 1965 it was because of their fresh approach to rock music and their introduction of folk songs into the rock sphere that was soon coined "folk-rock".

Their unique musical style was dependent on three and four part harmonies that were unusual for their period and the dominating twelve-string electric guitar work which came to be identified as the "Byrds' sound".

The harmony was integral but Roger McGuinn's vocals were always up front. Most of the songs recorded by the original Byrds, McGuinn, Chris Hillman, David Crosby, Gene Clark and Michael Clarke, had "folk" origins with much of it borrowed from Dylan. It was probably McGuinn's insistence on doing Dylan's material that led to the eventual departure of each member. The only original Byrd to stick it out was McGuinn.

break between the verses that doesn't add to the song.

Young's "Cowgirl In The Sand" was given an increase in tempo and a chord change from a minor to a major that turns it into a country ditty that I can't enjoy. So much for interpretation.

McGuinn, Crosby, Hillman, Clark and Clarke are on different wavelengths and without the kind of composing collaboration that produced "Eight Miles High" it's not really surprising they could only come up with an unexciting album that can only be labelled "not bad".

*sf > rit.*

**The Six Wives of Henry VIII, Rick Wakeman, (A&M)**

From the moment I first heard this album, I knew it would be a difficult one to describe.

Rick Wakeman is the talented multi-keyboard artist who is currently responsible for changing the sound of Yes in the direction of the unique subtleties characteristic of "Fragile" and "Close To The Edge". This is Wakeman's first solo LP and it represents the highest endeavor.

The album is meant to reflect Wakeman's "interpretations of the wives of Henry VIII". Each of the six cuts represents one of the wives; Wakeman's "personal conception of



The new members, primarily Gram Parsons, were instrumental in destroying the Byrds' uniqueness by shifting the emphasis from Dylan and folk music to country. Parsons soon departed to form the Flying Burrito Brothers with Hillman who has lately been involved with Steve Stills in Manassas.

Gene Clarke had left to concentrate on his own writing with Dillard and Clarke and as a solo performer. Of course David Crosby has been a solo performer and producer (for Joni Mitchell), as well as one quarter of Crosby, Stills, Nash and Young.

It was Asylum Records' David Geffen who persuaded the original Byrd members to get back together for Byrds. The idea was more invigorating than the final result.

The harmonies are still there but in the seven or so intervening years they've been improved on by Crosby Stills and Nash among others. And the twelve string guitars are less dominating and there is more of an acoustic inclination (which isn't necessarily a bad thing).

Hillman, Clark, Crosby and McGuinn have each contributed two songs. Crosby comes out on the top as the most mature composer with "Laughing" and "Long Live the King". The other compositions come from Neil Young (two) and Joni Mitchell.

"(See The Sky) About To Rain" lends itself well to the Byrds' harmony while Crosby knows exactly what he wants with the vocal on Joni's "For Free". The interpretation is low key with the only real change (beyond the addition of percussion) being the precious little guitar

their characters in relation to keyboard instruments".

Wakeman's keyboard versatility and imagination makes the concept work. Playing as many as three keyboards at once, covering two mellotrons, a grand piano, electric organ and harpsichord and two synthesizers, Wakeman has defined a new brand of music that is both cerebral and sensual but uncategorizable. All six pieces borrow from classical and contemporary stylings as well as employing Wakeman's own techniques used to dramatize Yes' music.

The LP includes brief histories of each of the wives so that you can follow the musical interpretations. Each piece conveys the excitement of Wakeman's keyboard virtuosity and musical inventiveness from the high spirits and promiscuous deceit represented in "Catherine Howard" to the meekness and submissiveness of "Jane Seymour".

Those interested in Yes' music should pay close attention to this album.

Allan Mandell

*> Fine*



# New Beethoven albums an earful

The musical world has been waiting a long time for Maestro Solti's recording of Beethoven's Ninth Symphony with his orchestra, the Chicago Symphony. Stereo Review, in conjunction with London's promotion department offered a free seven-inch preview record, which I duly sent away for, quickly received, and found less than impressive. Listening to the whole recording has reinforced some of my first impressions: the surface noise begins to rival rice crispies and the bass response tends to bloatedly persevere on very low powerful notes.

Yet this recording is in many ways startling, unique and enjoyable. For example, the detached quavering strings which open the first movement are unusually crystal-clear, which I am sure is exactly what Solti wanted. There is no fussing around with murky textures, or muted portentous harmonies.

I was first made aware of Solti's approach to Beethoven when I bought and listened to his recording of the Fifth symphony with the Vienna Philharmonic. I did not really know Beethoven's Fifth then and so you might say I grew up on Solti's version. The strings have a lucidity and muscularity which Herbert Von Karajan would be pleased to accept from his own orchestra.

Then I listened to Solti's Seventh, Von Karajan's version of which I was nurtured on; I never knew there was that much for the horn in the whole symphony. Suddenly I was discovering previously unnoticed passages for woodwinds or brass and because they were so sudden I did not know if it was what Beethoven and I wanted. Because, there is something to be said for actually trying to blend instruments and douse the intrusiveness of the brass. Solti may agree, but he still seems to have an unbreachable empathy with the little forgotten sound of the flute masked by the thirty odd prima donna strings or the strident horns who can do nothing to stifle the roughness in their voices. They deserve a chance, I can hear Solti insinuating to his grumbling virtuosos.

So those detached strings are right out in front, and so it goes through the course of the symphony, especially the first movement. The big drums in the climax of this movement are about as prominent and as energetic as I've ever heard. The string section is kept taut and powerful, though, so you cannot say the drum is loud because the ensemble work is weak or undernourished.

The second movement, scherzo, is rather conventionally played and so was the slow movement. Some say this is the heart of the symphony and in its intimacy and directness it is: that famous slow modulation on the strings (which the notes point out) from C flat to B flat gives you time to both listen to the music and reflect on the way it so substantially moves you. Solti guides his orchestra through this passage and the movement as a whole deftly and very slowly, allowing even more time for savouring and ruminating.

The last movement does not surprise like the first, but then its orchestration is not as radical. The soloists, Stuart Burrows, Pilar Lorengar, Yvonne Minto and Mart-

ti Tavela sound fine, especially Martti Tavela, the bass who sings the baritone part. I really prefer stronger soloists though, because I think the passages for them are unsurpassed in their formal strength and emotional strenuousness. The four on this recording could perhaps have put more heart into the singing than they did, especially Pilar Lorengar who successfully raises herself to the demands of a similar expressiveness in Mozart's *Così fan tutte* in the well-known recording.

This recording will supplant no previous recording of the Ninth which has proved itself a landmark: Von Karajan's recording, Bruno Walter's several recordings, Otto Klemperer's with the Philharmonia or Furtwangler's several. But as long as it surprises as much as it does and because of the powerful directness that it will not lose with time, Solti's Ninth will be able to afford the company of its Penthouse rivals. (London CSP-8; 2 records).

Among other recent releases which are of interest is a London (CS6750) recording of Romantic Cello Concertos played by Jascha Silberstein, the chief cellist of the Metropolitan Opera Orchestra, and l'Orchestre de la Suisse Romande under Richard Bonyngé. You can always tell a serious romantic concerto by its key: if it's minor it means to be serious, especially in the first movement. And the ones in this recording are all in minor keys. Auber's first concerto and Popper's E minor are the two biggies and are characterized in their first movements by heavily minor, distressed passages and big-R Romantic musical gestures. But the music is absorbing and moving, as is the playing. I think Silberstein has a rich engaging tone and he is of soloist calibre. Bonyngé's conducting is as usual poised and well-rounded.

Pierre Cochereau recorded the four big Bach toccatas (BWV's 565, 540, 564 and 538) for Philips on the Tresors Classique label (6504-087). He uses the massive Notre Dame de Paris organs and his style is suitably massive. I have these pieces on Archive with Helmut Walcha, whose approach is consistently careful, masterly and lucid. Cochereau often employs rubato and a stylized rhythmic emphasis, especially in the F major toccata.

The sound of the recording is bad on my pressing. I wish it were better, because Cochereau has something to offer in spite of the curious largesse of keyboard virtuosos which won't allow them to stop treating us to recordings of these same four pieces.

Colin Davis and Arthur Grumiaux have recorded two Mozart violin concertos (K. 207 and 218) for Philips (6580-009). The performances are discreet — perhaps a bit too discreet, although fine and elegant nonetheless. The London Symphony is usually a touch more refined.

Colin Davis conducts this orchestra for Philips (6580050) in Beethoven's Sixth Symphony, the Pastoral. Frankly, I am very disappointed. The orchestra plays unforgivably weak-heartedly with no power, not even much serenity. I think the issuing of the recording is a mistake.

Neville Marriner, on the other hand, in a recording with the Acad-

my of St. Martin-in-the-Field of Beethoven's first and second symphonies, pleases us. We are impressed. The exordium of the first movement of the second symphony is wonderfully weighty and lucid, followed by a rather fast allegro. The larghetto is lyrical and exact, especially the filigree which appears at the beginning and towards the end of the development section.

The chordal crescendo advancing towards the middle is not as climactic as Karajan's, whose recording is definitive, but it blends with the gentle decorum of the rest of the movement. The scherzo is perhaps too Mozartian since the sforzando and forte outbursts are meant to sound fierce and they do not. So here I believe Karajan and Klemperer are clearly superior. Trills are sometimes slurred. The first symphony is as equally impressive, but I don't have the space to talk about it.

Colin Davis recorded Berlioz' previously unrecorded opera *Les Troyens* and it was a smashing success. Last year he conducted another unrecorded Berlioz opera, *Benevenuto Cellini*, and recorded it for Philips (6707019). I would say it too should be a smashing success.

Very briefly, the story is about the rivalry between two sculptors, Fieramosca (Robert Massard, baritone) and Cellini (Nicola Gedda, tenor) for the patronage of the pope. Teresa (Christine Eda-pierre, soprano) who is the daughter of Fieramosca's "business manager" who is also the papal treasurer, falls in love with Cellini, and the opera relates all the machinations and intrigues which eventuate Cellini's success, both with the pope and with Teresa.

The music is incredibly varied and when one considers that it was written in 1834, altered in 1851 and virtually unplayed since then, it is quite surprising that it is practically unknown, except for excerpts. It certainly has had enough time to become popular, but time was also its bane. To accommodate conventional notions about opera in 1851, the opera was fudged around with by Liszt. The opera took on an incomprehensible, but more "suitable" form: Davis' version reverts almost completely back to the original Paris version of 1834.

Generally, the performances are very good. Nicolai Gedda and Christiane Eda-Pierre give very adequate if not great performances. Just before the famous duet between the troupers and the people Teresa sings, and then there is an ensemble for Teresa, Ascanio, Cellini and Balduci. All this is beautifully done, as is the famous duet following. There are some superb quiet passages like scene I Act II between Teresa and Ascanio, Cellini's apprentice, (Jane Berbie, mezzo-soprano) and ravishing arias, such as that at the opening of scene three of Act II, which is really a duet between Cellini and Teresa. And Davis conducts perfectly. To my ears, anyway, since some may say his orchestra sounds a bit too classically poised and too slow. The sound is excellent.

So in spite of what would seem to be a lack-luster crowd of singers just by looking at names, the production comes off as a sparkling and precise rendition of exciting music, perhaps even important music.

Ian Scott

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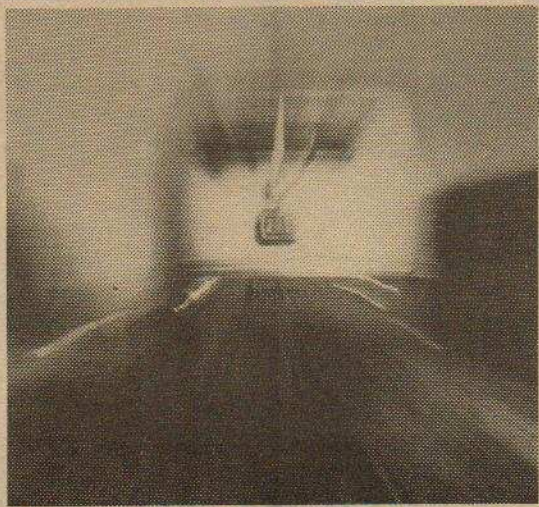
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## Blind shutterbug hides in bathroom

In a world so foul, so amoral, that barns are stripped for coffee tables, and streetcars are an endangered species, and it costs \$43 to have a cat spayed, there is only one refuge — the bathroom. This periodic retreat into self exdulgence is the very foundation of Western civilization. Even the best marriages need bathrooms. Some couples in their misguided search of intimate security are often tempted into the can together, to continue a torrid rap without interruption. What a dreadful mistake! Mothers of young children are the most oppressed group in this respect — as they are inevitably followed into retreat by their offspring. This probably accounts for the high incidence of insanity in this group.

Bathing together is alright — positively transcendental. But going to the can, in the interests of sanity, equality and brotherhood is best done alone.

Which brings me to the subject of Joe Rosenblatt's latest book, *Blind Photographer* which include some squiggly drawings of people and animals in the bath and pipes. There aren't any clear distinctions drawn between animate and inanimate matter here but everybody and thing seems to be

having a good time. The captions would lead one to believe that there are some major themes running through these apparently casual doodles, themes like "the rape of innocence", "the boyfriend", and "in quest of the orgasm".

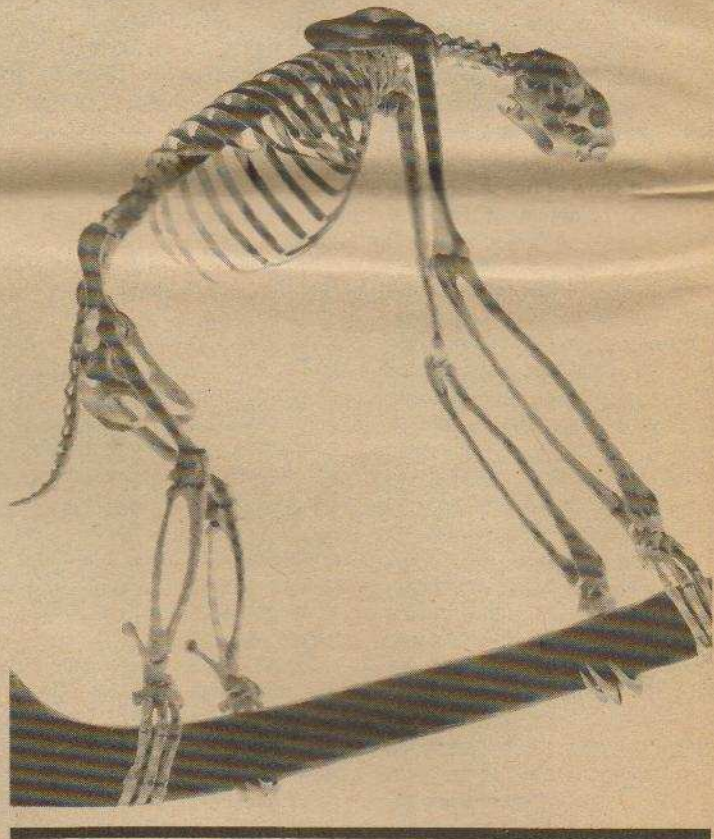
The poetry is more impressionistic than I have been familiar with in his work before. I think it not as good in this respect as the earlier collections. I found myself wishing the poems were longer, with a more developed focal point. But perhaps this was the intended effect by the poet.

If you have the opportunity in this uncertain spring, to strip down to nothingness with your loved one and bask in sunny loveliness by the pool and you and your lover discover for the first time that you have absolutely nothing to say to one another, you're mutely terrified because your highly developed skill at academic bluffing cannot be transferred to lovetalk, then perhaps you would like to read this book and see what happens.

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Penelope Jahn Watters

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## Broadfoot bites

The *Jest Society* and Dave Broadfoot is largely a hit and miss proposition; an honest spontaneous laugh from the audience constituting a hit and embarrassed silence or nervous tittering, a miss. Happily for all concerned the hits out-numbered the misses Thursday night when the review opened at The Poor Alex.

The relationship between honest, spontaneous laughter from the audience and the material used was tenuous. Being devoted to Canadian topics, the five person company worked all the favorites — the FLQ, the blandness of the Canadian identity, Canada's halting bi-lingualism and so on. I am not faulting the selection of topics but rather their under-development of themes so rich in possibilities and so dear to our hearts. I understand that the skits were improvised or developed from improvisation, but particularly in the first part of the program, many of the skits not only lacked the spontaneity of improvisation but also the ordered

realization of well conceived and developed inspiration.

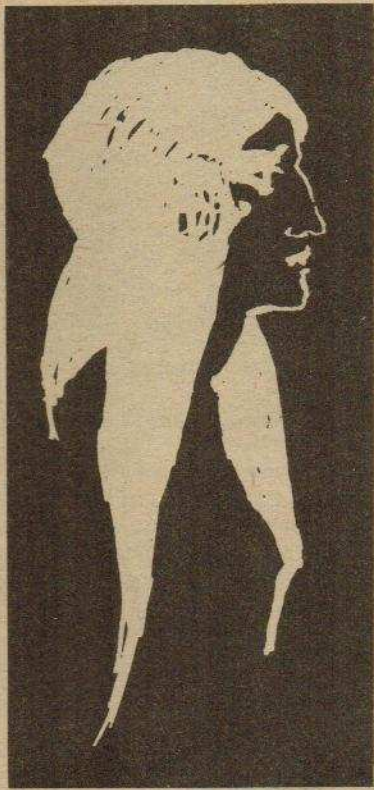
Dave Broadfoot, of course, steals the show, mainly through his ability to create ludicrous reflections of real life personalities without robbing them of their charm. His characterization of MP Muckfuster under attack by a student panel and the audience is unforgettable. Everything prior to this seemed simply to warm the audience up for Muckfuster: for what happens in this sequence is a totally different kind of theatre — a real theatre of participation. Audience, Muckfuster and the other members of the cast are all slugging it out with the heavy-handed pun, scatological humour and general irreverence for their own entertainment. The show is definitely worth seeing, not just for the salutary effects of honest, spontaneous laughter but more for the giddy experience of the extended belly laughs Broadfoot is capable of generating.

Mimsy Reasoner



# Pauline sketchy but well done

Pauline Johnson lived her poetry. As portrayed by the Theatre Passe Muraille's newest production *Pauline* she is a woman of passion, dominated by the desire to bring her poems to life before the world. The best compliment *Pauline* can be given is the fact that more than one spectator, myself included, expressed the desire to read up on Pauline Johnson and her poems.



Anne Anglen brings to light not only the passion and daring of the well-travelled Mohawk poetess, but a naivete that prevented her from seeing the smallness in other people. A good deal of the performance consists in recitations in which she evokes the splendour of the Canadian wilderness and the nobility of the Mohawk brave. Miss Anglin accompanies her dramatic elocutionary style with gestures that present clear images in the minds of her spectators. One wonders if Pauline Johnson was indeed this spellbinding creature.

Janet Amos and Peter Kunder portray the people with whom Pauline came into contact on her journey to fame. They change roles countless times, and often within seconds. Miss Amos has proven before how well she can sketch out a character type with specific comportment, tone of voice, and most strikingly, facial expression. We see a host of Canadian ladies who introduced Pauline at recitals, men who welcomed her on her western tour, and other isolated character parts. Peter Kunder has perhaps less of a variety of roles to contend with. He plays a number of different men who were linked with the poetess — a honky-tonk pianist, a conventional suitor, a money-hungry manager, and some other brief sketches. There is obviously a good amount of thought and discipline behind every characterization. Without these ingredients, the format of the production would be impossible to accept.

The three platforms and single chair make for a singularly austere set. It is left up to the actors to create the essential atmosphere of the various milieus represented by the way they position themselves on the set, and of course by the characters they portray. Thus we witness scenes in train compartments, recital halls, private homes, and in the wilderness. We shoot the rapids, arrive in London or ride a horse madly through the night with Pauline. Sounds and gestures from Janet Amos and Peter Kunder become considerably abstract at times in order to create the dynamics of the situation being resented.

It is hard to believe that only three people are responsible for creating such a wealth of moods. Naturally there are those behind the scenes, notably Paul Thompson, the director responsible for the unique acting style this company presents.

Could we have wished for more? We see Pauline Johnson largely the way her public saw her. In this play, she is the only character that shows some development. The others pass too quickly to be more than expert sketches. Thus it is possible to weary of the constant change, and hunger after the treatment of one relationship, or one conflict, in detail.

After learning more about the Mohawk Princess, as this production has inspired me to do, I will no doubt have more comments to make.

Eleanor Coleman

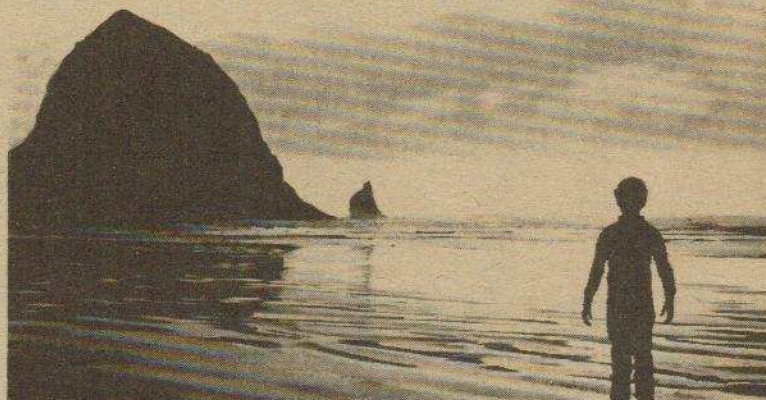
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# Areas of colour make grand effect

Hart House is staging its biggest art show of the season now until April 15: paintings of Gershon Iskowitz. This man emigrated from Europe after the war during which he was imprisoned by the Nazis, and has had successful one-man shows all over the Western art world since. There is a concurrent exhibit of his work at the Gallery Moose which I was unable to see before writing this article, but I urge all to see both exhibits if possible.

Iskowitz works with areas of colour — prodding contours, ovals, ellipses or no-shape shapes — onto the canvas by accumulating splotches

of either one on multi-toned colour within a certain area thus creating these contours. I don't know if there is anything highly original in these recent and very large canvases, but the most ingenious artist today (to my mind) is the one that always has figure-ground notions floating around in his mind as he does what he does with his pigments. And Iskowitz creates, if anything, figure-ground studies.

My favourite canvas is "Painting in Lilac" which collects splotches of the psychological primary colours, blue and yellow, along with orange, lilac and around the edges, lilac. Up

close the canvas is clinical, objectifying, disposing the colour patches relatively evenly, indifferently. From about twenty feet away or even ten, the canvas becomes alive with the starburst of colour animated most by the dominate lilac. Very cleverly, the light creamy lunatic fringe seems to resolve into the lilac, which creates perhaps the impression, more than anything else, that this pastoral, passive shade is the dominate and defining one.

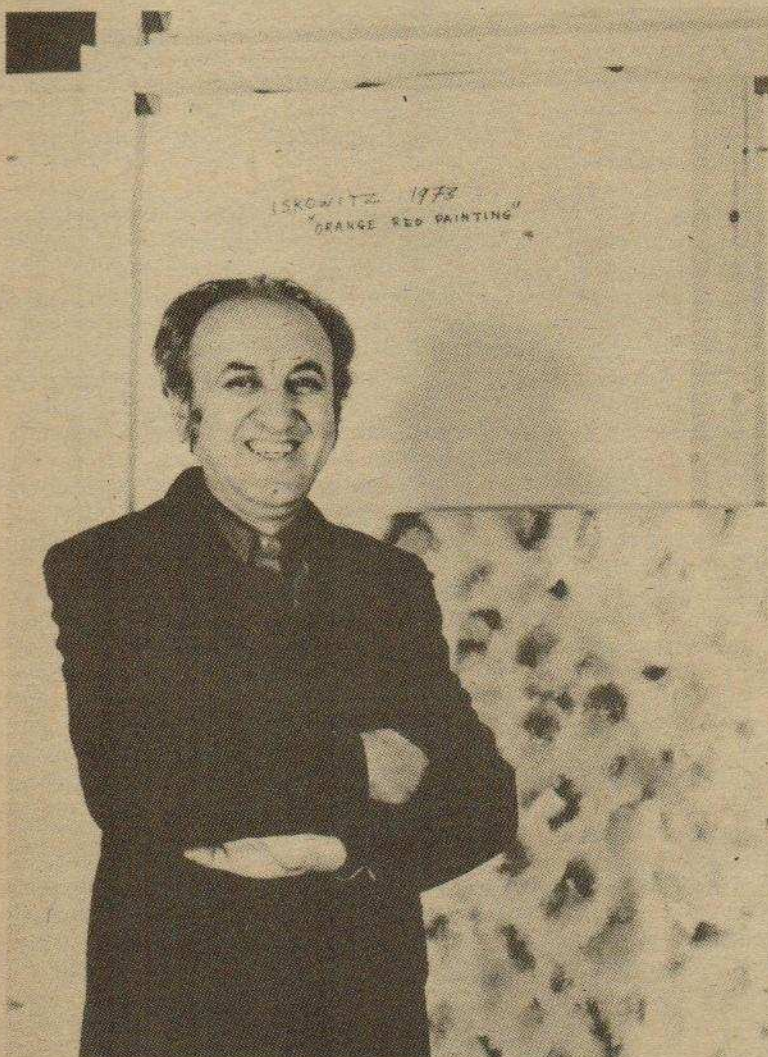
The large Tryptich is of three arched canvases, the centre one higher than the symmetrical outer two. The colour scheme is blue-green-blue going across the piece, with fields of white above and below on all three tableaux. It is a simple piece, but very curious and perhaps even question-begging with its forthright use of primary colour (although not pure, of course).

A set of canvases which seem to go together are marked by their free use of indiscriminately coloured splotches, creating the contours I spoke of before. Again, these are simple paintings, but they have the hazy richness of a Seurat as well as an uncanny fluency. Step back from these as you did with the "painting in Lilac" and the monstrous forms are alive with a figure-ground activity.



There are also three water colours in the exhibition. They are perhaps the most subtle works here, the edges of the canvas fraying more than in the oil splotches and featuring much more adulterated hues. The figure-ground relationship is less stark and the splotches do not gather themselves into distinct forms as in the oils.

I don't think it is difficult to guess why Iskowitz was chosen to represent Canada in last year's Vienna Biennial, in which the canvases here exhibited. There is a grandness, an extroversion which is neither blatant nor New Yorkish. Iskowitz has been heavily influenced by the Impressionists and by his expressionist teachers (in the grandness of his design), but to good effect, and his canvases are not derivative. It's not an overwhelming show, but one of rare high merit.

Ian Scott



Gershon Iskowitz at Hart House Gallery

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# The Theatre: Retrospect and Prospects

**the'atre** (—ter),n. Building for dramatic spectacles, playhouse; room, hall, for lectures etc. with seats in tiers (**operating**— for surgical demonstrations); dramatic literature or art; scene, field of operation, as **the— of war; good** — (pred.), effective on the stage; —**goer, — going**, frequenter, frequenting of theatres (Greek theatron f. theaomai — behold) — **The Concise Oxford Dictionary, 1964.**

What definition of theatre are we using, when we speak of the Toronto theatre scene? Let's look at the first meaning given above. Certain buildings are called theatres because they were constructed for the presentation of dramatic spectacles. Independent of what goes on within their four walls, they remain theatres. When they no longer house performances, they are "old theatres". The O'Keefe Centre and the Royal Alexandra Theatre fit this traditional definition. So does the St. Lawrence Centre, with the qualification that its more versatile interior looks ahead to a multi-functional gathering space for community activities, theatrical or otherwise.

There are buildings which become theatres through renovation of their interior. Consider the handful of downtown theatres that inhabit warehouses: Tarragon, Factory Lab, Passe Muraille... And even more novel adaptations: The Firehall Theatre, "The Church" (Studio Theatre on Glen Morris), and various religious institutions that offer themselves regularly as public theatres. This latter phenomenon seems like a throwback to the origins of theatre, which were in religious ritual. The Central Library Theatre and the Colonnade Theatre are two other examples of theatres contained within a larger concern.

Still, there are other places that serve as theatres — gymnasiums, halls, parks, the street... For an hour or two they become a playing space of as the dictionary puts it, "a field of operation." Then their everyday function resumes. More and more experiments are being tried with this concept. Again, it is a return, this time to the atmosphere of the mobile Commedia dell'Arte and the wandering troubadour..

"Going to the theatre" is an expression that is becoming ever more symbolic. What has to be kept in mind is that theatre is a human activity. When we go to see theatre, we are placing ourselves within the space that contains the activity in order to, in some fashion, bear witness to it. This is one basic difference between theatre and film, incidentally.

A performer, or performers, a performing space, and a public: these are three requisites for the art which emanates from the expressive resources of man's mind and body. What will be expressed? How will the choice of material be related to the environment outside the playing space? Certainly there are theories on this subject, but they are about as reliable as the Titanic. We stand to learn more by looking at the theatrical activities around us.

We mentioned the large commercial establishments that house different forms of theatre throughout the year. The Royal Alexandra is the most prosperous example. It offers the Toronto theatre-goer lavish productions of international renown, often featuring performers whose reputations for excellence are commonly assumed. This past year it presented musicals (for example, Christopher Plummer in the pre-Broadway run of *Cyrano*), current hits (*How the Other Half Loves*, direct from its London triumph), modern classics (Rex Harrison in *Pirandello's Henry IV*) and special attractions (British pantomime theatre).

A fortune is spent to engage the artists concerned. Admission to performances is proportionately high. This system perpetuates a theatre of the elite. When a certain sector of the public feels it is in the position to "buy the best" in theatre, attending theatre becomes an expression of class consciousness. It tends to follow that the business interests which support this theatre will not engage productions which directly question the place of the elite.

Does the theatre of the elite work in Toronto? Ed Mirvish has next year's season all set up. But then his

revenue comes from his restaurant and discount store as well as from the Royal Alexandra.

The O'Keefe Centre has not survived the competition well. Its image is becoming less and less elitist. Student prices and "rush seats" are one indication of the shift. It still features performers of international fame, and with its larger stage, it can house a greater variety of productions. Except for opening nights, theatre-goers dress more casually than they used to, when going to the O'Keefe.

Its next door neighbour may have had some influence. The St. Lawrence Centre for the Arts is a subsidized theatre foundation. Unlike the other two large theatres, it houses a repertory company. Its repertoire is more "serious", in the sense that it presents dramatic works that have been critically acclaimed although they may not have universal appeal. This year we had tastes of Kafka, Shakespeare, O'Neill, Euripides and (soon to be seen) Michel Tremblay. The last author is the only living one, a French Canadian playwright whose reputation for excellence couldn't be ignored. It still seems strange that the one Canadian work in the repertoire had to be a play which will lose much of its richness in the rendering to English of the Quebec dialect. In fact, three fifths of the repertoire consists of translated works.

The St. Lawrence Centre offers far more innovation in the way of set design than the other two large theatres normally do. It has not yet (to this spectator's knowledge) dealt with the role of the spectator. This problem is more effectively dealt with by smaller theatres.

Toronto has a number of small theatres which, although humble in appearance, give every indication of continuing as a vital force on the cultural scene. Their repertoire is less conventional than the three theatres just mentioned. There are degrees of innovativeness, obviously, and the energetic repertory companies take different routes in expanding the concept of theatre in Toronto.

Theatre Passe Muraille has one of the most interesting approaches. Many of its productions are developed through improvisations on a basic theme, linked together in a near-crystallized form. The charm of their recent production, *1837*, was largely due to the actors' spontaneity, a direct result of the improvisational approach. The group also seems committed to maximum exploitation of the actor's personal resources and minimal use of costumes and properties. In *1837*, actors underwent role changes without costume changes, women took men's roles and vice versa, and actors represented animals, plants and even cities. The set was designed to represent the general atmosphere that pervaded the play.

Canadian content is rapidly becoming the measuring stick of a progressive policy in theatre production. Passe Muraille favours Canadian themes. The Tarragon Theatre is committed to the Canadian playwright. At the moment, it seems to be the Jackpot of Canadian successes with David French, David Freeman and Michel Tremblay in its repertoire. The combination of sensitive direction and good material has earned it the reputation of a theatre for thinking people. A new group of theatre-goers from a variety of backgrounds are being attracted to its productions. Next season there will be another play by Freeman and one by Tremblay, in addition to the new works presented by the theatre which describes itself as "by concept experimental". Its predecessor, the ill-fated Factory Lab Theatre largely created the sympathetic atmosphere for Canadian works.

Other small theatres present a variety of works, some of which are Canadian. The Firehall has produced Anne Hebert, Edward Albee and a adaptation of a medieval romance. Toronto Workshop Productions, the best known repertory group in Toronto, has a lively, versatile company, and is probably most successful with contemporary action-filled spectacles like *Hey Rube!* and *Indians*.

Prices vary in the small theatres. Some groups offer a certain number of "pay-what-you-can" perfor-



mances to encourage attendance from lower income-bracket groups.

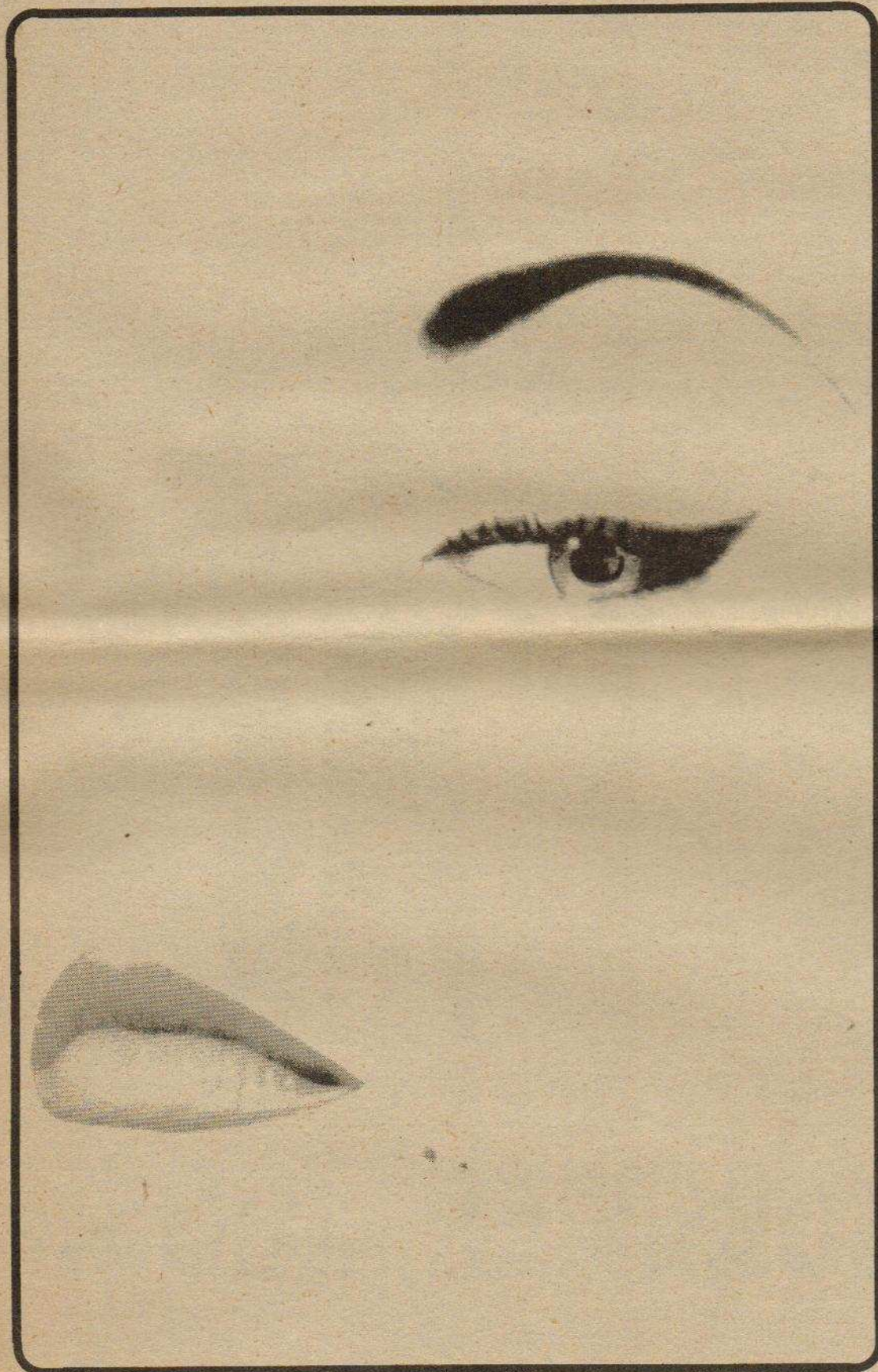
The university campus offers even more room for innovation than the small theatres (many of which have not been mentioned). There does not exist the pressure to cater to the public created by financial considerations. The usual difficulties are being provided with the proper materials to mount the production, and finding people with enough experience to handle the material presented.

A mini-community in itself, the university has its own hierarchy of theatres. At the U of T, one finds the Hart House Theatre, which in addition to importing productions from outside the campus, houses the large scale campus productions. Experiments with the classics often find themselves there, in addition to musicals and revues. The Studio Theatre is run by the Graduate Centre for the Study of Drama, and though by no means a repertory theatre, it tends to have a core group of graduate students and professors influencing its direction. Works both classical and

tion Two is the name of a group of a dozen or so actors, who, for the past two years have lived together, and put together works designed to confront the spectator with his environment and his role in it. The group takes its inspiration from the city and its paradoxes. On one occasion, apparently, they returned the admission charge to their audience because their performance did not, in their view, have the proper effect.

A new group has formed with a precise format for reaching the non-theatre-goer. The Open Circle Theatre wants to create "a professional community theatre" as a result of research in the community. Its first show (April 5) will be a documentary of welfare and unemployment. The material is taken from interviews which the actors themselves conducted. The method comes from England, where director Ray Whelan studied its successful use in a small industrial town.

Open Circle wants to live up to its name. Although not narrowly political, it is interested in eradicating elitism in the theatre arts by creating works relevant



modern rarely seen elsewhere in the city get produced there by enterprising Drama Centre students. The UC Playhouse produces even more original productions by students, as well as housing the odd professional group. Its excellent resources allow more variety in the productions than is normally possible at The Church. In February it housed the controversial experiment in theatre called "Survival" (the word does seem to be in vogue lately!), which might be defined as an actor's marathon.

College and Faculty theatre guilds are a phenomenon which does not lend itself to generalization. There seems to be a swing toward original works. The Centre for Medieval Studies continues its artful productions of miracle and morality plays, revelations for the modern theatregoer.

From the small theatre and the university-based theatre, we often obtain the idea of theatre as a community activity, motivating both artist and public. Some groups adopt this social commitment as a philosophy determining their artistic character. Crea-

to the experience of the average citizen. Unlike the Tarragon, it does not see its role as stretching the theatre-goers' consciousness but as reflecting his interests. It has a small grant from Theatre Ontario. The rest of its revenue will come from contributions and the pay-what-you-can performances. St. Paul's Church will be its regular spot, although there will be some performances in public parks.

The group invites interested parties to help them with set building, research and whatever needs to be done. Call 967-6584. Theatre is not just the domain of the performing artist, and the theatre-goer need not see himself as impotent in relation to the artist, according to this approach.

Will community-oriented theatre supplant the theatre of the fourth wall? Do people really want to come face to face with themselves in the theatre, or do they still want to participate indirectly or even escape from themselves? Perhaps the fortunes of Open Circle will indicate which way the tide is turning in Toronto.

Eleanor Coleman



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# Canadian film industry needs protection to survive

On a little-remembered day in 1949, the grand poobah of the Liberal Party, C.D. "What's a million?" Howe, had the president of Famous Players in his office.

"Mr. President" said C.D., in a manner which befits a mere cabinet minister, "Mr. President, wouldn't it be a great idea if Famous Players channelled some of the immense profit which it annually drains from the Canadian economy into the development of a Canadian film industry?"

"No," replied the president. He suggested that Canada wasn't yet ready for its own film industry and that Canada's international reputation would be better served if Canadian names and references were dropped at random into American movies — all at no charge of course.

C.D. discreetly dropped the idea.

A more recent attempt to achieve a workable Canadian film industry has been the establishment of the Canadian Film Development Corporation. This body puts money into Canadian films with the hope of getting some of that money back after the films have been distributed. Up to now the Corporation has been faced with two major difficulties; deciding precisely what constitutes a Canadian film and getting some of its money back.

Initially about 30 per cent of CFDC's budget went to American studios filming in Canada. The rationale was that these gave jobs to Canadian technicians and also provided valuable experience which they could later utilize in Canadian films. Canadians were not yet ready to produce films on their own. It was best to learn from the American masters.

Today the Corporation is now leaning away from this cultural inferiority complex.

However, the problem of funds is more serious.

Canadian films are being produced but few of them are getting the distribution necessary to return their initial investment. In 1971 Canadian films which had been subsidized by the Canadian taxpayer but which had not received distribution included *The Abyss*, *The Edible Woman*, *Get On To Get Off*, and *Saturday's Passage*. Only films of obvious commercial and artistic merit such as *Goin' Down The Road* and *Mon Oncle Antoine* have been guaranteed commercial distribution in their own country.

This difficulty is created by the fact that about 80 percent of Canadian cinemas are foreign-owned. The two largest chains are the American-owned Famous Players and the British-owned Odeon.

Another factor is the tie-on system by which a production company sells its films to a distributor in what amounts to a package. If the distributor wishes to get films which are proven commercial successes he must also take films of less merit. This system gives the foreign producer considerable leverage over the distributor in Canada.

A prime example of this type of influence is seen in the treatment of Clarke Mackey's award-winning *The Only Thing You Know*. After several failures Mackey approached Premier Operating, a distributor linked to Famous Players. Over a nine month period Premier indicated that it would give Mackey playing time at the Cinecity theatre. Finally in August the film received a midnight screening. Because of its success at that screening it was scheduled to play in the fall. Then it was postponed to make way for *Mon Oncle Antoine*. Next it was to be shown following *Mon Oncle*. Again it was postponed, this time to make way for an American film which wished to cash in on Cinecity's popularity following *Mon Oncle*. Mackey wound up \$13,000 in debt. One can understand the frustration of Canadian producers.

In an effort to resolve this problem and others facing the Canadian film industry, the Ontario Government Exploration Team on Film Industry under John Bassett has suggested that a quota be imposed upon theatres in Ontario to encourage the exhibition of Canadian-made films.

This quota would force Ontario cinemas to show Canadian feature films for eight weeks in every two year period. This quota would enable Canadian films to gain a foothold which could easily be expanded if future Canadian production justified it.

Despite the storm of protests from distributors these proposals are quite moderate when compared with the measures taken by many foreign nations.

The most direct parallel is the United Kingdom which also has the problem of sharing a common language with the United States. Debate about the weak state of the British film industry first occurred in the British Parliament in 1925. This prompted the Federation of British Industries to put forward a proposal involving both a quota and subsidies. The Cinematographic Exhibitors Association reacted strongly. It feared a loss of profits from a public which had grown accustomed to American movies. When private industry failed to reach a consensus on suitable action Parliament acted with the Cinematograph Films Act of 1927. This act required cinemas to initially reserve a minimum of 5 per cent screen time for British films increasing to 20 per cent in 1938. A new act was introduced in 1938 but the quota system was thrown into confusion during the war when severe restrictions were placed on British film production. In 1948 another act was passed which provided for quotas to be set on an annual basis after consultation between the government and industry. In 1948 the quota was set at 45 per cent; in 1949 it was 40 per cent. The following year the quota was reduced to 30 per cent and it remains there.

Although the quota system is no longer necessary since British films now occupy about 40 percent of their nation's screen time it is generally recognized that it played an im-

portant role in establishing the British film industry in the 1920's and 30's and in protecting it from an influx of American films following the war.

Other European countries, though not faced with the problem of a common language, have also utilized quotas at various times to build their film industries and most of them continue to do so.

Prior to the Second World War the French film industry was protected by a quota which limited American imports to 120 films per year. In May, 1946, this was replaced by the Blum-Byrnes Agreement which established a screen quota reserving four weeks in each quarter for the exhibition of French films. In fact this was far below the French productive capacity. By the end of the year more than half of French studios had suspended operation and unemployment ran over two-thirds in some sectors of the industry. As a result negotiations were re-opened in 1948 and in September of that year a five year agreement was signed. This limited foreign imports to 186 annually of which 121 could be American. In addition the screen quota was raised from four to five weeks per quarter.

The Ontario proposals are much more modest than anything presently in effect in any major European nation. This is so since the

Canadian population could not support the same number of feature films as the much larger English or French populations. Nevertheless the provincial government should note that all major European nations wishing to develop their own film industries have used a quota system at some point. Indeed several have used an import quota which is an even more potent weapon than a quota on screen time. At present over 100 nations around the world have some sort of restrictions against American movies. Many of these restrictions have their origins as early as the 1920's.

No major European country has been able to develop a feature film industry in the face of unrestricted competition from the well-established American industry. The problems are even greater in Canada with our common language and a distribution system which is 80 percent foreign owned. Experience has shown that foreign controlled distributors will not give Canadian films a fair break at the expense of their own nation's films. Unless the provincial government acts there is little chance of Canada acquiring a truly competitive feature film industry in the face of such odds. As for whether Canada needs a feature film industry even Premier Davis must realize that anything dreamed of by C.D. Howe and advocated by John Bassett can't be all bad.



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# All the laughs can't hold The Heartbreak Kid together

The *Heartbreak Kid* is a scatterbrained comedy that continually loses sight of its goals. When it finally sights them and comes within sprinting distance, it panics and pulls up lame.

Lenny (Charles Grodin) marries Lila (Jeannie Berlin), a girl much like himself. Both are Jewish, middle-class, unmistakably New Yorkers. As they drive down to Miami for their honeymoon, Larry becomes increasingly disinfatuated with his bride. When they make love, she requires him to chant "It's wonderful, it's wonderful" like a litany; in her afterglow, she amuses herself by tracing little circles in his chesthair, which he detests. "All right then, I'll make little squares instead," she compromises, when he finally gets the nerve to tell her.

By the time they reach Miami, he's ripe for rebellion. By a convenient fluke, Lila burns herself to a cinder the first day out in her deck chair, and is confined to quarters. Larry, left to his own devices, meets up with a practiced little tease, a blonde shiksa from Minnesota named Kelly Cochoran (Cybill Shepherd). Her glacial seductiveness gets him hot (his wife's gypsy passion embarrasses him). When Kelly's father decides to move out of the hotel because of a "bad element" (Jews), Larry is all resolution. He decides to divorce Lila and marry Kelly, unphased by the fact that Mr. Cochoran, a rock-ribbed WASP, loathes him. ("I've found that the decent thing isn't always the right thing to do" Larry says to Mr. Cochoran, explaining away the problem of his five-day bride).

Basically, on its own terms, what the story boils down to is this: a smart New York Jew, on the verge of settling down into stifling tribal life, decides what he really wants is to make it in WASP-dom, in the unattainable Camelot of America's Republican heartland. That could be an acidulous satire on social climbing, and I reckon that was the thrust of the original tale by Bruce Jay Friedman. Friedman is an impish devil whose forte is exaggeration into grotesquerie (his touch survives in Mr. Cochoran, played by Eddie Albert, the WASP-as-dragon, bellowing that nobody was going to take his "little baby girl" away from him).

Unfortunately, other cooks have been at this broth. Neil Simon, the maven of the Broadway bellylaugh, added his own gimmicks — frantic deceit, split-second schemes that go awry, push-button jokes about Miami Beach and geriatric Jews. And last comes Elaine May, who directed the movie from Simon's play. What caught May's eye, it seems, was the rather subtle manoeuvres involved in Larry's unravelling

his affection for Lila and snaring Kelly. Her interest is psychological — what makes a nice guy like Larry, no cad, act so abominably?

The result of all this, though (with big reservations) it is funny enough, is a muddled, purposeless mess. The three authors hover like satellites around the movie, exerting their pulls at different times, frequently cancelling each other out.

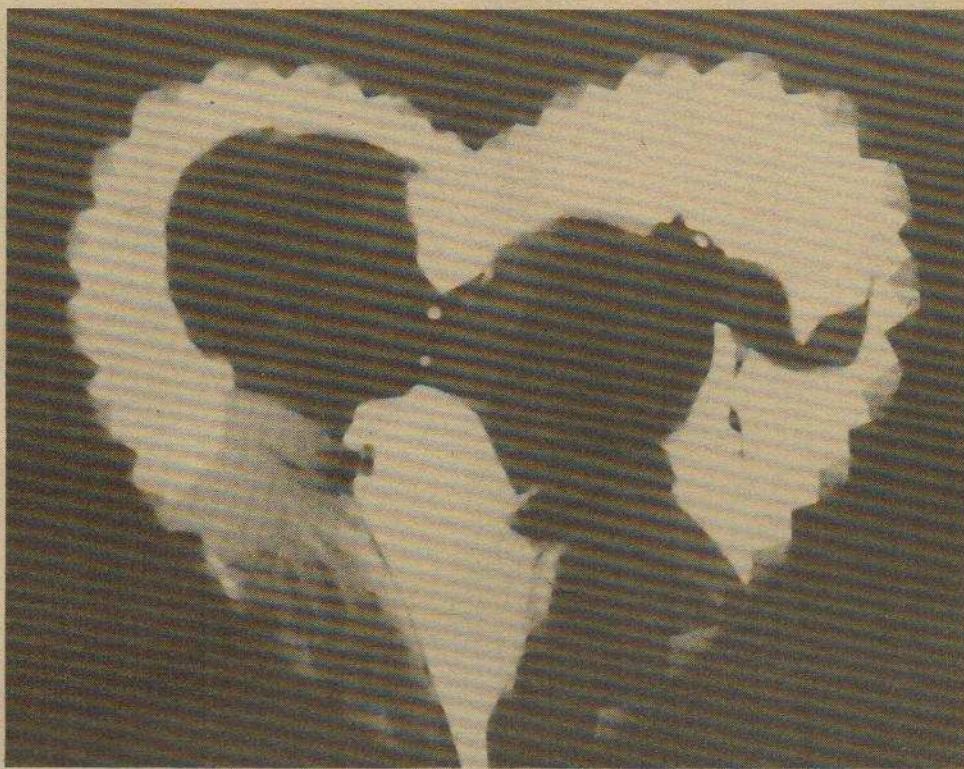
Lest anybody think I'm being particularly obtuse, I'm not demanding that movies should set themselves a clear "theme" then walk it like a tightrope. But if a movie gets ambitious, and tackles several aspects at once, somebody should at least take the time to see that everything is integrated into a coherent whole. *The Heartbreak Kid*, is, to put it bluntly, bewildering.

Our first thought, for instance, when the marriage is breaking up, is that Larry is sick of Lila because she's a klutz, smearing herself with Noxema and nattering about their old age together. She's like the newlywed cook in the Alka-Selzer commercial, and we're happy for Larry finally realizing how ghastly their life would be. But she's not a klutz; she has some bad habits and she's had a few bad days, but she knows enough to get herself up in hoop earrings, gold chokers and bright scarves, accenting the oriental in her fine Jewish features. She's reasonably sensitive, too, though a little too exuberant in bed.

So then we think, well, when Larry meets fresh, golden Kelly, he finally sees what he never saw before: that Lilas are a dime a dozen, while Kelly is unique. But at the beginning of the film, Larry hadn't even met, Lila and once he does, he's in one almighty hurry to get her to the altar. And there are plenty of Kelly Cochorans, too, in the singles bars in New York City where he picked up Lila.

No one has thought any of this out. That might otherwise not be so great a flaw except for Elaine May. She makes us wonder about these characters, makes us want to rationalize Larry's behavior. Her sensitive direction spotlights, inadvertently, all the flaws.

But *The Heartbreak Kid* is a big success; everybody in the packed theatre laughs as punctiliously as if each and every one of them were wired to Harry Cohn's infallible ass. And so did I. A comedy can be shoddy, hackneyed, dishonest, it seems, as long as it supplies an evenly distributed quota of laughs. It's enough to bring pity to the heart of George Bernard Shaw, who thought that comedy, unlike tragedy, was serious business. **Bill MacVicar**



## Slither goes slimy

*Slither* is an occasionally diverting comedy-suspense job, mercifully lacking one of those sadistic studs suddenly indispensable to thrillers. One striking feature is its rather exotic locale — middle America. Airstream trailers, bingo parlors, coin laundromats deck out this story of an ex-con called Dick Kanipsia (James Caan) who leagues up with Barry Fenaka, an emcee for American Legion banquets (Peter Boyle) to recover a cache of embezzled money. A kook named Kitty Kopetsky with a yen for Kanipsia (superb little part by Sally Kellerman) zooms in and out of the action.

There are careful touches. Wherever Dick goes, a van is sure to follow. And what a brilliant job of casting was done for the van! Verminous, slime-green, blunt-snouted and repellent. Lazlo Kovacs' devotion to the telephoto lens for once pays dividends; Fenaka's bright trailer bounces into view — and seconds later, that lizard-like creature slithers over the top of a hill in stealthy pursuit. This dis-

quieting vehicle somehow spawns a twin, and the revolting pair trail Fenaka (who soon disappears) and then Kanipsia alone across the countryside. Sally Kellerman puts a goofball curve on the whole dizzy venture, the big appeal of which is that it doesn't take itself at all seriously.

But at full-fledged prices, you could demand a little more seriousness. *Slither* is a dishonest suspense story that bluffs along on the strength of ominous touches, knowing full well there's no solution in the offing, no real problem, even, to be solved. You can get away with that particular gambit — barely — if you develop the side issues to such an extent that they eclipse the original gimmick in interest (see the *Maltese Falcon*.) This little picture doesn't even try to do that, so at the end whatever enjoyment the actors or dialogue may have given you crumbles away, leaving you thinking not of poor Dick Kanipsia's missing \$312,000, but of your own squandered \$2.75.

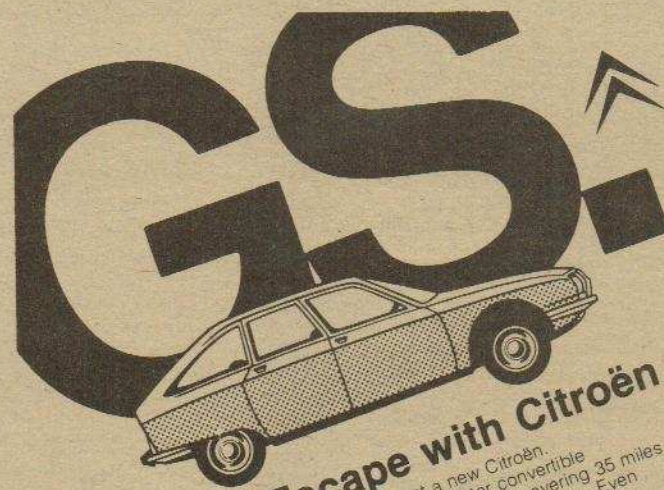
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# Maugham, Flanner, Vidal: fine prose

Robin Maugham, though nowhere so famous as his uncle Somerset, is an author of some distinction in Britain. His novel (and later play) *The Servant* has been filmed, and North Americans will probably know him best through that odd work.

*Escape from the Shadows* (Mussion, \$13.00) is a noteworthy autobiography. There is the requisite stuff for general interest. Maugham was brought up in a wealthy household ruled by his father, a peer of the realm and unregenerate Tory. Young Robin did war service in Africa (which he came to love), hobnobbed with Winston Churchill, tells scintillating stories about his world-famous uncle.

But what sets this "lesser" Maugham's autobiography apart is his candid and unmaawkish discussion of his own homosexuality. It's a commonplace that English

fallen for Jim; within minutes, the new lovers had left together, and Maugham never again saw the man he had lived with and loved for so long.

That experience seems to have changed Maugham's life so that at one point, after a long night of drinking and the sham clarity it brings, he attempted suicide. When Maugham writes of it, he makes it clear that it he does not write it off as the attempt of a drunk, nor is it something that shocks him. Maugham has revealed himself as few autobiographers do, and his book is worthy and moving because of it.

## Memories of Paris in 20's

For that whole generation of talented young people whom Gertrude Stein called "lost" the greatest European summer of them all was Paris between the wars. Janet Flanner, a girl from Indiana eager to become a writer, joined the expatriate colony off the Rue St. Germain and began sending, to the *New Yorker*, her famous Letters from Paris, over the signature Genet.

Dispatches from 1925 until the outbreak of war are collected in *Paris was Yesterday* (Macmillan, \$10.50). That note of wistful elegy sounded in the title echoes through the volume itself. So many pieces are the marking of notable deaths — Clemenceau, Claude Monet, Marie Curie, Diaghilev—and even their anniversaries—Brillat-Savarin, Emile Zola. But she writes charmingly of that exciting time in the arts, of the exotic world when figures as different as Marlene Dietrich, Charles Lindburg and the American "negress" Josephine Baker captured Paris.

Government scandals and spectacular murders give Genet space for long discussions of Gallic ways and attitudes. And as the years progress, that ominous thunder flashes menacingly on the horizon — talk of war. The volume ends when lightning struck, on September 3, 1939.

Flanner writes a wonderfully tart, moving prose; I can think of no way of paying this grand woman tribute than by quoting from her description (in the introduction) of learning Hemingway, who had been a friend, was dead:

"So, years later, I did not believe that Ernest's death in Idaho from that grotesque gunshot was an accident, as officially reported at first and only a year later officially denied in favour of the more profound truth. I had automatically recognized that fatal gunshot as his mortal act of gaining liberty. But I grieved deeply when the pitiful facts of his final bondage were made public... At Ernest's death, I grieved most because he died in a state of ruin."

## Homage to Daniel Shays

Daniel Shays was a Massachusetts farmer who, soon after the American revolutionary war, led a rebellion against the new federal government. Rule from New York was scarcely more tolerable than rule from London,

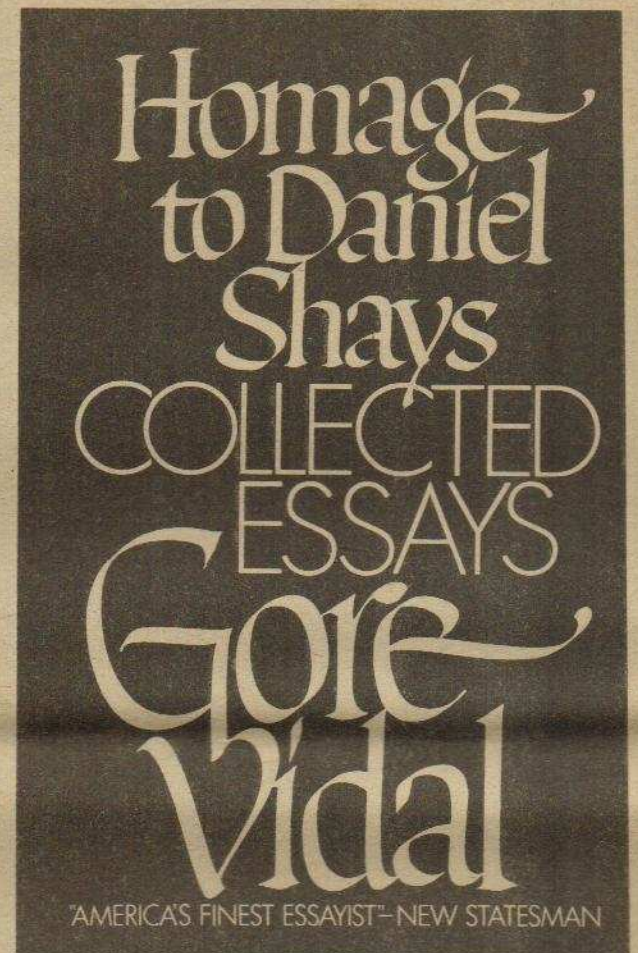
thought Shays and his rebels, a point unappreciated by the landed gentry who drew up the new constitution, a document tailored to preserve and protect their wealth. His rebellion was crushed, and Washington has since supplanted New York as the hub of an empire rich beyond the dreams of the Hudson Bay or East Indian companies.

Gore Vidal's collection of essays from the last twenty years is fittingly called *Homage to Daniel Shays* (Random House, \$10.25). Vidal's progressive disillusionment with government (a course travelled by many in the last decade) can be traced in this volume. The early, exuberant pieces on Jack Kennedy, whom many thought a fearless reformer (!) give way to notorious reconsiderations like *The Holy Family*, in which he demonstrates how the Kennedy clan used their princely wealth to force a passage to power. (Jacqueline had become the "ci-devant tragic Empress of the West"; the



boys' schools are hotbeds of homoerotic behavior; Maugham gives a new angle: the common practice of masters exploiting their young charges sexually.

Late in life, Maugham tells the story of returning to London, after a long recuperation after an earthquake, and arriving unannounced at his flat. There he found his lover for thirteen years, thirteen years his junior, with a young boy from the merchant marine. Such betrayals, of course, are not the stuff of tragedy, nor anything exclusively homosexual. But when Maugham withdrew to calm himself with a drink, his lover Jim followed him to say that he had met the boy four days ago and had fallen in love with him as unexpectedly as Maugham had once



feeble dissent from bureaucrats against Vietnam were but "stirrings within the camp of the Great Khan at Washington). With Nixon's accession to the Khanate, Vidal has abandoned hope altogether, looking rather wistfully to the destruction, through slow poisoning and overpopulation, of Spaceship Earth.

But there is more here than exquisitely honed pessimism. Vidal's range is wide, from a look at Nasser's Egypt through a critique of the French New Novel to a blitzkrieg attack on Dr. Reuben's famous collection of old wives' tales about sex. What Vidal says, as he readily acknowledges, is rarely original — he speaks for commonsense, tolerance and civility — but rarely are opinions expressed with such striking aptness.

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# Quebec: the people are in motion

Somehow the issue of Quebec independence has faded into the background for English Canadians since the war measures crisis of 1970. Since then, the demands of increasing numbers of Quebecois for fundamental change have been forgotten by many Anglo-Canadians.

The federal election of 1972 was fought not on national unity or federalism but the dismal economic record of the Trudeau government.

However, for French Canadians the situation has not changed since they gave Rene Levesque's Parti Québécois 24 per cent of their votes in the spring 1970 provincial elections.

A collection of essays are reprinted detailing events in Québec since 1968 in a book called "Quebec: A Chronicle". Last Post, an English language alternate Montreal newsmagazine where the essays first appeared, has consistently given excellent coverage of the Quebec situation to its small readership.

Most of the articles reprinted were written by the Last Post staffers who edited the collection, Nick Auf De Maur and Robert Chodos. Auf Der Maur is Last Post's Quebec editor and one of the most knowledgeable journalists in French Canada. He has contacts with many influential Québecois from inside the Liberal government to the FLQ.

Fittingly, the postscript to the collection is written by the leaders of the Common Front, which led the militant civil service strikes of 1972. Pepin, Laberge and Charbonneau, leaders of the three biggest Quebec unions, are now in jail for their defiant actions.

"Quebec: A Chronicle" is a valuable contribution to English literature on Quebec because the six essays expose in a way which other English Canadian journalists and authors have not the realities of the struggle in Quebec.

It is a struggle which has become increasingly militant and which has radicalized all the participants. The first essay, titled "the Failure of the Quiet Revolution", by Auf Der Maur, reviews events since the early sixties when Jean Lesage and his Liberal government embarked on their idealistic reforms, with a flair since lacking in electoral politics in Quebec.

However as he demonstrates, the enthusiasm of the Quiet Revolution has given way to the repressive bureaucratic politics of Bourassa. The opposition to the dominant classes of Quebec has been growing in strength under ever increasing repression. As evidenced by the workers' rebellions of 1972, dissent has pervaded every part of the society.

In 1949 Pierre Trudeau was fighting the brutal government suppression of the Asbestos strike. In 1970 he proclaimed an act that was used to throw hundreds of innocent progressive Quebecois in jail. No fact more eloquently reflects the immense changes in the Quebec political milieu in the last 20 years.

Auf Der Maur discusses the various reflections of the desire for change: the growth of the separatist movement, the radicalization of trade unions, the growing militancy of students. All these developed during the sixties, stimulated by confrontations such as those over the use of the English language in the schools. One need only recall the St. Leonard school crisis and the huge McGill Français demonstrations to realize the determination and militancy of dissenting Québecois.

In one of the most fascinating essays in the collection Auf Der Maur traces the growth of two workers' movements that exemplify the difficult struggles facing any progressive elements in Quebec.

Les Gars de La Palme — the Lapalme postal drivers — were screwed by the federal government. They had a long battle to unionize but as an affiliate to the CNTU they had finally won large concessions and had gained among the best wages of any postal workers in the country. However the government canceled the contract of the G. La Palme company to transport mail in the Montreal area and decided to ignore the union. They offered some of the workers their jobs back but without seniority and with a wage cut.

The Lapalme boys went on strike. That was in 1970. Now after more than two years of fruitless negotiations with the government and a kind "Mangez la merdre" (eat shit) from the Prime Minister, the few remaining drivers are still on strike supported, almost as a symbol of resistance, by the CNTU central council.

Their struggle compared to one in the private sector in which militant taxi drivers tried to organize a union in the late sixties. This finally resulted in the violent firebombing demonstrations of La Movemente Liberation du Taxi in 1969.

Under the leadership Germain Archambeault the taxi drivers had fought for several years to gain collective bargaining with the exploitative taxi companies who paid them starvation

wages and few benefits. They often worked 80 hour weeks for a pittance in unsafe vehicles.

However the taxi companies collectively refused to give up their lucrative position. The increasing militance of drivers finally burst out during the Montreal police strike when taxi drivers attacked the Murray Hill Limousine offices because of their monopoly on business at the Montreal airport.

One of the MLT drivers, Marc Charbonneau, later joined the FLQ and participated in the Cross Kidnapping, which triggered the October crisis of 1970. This debacle was discussed in the essay aptly titled "Trudeau's Santo Domingo", a reference to U.S. military intervention under Lyndon Johnson in the Dominican republic.

Though the events of 1970 are familiar to most of us, the Last Post staff portray the kidnap crisis in a different light. They expose the many lies and scare tactics used by Trudeau and his cabinet to justify their military crackdown on progressive elements in Quebec. The most obvious include the efforts to link Claude Ryan to an attempt to set up a provisional government and the claims by Turner and Marchand that the FLQ posed a real threat to the government of Quebec.

In retrospect the War Measures Crisis shows the lengths to which the federal government was willing to go to suppress legitimate dissent in the province of Quebec. Their calculated overreaction to the terrorist acts of a minority cannot be justified.

The final three essays all deal with perhaps the most encouraging new development in Quebec: the development of a radical trade union opposition to the status quo. Fuelled by increasing unemployment, low wages and poor working conditions the workers of Quebec in all sectors of the economy have become increasingly militant in the last two years.

The roots of radicalization lie in this economic crisis, the crisis of a dependent Quebec economy exploited not only by English Canadian capitalists but American capitalists, governed by an administration perfectly content to sell out to anyone to "develop" Quebec.

Starting from the La Presse demonstration in 1971, Auf Der Maur traces the rapid development of militancy and determination in Quebec's three largest trade unions: the Quebec Federation of Labour, the Confederation of National Trade Unions and the Quebec Teachers Corporation.

This culminated last spring with the publication of three manifestos opposed to the capitalist system and calling for a socialist economic system. These were followed by a strike in the public sector which resulted in the jailing of not only the three top union leaders but other rank and file workers for defying a government injunction intended to break the strike.

This resulted in the May walkouts and demonstrations on a scale never seen in Quebec history, as workers occupied radio stations, closed down factories and generally disrupted economic activity in the province.

Since then things have cooled down somewhat but increasing militance is spreading through the Quebec populace. Last month students completed a five week strike at the University of Quebec over increased barriers to education for poor students.

However the fight is not over and the calm in Quebec right now is only on the surface.

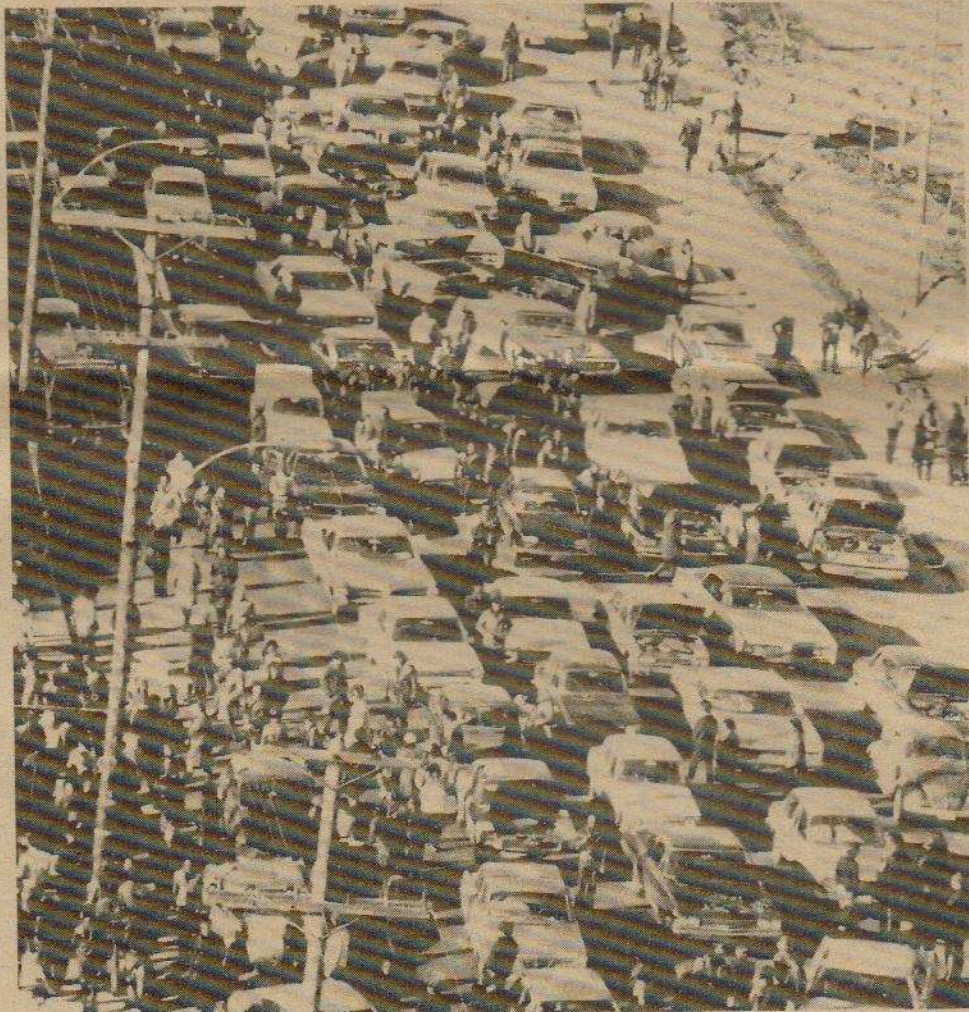
"Quebec: A Chronicle" has few faults. Its analysis of the events of the last few years is perceptive and one that English Canadians should be aware of. Quebec is a province unlike any other and will become independent if English Canadians don't take a hard look at the oppressive nature of the federal system.

However, as the book points out, an independent capitalist Quebec is no more desirable than an independent capitalist Canada. Given French Canadian capitalists like Paul Desmarais, head of the super-exploitative Power corporation, the Parti Québécois reformist stance can offer little attraction for progressive Québecois.

The PQ's lack of support of the struggle of the trade union movement indicates the bankruptcy of their so-called alternative. Former Liberal cabinet minister René Levesque, who has promised to co-operate with American capitalists, is hardly the answer to the problems of Quebec.

The forces that will be critical to the development of an independent socialist Quebec have already begun to coalesce. "Quebec: A Chronicle" is valuable as an analysis of their development over the last four years and the directions they will follow in the inevitable struggles to come.

Bob Bettson



A motorcade demonstration of militant Montreal teachers ties up streets.

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## Not all harmful drugs are illegal

**T**here are few books more fascinating than those odd compendiums that do nothing but list facts: the deepest ocean trench, the most lavish dinner party, the most disastrous volcano, the most outrageous stunt, the most grotesque deformity. The Guinness Book of World Records is the bible of this sort of useless data, but there are others in almost every field.

**Licit and Illicit Drugs: The Consumers Union Report on Narcotics, Stimulants, Depressants, Inhalants, Hallucinogens and Marijuana — including Caffein, Nicotine and Alcohol** is the jaw-breaking title of a recent study. It is far from a trivial book, though it is an endlessly absorbing storehouse of trivia, having an irresistible appeal to a browser. It collects and discusses almost every know fact about mankind's pursuit of stimulation, intoxication and narcosis through chemicals. Such a determined pursuit it is that we can find few cultures (the Eskimos until recently the sole holdouts) that did not have some sort of socially condoned mood-altering drug. (I've always thought that alcohol, contemporaneous with civilization, is in fact the evidence of civilization. When men reach that stage in their social development when it occurs to them to store some grain for the winter, or for a bad season, fermentation begins in the storehouses.)

Just as a tease, let me drop a few facts your way.

- Michael Feodorovich, the first Romanoff Czar, condemned tobacco smokers to slitting of the nostrils, to the bastinado, to the knout. His rather more zealous colleague in Constantinople, Sultan Murad IV went further: Tobacco smoking was a capital crime. (By one of history's exquisite ironies, a popular brand of cigarette in the 1920's was called Murads).

- Homer and Herodotus had tale tales to tell of strange plants whose vapours invested men with religious or prophetic powers. Herodotus wrote of the Scythians, who threw hemp on red-hot stones in a chamber and became transported, shouting aloud. The plant hemp of course, is the source of marijuana.

- In 1902, a respected authority wrote that "coffee drinkers, finding the drug unpleasant, turn to other narcotics, of which opium and alcohol are the most common."

- All the harrowing facts related to heroin addiction, from crime through overdosing to disease, are the results, not of the drug, but of its prohibition.

Clearly, however, the importance of this volume goes far beyond its substantial fascination. It is one of the most important books in years, as far as its social usefulness goes.

A subject as momentous and distressing as the non-medicinal use of drugs (if largely because of the strife such use causes) needs sensible treatment. Thus far, little but arrant nonsense about mind-altering chemicals has been disseminated. We are more ignorant about the effects of even the most common drugs than we are about sex (which, by all accounts, means we are woefully ignorant).

Not that precise, reputable work has not been going on. It has, but who hears about it? A study about the deleterious effects of cigarette smoking is met by a criminally self-serving "rebuttal" by the tobacco cartels. A commission report that denigrates the hazards of marijuana is treated with contemptuous silence by moralizing, sanctimonious administrations. About what other subject can an American chief executive, whom etiquette, at least, demands we call a rational human being, say what Richard Nixon said of marijuana: that even if it is proved to be harmless, he will not legalize it? (Giving the devil his due department: Nixon knows what he's doing, say what Richard Nixon said of marijuana: that even if it is proved to be harmless, he will not legalize it? (Giving the devil his due department: Nixon knows what he's doing. When the Watergate case gets a little too hot, he can dampen it by howling for stiffer penalties for the drug

The Consumers Union, which financed this report (and whose editors wrote it) is a staunchly middle-class, no-nonsense organization that publishes Consumer Reports. That exciting journal tests such things as electric toasters, water pics, spray starches, daiquiri mixes, septic tanks, dandruff shampoos and frozen pizzas. Solemnly they communicate their findings to consuming America. A faintly ridiculous organization — or so I'd always thought.

But follies and single-mindedness have a startling habit of turning into virtues. The dogged respectability of the Consumers Union is a valuable asset when you're dealing with a delicate, myth-ridden subject like drug abuse. The Union is untempted by profit, not pressurable,

not easily hoodwinked, thorough, conscientious, methodical, with no goal but protecting any citizens who desire its protection and no pleasure but the underrated one of letting chips fall where they may — and allowing oneself a quiet chuckle.

For this study on drugs, Consumers Union did not, repeat **not**, run its own tests. (Not only would it be scandalously out of its competence to do so, but they would have soon found their headquarters raided. The United States Bureau of Narcotics is so solicitous of its citizens' welfare that it severely restricts the use of marijuana and LSD even for research, with volunteers, by qualified doctors).

What the Union has done is to sift through virtually all previous literature on the subject — propaganda, hearsay, rigorous research, conjecture, even government reports. (The preliminary report of the Le Dain Commission in this country, by the way, is cited as an exemplary study, one that future investigators would be well advised to take as a model). When responsible research is compared, it seems, the findings about various drugs are surprisingly similar; the myth that different studies show radically different results (hence the ponderous calls for "caution", for a "moratorium") is truly a myth, a convenient story to scare the children with, a myth ruthlessly exploited by interested parties.

The only problem with this heavy book is how to review it. Any attempt to discredit its findings would be a gigantic, an expensive enterprise, undertaken by a counter-army of biochemists, physicians, psychologists and sociologists. No doubt there will be disputable or erroneous statements in a study this broad; I readily confess I am not competent enough to ferret them out. The book has an unassailable authority to it, though, and if a major error or misrepresentation of fact is found in it, I would be astonished.

Everyone, quite simply, should read this book, for it deals with a problem that affects everyone. Or almost everyone. I know of only one person who uses neither marijuana nor alcohol nor tobacco, not even tea or coffee or Coca-Cola. (Paradoxically, he is the most eager to read this book). So, since the distribution of the volume, costing a well-earned fifteen dollars, to every household in North America is hardly feasible, the best service that can be rendered is to summarize its findings. →





# TOBACCO

Tobacco, along with caffeine and alcohol, is one of the most widely used drugs in the West. And while to talk about tea and cocoa in alarmist terms seems farcical, tobacco is taken seriously. At least, the talk about tobacco is taken seriously; action is something else. It's hard to find anyone who disputes the linkage between smoking and cancer — anyone, that is, but the paid mouthpieces of the tobacco industry. Heavy smokers with hacking coughs refuse to give up their cigarettes. Sigmund Freud, who thought cigars were phallic symbols, wouldn't give them up, despite a painful mouth cancer, despite the fact that he was made to look ridiculous by his own loony theory (some cigars are phallic symbols, he explained, but other cigars are just cigars).

The reason is simple. Smoking is not a habit, it is an addiction to the drug nicotine. This is not speculation. Double-blind tests have demonstrated that when nicotine was directly administered, without their knowledge, to cigaret smokers, the rate of cigaret consumption decreased. A diminishing level of nicotine in the bloodstream causes the desire for a cigarette. Not all cigaret smokers are thus addicted; some smoke out of awkwardness — something to do with the hands, or for oral



gratification, for a desire to be glamorous. All smokers start for reasons like these, of course, but in almost all cases simple addiction takes hold.

The scare about cancer has had some unfortunate results. People think the beast to be shunned is nicotine. Low nicotine cigarettes, filtered cigarettes and so forth have flooded the market, products to reassure the smoker that he is protecting himself.

Nicotine, to be sure, is a harmful drug, affecting, among other things, the heart. But the most pernicious effects of tobacco are not connected with nicotine, but with the inhalation of smoke. Therefore, low-nicotine cigarettes only force the addict to smoke more cigarettes to get comfortable level of nicotine in his bloodstream. The report therefore urges some rather startling measures.

Cigaret smokers should be converted to cigars and pipes, which are rarely inhaled (this suggestion is familiar). Chewing tobacco and snuff should be again popularized; nicotine can be absorbed without the smoke carcinogens. Such sources of pure nicotine as tablets or inhalers should be put on the market and, most feasible, short cigarettes with very high nicotine content should be developed and promoted.

# CAFFEIN

The spread of coffee from Ethiopia through the Moslem world and finally into Europe was, as has been noted, met with opposition every bit as brutal and intolerant as meets with marijuana today. Its novelty did account for some strange abuses — fashionable ladies used to have coffee (or cocoa) brought to them in church.

Today, coffee and tea are domesticated drugs, and to link them with opiates or marijuana seems ludicrous. Yet people who will not admit that caffeine is a potentially harmful drug will not supply it to their children. Caffein (one of a family of drugs called xanthines) increases the metabolic rate; in coffee it irritates the gastro-intestinal tract, as any heavy drinker of strong black brew can tell you. But it is a mind-affecting drug too, acting in the peculiar way addicting drugs do. To infrequent or non-users of caffeine, a few cups of tea or coffee may result in nervousness, headaches, muscular tenseness and spasms. To regular users of coffee (i.e. people addicted to caffeine) the deprivation of caffeine will cause these symptoms (or some of them) and a coffee "fix" will alleviate them. The regular use of caffeine abruptly terminated, then, will result in withdrawal symptoms.

Yes, you say, but through all this may be true, it is true in such a negligibly small way as not to be a problem. But heavy users of caffeine have been known to go into fits of hysteria, displaying extremely violent and "profane" behavior. And rats, fed massive doses of caffeine, become aggressive, launching unprovoked attacks on other rats and sometimes biting themselves with such ferocity that death from haemorrhage resulted.

No humans (the response goes) would willingly drink

enough coffee to produce such extreme symptoms. To this objection, the report answers:

"Let us promptly and wholeheartedly agree. There is a lesson to be learned, nevertheless, from the rat reports. If the drug producing this effect in rats were marijuana or LSD, or amphetamine, the report would no doubt have headlines throughout the country. One of the distorting effects of categorizing drugs as "good", "bad", or "nondrugs" is to protect the "nondrugs" such as caffeine from warranted criticisms while subjecting the illicit drugs to widely publicized attacks — regardless of the relevance of the data to the human condition."

# ALCOHOL & BARBITURATES

Alcohol, as everyone should know by now, is by any reckoning the most gargantuan and baneful drug-problem we have. But it is also the most intransigent, as that disastrous experiment, noble in purpose (Prohibition) showed.

The reason is simple. Europe for centuries had no coffee or tea, no tobacco, almost no marijuana or opium, no sedatives or stimulants. Alcohol became the all-purpose drug, serving innumerable purposes, social, medical, sacramental. It was used as a sedative, stimulant, narcotic and tranquilizer; it was a means of celebration and, with water so often perilous, the only safe beverage. That European heritage persists, despite the competition of tobacco and caffeine (often just adjuncts to alcohol) and despite the recent and valiant attempt to replace booze with marijuana as a social drug.

The report deplores the insidious effects of alcohol, to bodies social and physiological, but admits there is nothing to be done. Prohibition seems a cure worse than the disease. The only measure they recommend, rather dispiritedly, is a complete ban on the advertising and promotion of alcohol. Barbiturates, however, pharmacologically almost an exact equivalent of alcohol, do interest the commission. A craving (addiction) to alcohol can be satisfied with barbiturates, and vice-versa. It is known that an overdose of alcohol is fatal. (Not long ago in Toronto such a foolish death occurred. Two young men, on what seemed to have been their first attempted drink, chug-a-lugged a fifth of rum each. One died within minutes). The confusion about alcohol and barbiturates has resulted in many deaths, including the much publicized one of Dorothy Kilgallen. In effect, taking both drugs together is the equivalent of taking a massive dose of one or the other. Yet barbiturates are freely prescribed, without, it seems, sufficient warning of the dangers involved.

Though they admit alcohol is here to stay, the union recommends that traffic in the barbiturates be closely watched. These drugs do have legitimate medical uses, but are used in-

saintly. (Heroin addiction, according to his book, often has the startling effect of investing futile, meaningless lives with purpose. Getting heroin is a challenge; each day the user must perform a series of exciting and dangerous tasks before he can get his drug). The speed freak, partially due to his younger and more sheltered social background — most speed freaks are young, middle class whites — is ill at ease in the drug scene. Continued use of this drug brings about a paranoid psychosis. The two lads on Madison Avenue who shot, without provocation, a policeman may be freaks but their crime was not a fluke. Such irrational, desperate behavior is not uncommon.

Addiction to amphetamines threatens to become an even greater problem. Sweden, which tends to take sensible attitudes to drugs, has experienced an exacerbation of their amphetamine crisis. Solutions here are not so easy as with heroin. The drug itself, for one thing, is harmful, and prohibition would drive users to cocaine — another disastrous drug. The real dangers of speed must be publicized, discouraging curious young people. Once hooked, the only way out seems to be to convert to the less physiologically harmful drug heroin or methadone. Such a drastic measure might point up just how terrible a life is that of the mainliner of amphetamines. Of course, it's little help until either heroin or methadone is supplied legally. Until that time, the speed scene looks bleak indeed.

# LSD

LSD disproves the old saw about there being nothing new under the sun; it was not discovered until 1938 and its psychoactive properties were not realized until five years later. Not until the good Dr. Leary informed us of its wonders did lysergic acid diethylamide become a common drug.

Things like LSD had been around for a while, though; most notably peyote, used extensively in Indian religious ceremonies. This dried button from a certain cactus plant, when chewed and swallowed, causes spectacular effects. The peyote trip "comprises the kaleidoscopic play of visual hallucinations in indescribably rich colors, yet auditory and tactile hallucinations and a variety of synesthesias are among the effects". A typical synesthesia, the report comments, is "the 'seeing' of music in colours or the 'hearing' of a painting as music." An experience of deep insight is a common reaction. Other plants produce similar effects — nutmeg, morning glory seeds, various mushrooms.

LSD's psychoactive effects were stumbled on by accident. A Swiss chemist, working with ergot derivatives, fell ill one day, experienced delirium and exciting fantasies. He had accidentally ingested some LSD-25. He repeated the experiment

discriminately as "thrill pills". The likelihood of such controls is reduced by the admission of a basic hypocrisy in our drug policy: "Alcohol is treated as a nondrug; it is on sale in multidose bottles at some 40,000 liquor stores and in countless other outlets as well. . . . The barbiturates, in contrast, are legally salable only on prescription in pharmacies; other sales are severely punishable criminal offenses. It is a curious fact, indeed, that Americans today are bombarded with advertising urging them to buy a liquid that, if secured without a prescription in tablet or capsule form, could lead to imprisonment for both buyer and seller."

# COCAINE & AMPHETAMINES

If any drug comes close to fulfilling the grotesque warnings issued about drug addiction, it is speed. The amphetamines are a group of stimulants acting in ways similar to cocaine (often thought to be a narcotic) and benzedrine. Amphetamines have been abused for a long time — used by athletes and businessmen — but only recently has the devastating practice of injecting them become common.

Compared to the speed freak, the heroin addict appears





and got more than he bargained for on his second trip. This is a common property of this class of drugs — what you get is closely tied to what you think you're going to get.

Hard, specific information on LSD seems more elusive than any other drug. The postcards from good and bad trips give us a rough picture of those psychic landscapes liable to be encountered, true. But suspicion still lurks that LSD might have effects hitherto unexpected. Consumers Union scotches a lot of the more imaginative yarns about suicides, genetic defects, spontaneous reprises, and the like. But...

Much of the information about LSD comes from its use as a drug in treating mental disorders; since LSD is a drug with idiosyncratic effects, such data are not very helpful to sane, stable users. But LSD is not addictive, no fatalities seem to have resulted and, happily, it seems to have been largely "domesticated" — used by people who know what they're doing. But there is still the possibility of its abuse, as it was abused in the heyday of the sixties. All in all, the subject of LSD is one that disquiets the authors of the report; it is the one drug about which it is not a distortion to say we don't know enough to be dogmatic.

## THE OPIATES & HEROIN

In the last century, and most of this, you could walk into drugstores and take off the shelves such innocent-sounding proprietary medicines as Godfrey's Cordial or Mrs. Winslow's Soothing Syrup. Many women did, and became quite reliant on them. Some were so convinced of their beneficial effects that they gave them to their babies, when the poor things were crying. The crying usually stopped — such medicines must have been a godsend in those prolific days. The reason they worked, of course, was that in addition to a base of molasses or sassafras or whatever, such medicines contained a hearty dose of opium. Nineteenth century America was a "drug takers' paradise".

This wicked state of affairs cannot be ascribed solely to ignorance. Physicians knew full well the seductive charm of elixirs, but addiction to opium was, if not respectable, at least tolerable. Alcoholics were often weened from the bottle by substituting opiates. Women who were too fond of their Cherry Pectoral were whispered about, of course (and it was a women's addiction, then) but they were not shunned. There was, in short, no drug "subculture" which developed its own antisocial mores.

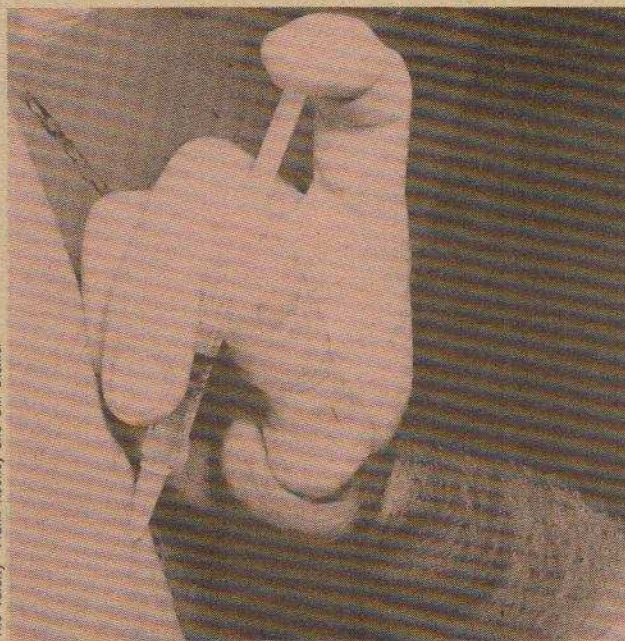
Much could have been learned from a shrewd look at that century, but when the Federal Narcotics Bureau in the US burst on the scene in the early part of this century, it preferred to go its all-or-nothing way: prohibition, prosecution, harassment. The genteel drug-culture went underground, only to re-emerge as one of the ugliest monsters created by human stupidity — heroin addiction.

The common source of such different mood altering substances as Mrs. Winslow's Soothing Syrup, codeine, opium, morphine and heroin is the opium poppy, *papaver somniferum*. It grows extensively in the middle east and Southeast Asia, and through devious and exotic channels as lore-ridden as the spice routes of antiquity makes its insidious way to North America.

The commission devotes the greatest number of pages to the opiates, all of which is fascinating. But heroin is the main problem here, and I'll limit myself to talking about that.

Heroin is, virtually, a very powerful form of morphine, the most potent of the opiates. An administration of heroin (it can be inhaled, smoked, taken by mouth, absorbed through the mucous membranes of mouth or anus, injected under the skin or mainlined — shot into the bloodstream) effects most non- or infrequent users with euphoria, often following an orgasm-like "rush". Unpleasant and harmful side effects may result, too. The catch is that heroin is one of the most addicting substances known to man, and the heroin addict develops a tolerance — that is, it takes ever greater amounts of the drug to achieve euphoria, then euphoria comes no more. But heroin must still be taken or dysphoria — withdrawal symptoms — occur. Withdrawal is, by all accounts, an excruciating experience. (It has been suggested that heroin addicts use heroin in order to achieve withdrawal symptoms — which can then be exquisitely alleviated by an injection of the drug. This is moot, to say the least).

If that rare thing, successful withdrawal, occurs, intense cravings for the drug afflict the ex-addict. Such cravings recur in waves, often months or even years apart. They are quite irresistible, it seems, and account for the desperately low figures of heroin addicts successfully kicking the habit. Such rare "cures" are given such extreme publicity by well-meaning public officials, charges Consumers Union, that they have started the destructive belief that kicking heroin is easy for some one with "will power" — which makes, in our perverse world, it even more appealing for kids out for a kick.



The Varsity—Frank Rooney and Jill Diemer

That is the heroin horror story, and it's reasonably well known. What is not so well known is the silver lining. A person addicted to heroin can live a long, productive healthy — and happy as any other — life, provided that he gets his daily fix of the drug, which costs only a few cents to produce. (The Study cites examples of such people — famous ones). But when heroin is illegal, its value to criminals skyrockets. The average addict in New York City (which is to drug addicts what Paris is to gourmets) must spend at least \$20 for his daily supply of heroin. Such an expensive habit is supported, with only a few exceptions, by crime. Few addicts, since they are forced to seek out and use heroin several times a day, have the time to work. The epidemic of theft in New York City is due not to heroin, but to heroin prohibition. The British system, of registering all addicts and supplying them with the drug at cost, is a dream. Why don't we adopt it?

The moral element, of course, is at bottom. Evil must be stamped out, no matter what the cost in misery. There is no earthly reason to prevent heroin addicts, who are, like it or not, addicted for good, from getting their drug. Even that mysterious and much-publicized danger "heroin overdose" seems to be a chimera. Addicts can tolerate immense amounts of their drug, but deaths results, often within minutes, after certain injections. This seems to be a reaction to the standard adulterants used to cut heroin for the street market — to nudge the profit even higher. (One "fix" of heroin, which costs about a quarter of a cent to manufacture sells for five dollars in New York.)

There is one other solution — methadone. This is a synthetic opiate which replaces heroin, makes heroin intolerable to the addict. It is an addicting drug, and must be taken daily. But it seems, all things considered, the only solution to the heroin epidemic. The report urges its use, after a long and careful discussion of this extraordinary drug problem.

More even than with marijuana or LSD, the heroin problem seems to have been created and exacerbated by meddlesome, moralizing legislation. The same mentality now sends out scares and misleading statistics about the only two solutions to the problem — legal heroin at cost or methadone maintenance. A solution — not a panacea but a solution — seems magically simple, unbelievably easy. It is ignored. Instead, we get stern rhetoric about death penalties for pushers. There's enough profit in the business now to persuade people the risk is worth it. The harder the laws get, the more profit there will be.

## MARIJUANA & HASHISH

Despite its importance in putting a rational perspective on the broad problem of drug abuse, licit and illicit, I doubt this report would have got much mention at all in the press were it not for one of its many recommendations; it called flatly and unequivocally for the legalization and state regulation of marijuana.

This proposal came at the end of one of the most absorbing sections in this most absorbing book. Marijuana, it seems, has been along much longer than most people realize. The first mention of it is in a Chinese document from 2737 BC, and there are mentions of what is very probably cannabis in Homer and Herodotus, in the Atharva Veda, in the Bible, and in Rabelais. One reason for marijuana's longevity is that its practical use long outweighed its recreational one. The hemp plant was bred for its long fibres, used in rope and linen. One of the least endearing qualities of the plant to marijuana growers today is

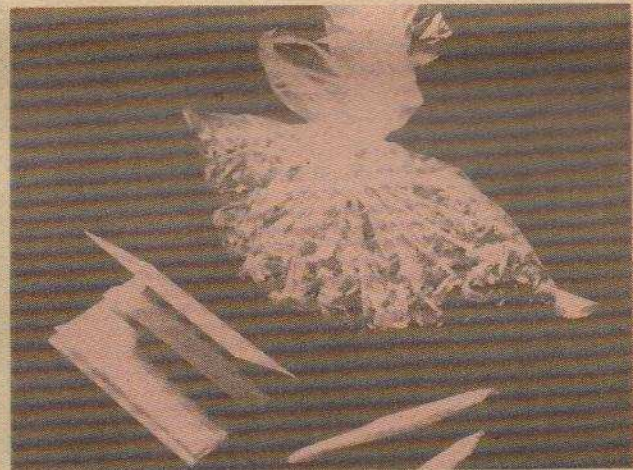
its extreme height; it towers over other crops with a lamentable lack of discretion. For centuries, entrepreneurs interested mainly in rope and linen bred the crop for the longest possible fibres; illegal entrepreneurs today are trying to undo all that genetic tampering, with some success.

In the West, cannabis is readily available in two forms; marijuana and the concentrated resin hashish (bearing roughly the same relation to each other as do wine and brandy). In India for instance, where cannabis use in some areas is as prevalent and unremarkable as our use of tea or coffee, connoisseurs' distinctions are made among varieties and strengths of marijuana; some are smoked, some are ground into beverages, some are eaten. A detailed etiquette dictates when and how the various types shall be used. But then there are an estimated 200 to 250 million regular users of marijuana in the world, and it is only likely that its use should become as ritualized as that of its competitor drugs, caffeine, tobacco and alcohol (marijuana runs a clear fourth among mankind's preferred drugs; the situation holds true for North America).

Cannabis, in extract form, was known pharmacologically since the last century, but was not nearly so popular as the ubiquitous opiates. The demand for marijuana skyrocketed when alcohol was prohibited; dingy, unofficially tolerated "speakeasies" sprang up where, for a quarter, you could get high on smoke. This development did not escape the notice of Harry Anslinger, then a prohibition officer. When alcohol became legal again, the energies and resources of his federal agency turned against drugs, the favorite target of which was the "lethal weed".

Following Anslinger's new crusade, state legislatures drew up Draconian laws about marijuana with exemplary haste (death sentences were not uncommon for a second selling offense or selling to a minor). Sensational crimes linked to marijuana smoking were ruthlessly exploited by the press, which often ignored the fact that the grass smoked was often a rather peaceful lull in a binge of alcohol consumption. Marijuana became the scapegoat in no one knows how many drunken crimes. (A similar situation led to the banning of absinthe in Europe after a brutal mass-murder by a raging alcoholic, only a small fraction of whose daily consumption of booze was taken in the form of absinthe.)

The intolerance of marijuana continued until the mid-60's, when, as one young grass-smoker put it, it was "illegal to smoke marijuana unless you have your hair cut once a month." There is more truth than hyperbole to the statement. Adults, or the children of well-known or prosperous parents, were rarely charged with possession or use of the drug; on the rare occasions they were, lenient sentences were given. If you were young and looked rebellious, however, (or black, for that matter) watch out. Discretionary powers in sentencing were used with appalling lack of discretion by officials who persecuted, not marijuana use, but the counter culture that marijuana came to symbolize. (This has been as much as admitted by some candid opponents of marijuana).



But, despite all the harassment and bad press, marijuana is becoming domesticated. Passing round joints is as common at smart New York dinner parties as passing round martinis; shrewd hostesses, as a matter of fact, divide their guest lists into pot- and booze-users, and hold separate parties with appropriate offerings. Marijuana, in fact, is making the first serious challenge to alcohol.

This report, however, doubts that alcohol will be supplanted. Marijuana use and alcohol use, often thought to be inimical, seem to go together — abstainers from alcohol are unlikely to use grass, grass is more and more likely to be smoked over wine.

In its careful and thorough discussion of marijuana use in North America, the union praises the Interim Report of the Le Dain Commission in Canada for its sensible attitude towards the drug. American reports, it says, had tended to present ponderous sociological or psychological "reasons" for the inconvenient fact of marijuana use; the Le Dain report for the first time included the prime reason — that marijuana use is enjoyable.

Though the Consumers Union does not absolve marijuana of all danger — no drug, it repeats, is harmless — it none the less recommends complete decriminalization, legalization and government control of a drug that is easily acquired, unstopable, and, compared to tobacco or alcohol, benign.

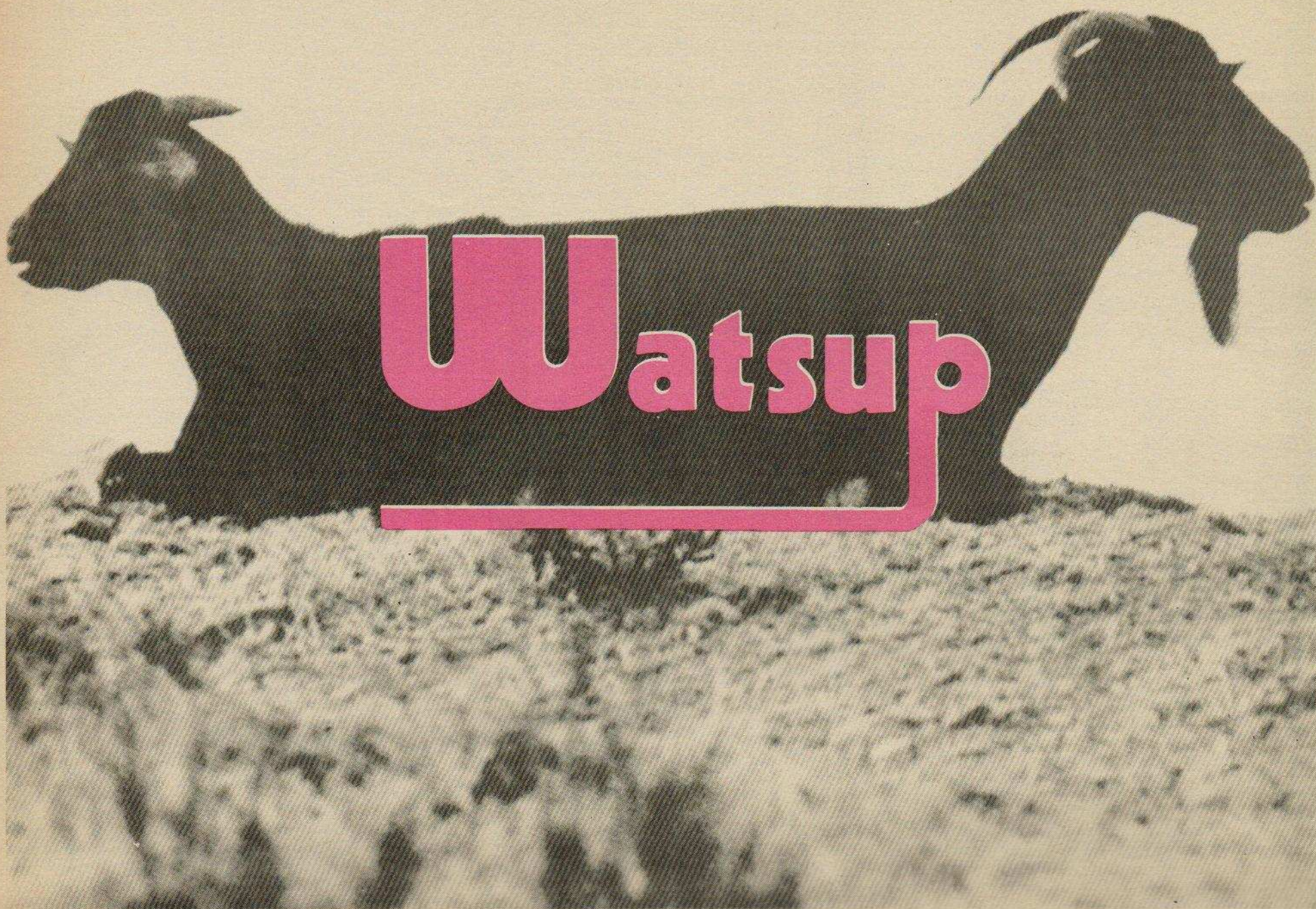
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The Varsity—Kris Sosnowski

Licit and Illicit Drugs: the Consumers Union Report on Narcotics, Stimulants, Depressants, Inhalants, Hallucinogens and Marijuana — including Caffeine, Nicotine and Alcohol. Edited by Edward Brecher and the editors of Consumer Reports. McClelland and Stewart (Little, Brown) \$15. Bill MacVicar







## movies

As our ultimate watsup for the year, we're not going to direct you to this special screening and that revival for every Tuesday and Thursday all summer long. What we thought might be nice is to round up what's good and what's not so good, what's playing now and what's liable to be playing soon.

The best movie in town may well be **The Emigrants**, the first half of an epic by the Swedish cinematographer-director Jan Troell. Superbly photographed, impeccably acted, this story of a pursuit of the early American dream is a slow one in spots, and subtitled ("It bodes ill for the crops"). Nonetheless, it is far more worthy than many a more gripping film. At the International, Yonge and Manor Road.

**Sounder** is another utterly likeable film, this one about a family of poor black sharecroppers in Louisiana during the depression, and the problems they face when the father is imprisoned for stealing some food. The charge of sentimentality has been made against it, unsuccessfully I think. It is a simple, moving, film that does not shun emotion. Cicely Tyson does a shatteringly good job as the beleaguered mother. **Sounder** is now at several neighborhood theatres, but if it won a major award last night, it will surely be back downtown.

**Cabaret** is in its second year now, at the Cinema, Toronto-Dominion Centre. Some found it the most exhilaratingly daring musical ever, others found it clever and tuneful but a little hackneyed. The in-between parts about Nazism, anti-semitism and general decadence in pre-war Berlin are nothing special, but when Bob Fosse sets up his songs and dances in the seedy little cabaret, it's nothing short of brilliant. Liza Minelli reaches full star-incandescence when she sings, and Joel Grey as the magnetically repellent emcee just about steals the show. If you haven't seen **Cabaret**, do.

This is being written on Monday, and Tuesday night the Oscars will be known. Smart money is on **The Godfather** for best film and god knows what all else. My reason for saying this is that it will certainly be brought back. A lot of people haven't been to see it, on the grounds that it's only a "gangster" picture, or that they object to its violence. Too bad — it is truly an extraordinary entertainment, not far from art. Brando's much touted performance as

the patriarch Don Corleone is a bravura piece of character acting, but the real kudos should go to Al Pacino as the quiet, scholarly son who ends up as the new godfather. Three hours long and not really for the squeamish, but a deep portrait of an the Italian-American subculture and a gripping pseudo-documentary on the workings of the Mafia.

**Sleuth** is immense fun, thanks largely to Olivier's stunning talents. Anthony Schaeffer's mystery play looks a little tedious and brittle on screen, but director Mankiewicz has turned out an extravagant, amusing production. No one admitted after the show begins, at the University Theatre.

We can't promise you **Last Tango in Paris**, but it's been approved for showing in Quebec, so chances look good (or bad)... This hothouse treatment of sexual tensions has gotten extraordinary praise from Pauline Kael, unmeeching condemnation by John Simon. Clearly, a controversial film. Bertolucci would be a superb pornographer. His use of exotic settings and lush lighting effects are mere gimmicks; he hasn't yet shown himself to be an artist. It'll be interesting to see who's right on this one.

Bunuel's **The Discreet Charm of the Bourgeoisie** (the best film title since Godard's *Two or Three Things I Know about Her*) may be in town soon. If you don't know Bunuel's totally idiosyncratic work, you may be startled; there is no other filmmaker who grinds his axes so fearlessly and wickedly as this grand old man.

Avoid like the Plague department: **The Getaway** (not only Peckinpah's worst film, but a bad film in itself. Ali McGraw surpasses herself); **Travels with my Aunt** (a hysteroid acting job by Maggie Smith is no help to this geriatric production of Auntie Mame as rewritten by Graham Greene); **Deliverance**, (still going strong, god knows why); **Man of La Mancha** (getting a good movie out of that clunky property was an impossible dream); **Slither** (enough said); **Shamus** (if only out of terminal boredom with Burt Reynolds); and **Lost Horizon** (which, by all reckonings, makes *The Sound of Music* look like *Last Tango*).

Neither here nor there department: **The Poseidon Adventure**, **Lady Sings the Blues**, **Payday**, **Fiddler on the Roof**, **Pete 'n' Tillie**, **The Heartbreak Kid**.

Anytime, anywhere you notice **Sunday Bloody Sunday** playing get yourself off to see it. It will survive all the gaudy hype of *A Clockwork Orange*, *Straw Dogs*, *The Godfather*, probably even *Tango*. It's one of the finest, least obtrusive pictures ever made.

## art

Your best bet, as always in summer, for learning what's going on in town in the galleries is the *Globe and Mail* on Saturdays.

Remember that the Fontainebleau exhibit, subtitled *Art in France 1528-1610*, at the National Gallery continues until April 15. Lectures are in progress and the exhibit involves over 200 pieces. At the Art Gallery of Ontario an exhibit entitled "Germanic Objects" begins March 30, and beginning May 19, "The Art of Jean Hugo". On July 7 the curator digs up from the gallery's collection treasures of "Canadian Heritage", and beginning August 1, "Progress in Conservation": "This exhibition illustrates how scientific examination and analysis can be applied to the care and treatment of works of art."

Erindale still has several exhibits left, one in fact which continues all through the summer: beginning April 16, a retrospective exhibition by the internationally known Canadian sculptor, **Cora dePedry Hunt**. The exhibition is from Germany and France. From June 1 to September 18 there will be a showing of prints by Erindale students working in association with the Artist-in-Residence.

**Alan Collier** is at the Roberts Gallery until April 7. He has gone on a number of sketching trips to various parts of Canada and spent some weeks on a Canadian Coast Guard icebreaker — so he's had plenty of scenic inspiration.

The Isaacs Gallery is featuring **Graham Coughtry's** new paintings and his water figure series until April 10.

**Joan Pattee**, a Montreal Artist who studied under Arthur Lismer, is at the Saint-Louis-de-France, 1415 Don Mills Road on April 4 (8-10 pm), April 5-6 (1-10 pm) and the admission is free. Jim Fraser is at Gallery 76 until April 1. And the climax of this column, Royden Raninowitch, is at Carmen Lamanna until April 12.

## pop

Apologies to anyone who went to the El Mocombo last week to see Fats Domino and expected the cover charge of \$1-\$2 as men-

tioned here. The cover charge at that establishment has a habit of varying from week to week and depends on the drawing power of the performer. As I've advised before, always call first to check if you can afford the cover and usually extravagant beer prices.

Bars are the least recommendable places in which to enjoy music because the managements' emphasis is on alcohol consumption, not musical quality. For that reason (and the high costs involved), I've only listed saloon entertainment on rare occasions. The El Mocombo, Spadina below College (951-2558) has been listed more often because the cover charges are usually lower than most places and the waiters less pushy (but there is a required coat check charge). It's possible to order only once and not be hassled. That's not true of too many other places. **Joe Walsh**, former lead guitarist of the James Gang is currently there and upcoming acts include **Sam and Dave** and **Merry Clayton** (on April 30). Clayton has worked as a backup vocalist for Joe Cocker and the Stones as well as a solo recording artist. Most recently she sang the part of "The Acid Queen" on the new "Tommy" album.

There is a lot of cheaper, and even free music around the city but you have to be a little less choosy about the day and time.

Good folk music is always available at **Fiddler's Green**, behind the Y on Eglinton east of Yonge, on Tuesday and Friday nights. Admission is only \$1. Call 489-3001 for more information.

Free music, usually performed by top Canadian bands, is available if you want to be part of the audience for the taping of CITY-TV's **Music City** show on Sundays at 2 pm. Past performers have included Valdy, Chillawack and Crowbar. The number for information is 867-7979.

**Bathurst Street United Church**, Bathurst below Bloor, is the site for THOG and TANC music, theater and food evenings almost every Sunday night. Admission varies from \$1.50 to nothing. Many performers who are appearing elsewhere in town often drop in to play.

**Etherea** restaurant in Rochdale has been presenting musical evenings, with a \$1 cover on weekdays and \$1.50 to \$2.50 admission on the weekend. You can get information on times and artists by calling (929-3416).

There is a profusion of concerts and appearances over the next few months but these are the ones of note.

**B.B. King**, Massey Hall, Monday April 2, (\$3.50-\$6.00)

**Randy Newman**, **Sandy Denny** (formerly on



Fairport Convention) and **Eric Weissberg and Deliverance**, Massey Hall, Friday, April 6, (\$3.50-\$6.00).

**Lou Reed and Genesis**, Massey Hall, Monday April 9.

**Paul Butterfield and Better Days** and **Jeff Beck**, Maple Leaf Gardens, Friday April 13.

**Incredible String Band**, Massey Hall, Monday April 23, (\$3.50-\$5.50).

**Isaac Hayes**, O'Keefe Centre, May 21-26.

**Frank Zappa** and the Mothers plus the Mahavishnu Orchestra are scheduled for the Gardens on May 4. Both acts belong in Massey Hall. If you were planning to go, protest Cimba Productions singular interest in money and lack of concern for the listener by staying at home.

**Wishbone Ash** is in concert at Massey Hall, tomorrow (\$3.50-\$5.50). They were here only months ago and gave one of the most boring concerts of the year (tickets were only \$3 then) after being upstaged by Howard Kaylan and Mark Volman. The only reason you might be interested in this particular concert would be to see **Gentle Giant** (who are difficult to describe, but similar to King Crimson) and **Vinegar Joe** (featuring Elkie Brooks on vocals).

The Riverboat (922-6216) has **Ry Cooder** in on Thursday, April 5, and the blues duo of **Sonny Terry and Brownie McGhee** from May 15 to May 27.

The **Mariposa Folk Festival** will be taking place on July 6, 7 and 8 on a new site on the south side of Centre Island (last year's site might be closed because of rising water levels in Lake Ontario). Ticket prices have increased slightly to \$12 for a 3 day pass or \$4.50 per day in advance. Last year's festival was so huge a success that tickets will be restricted to only 8000 per day. There will be almost no publicity for the event, so contact the Mariposa office, 329 St. George (922-4871) for information and mail-order tickets.

If you're still interested, here are some quick observations about this year's new records.

**Best Records** — **Tommy**, The London Symphony Orchestra; **Catch Bull At Four**, Cat Stevens.

**Most Disappointing** — **Don't Shoot Me**, Elton John; **Journey Through The Past**, Neil Young.

## theatre

This week and next, between Tuesday and Saturday, The Menagerie Players present **I am a Camera** at the Central Library Theatre. They have been mentioning that the current musical, **Cabaret**, was adapted from the Van Druen play. While this is true, it might be misleading, since the play tells the story of Sally Bowles minus the cabaret scenes. Tickets are \$3.00 and \$2.50 for students.

Firehall Theatre, 70 Berkely Street will begin its run of Maxim Corky's **The Zykovs** tomorrow night. Written in 1914, the play concerns the Russian middle-class. Though it is basically concerned with a family situation, there are moral and political overtones evident in the text of the writer now revered throughout the Soviet Union.

Tarragon Theatre is presenting its most ambitious undertaking yet, a festival of one-act plays. The Du Maurier Foundation has subsidized the effort, which has required a good deal of time and coordination. There are two separate programs in the festival, entitled **Gifts** and **Turtle Songs**. Seven plays will be seen in all, during a repertory program which will continue until April 22. Tarragon's director, Bill Glassco, hopes to discover not only new dramatic material, but new directors. **Gifts** opens March 26, **Turtle Songs**, March 30.

There is considerable excitement over the English adaptation of **Les Belles-Soeurs**, scheduled to open April 5 at the St. Lawrence Centre. The comedy, which translates **The Sisters-in-Law** was a tremendous success throughout Québec and established Michel Tremblay as the foremost Québécois playwright. It is the Centre's final production of the season, and the only Canadian work on the program.

More on French-Canadiana. On April 17, **La Sagouine** an Acadian theatrical show by Antonine Maillet will be presented by La Chasse-Galerie, an organization devoted to promoting French culture in Toronto. It will take place at the St. Lawrence Centre. Viola Leger will appear on the same evening with a monologue called **The Show of the Year**.

University Women's Studies has an interesting presentation on French-English relations to be offered at one pm today, tomorrow and Friday at UC Playhouse. It is the dramatization of an unusual book called **Dear Enemies** or in French **Chers Ennemis**. (It was published in both languages simultaneously.) This dialogue between writers Solange Chaput

Rolland and Gwethalyn Graham is an attempt to clarify the issues that divide English and French Canadians in every-day life. Its tone is often forceful on both sides, but the genuine affection that exists between the women makes this a healthy rather than a bitter frankness. It might be kept in mind that the book came out in 1964, in the blossom of the Quiet Revolution and before the heat of 1970. Bilingualism was still a shining ideal, a panacea of English-French problems, and separatism was the mania of a few. The two actresses performing the adaptation evidently feel that enough of the points made in the book still apply in 1973.

UC Playhouse has more to offer in original productions. Nancy Reason's play about the theatre, **Audition**, will play March 28 to 31 at 8:30 pm. The final production, **Wilton Remembers**, described as a "nightmare of expose and macabre justice," plays April 4 to 7 also evenings.

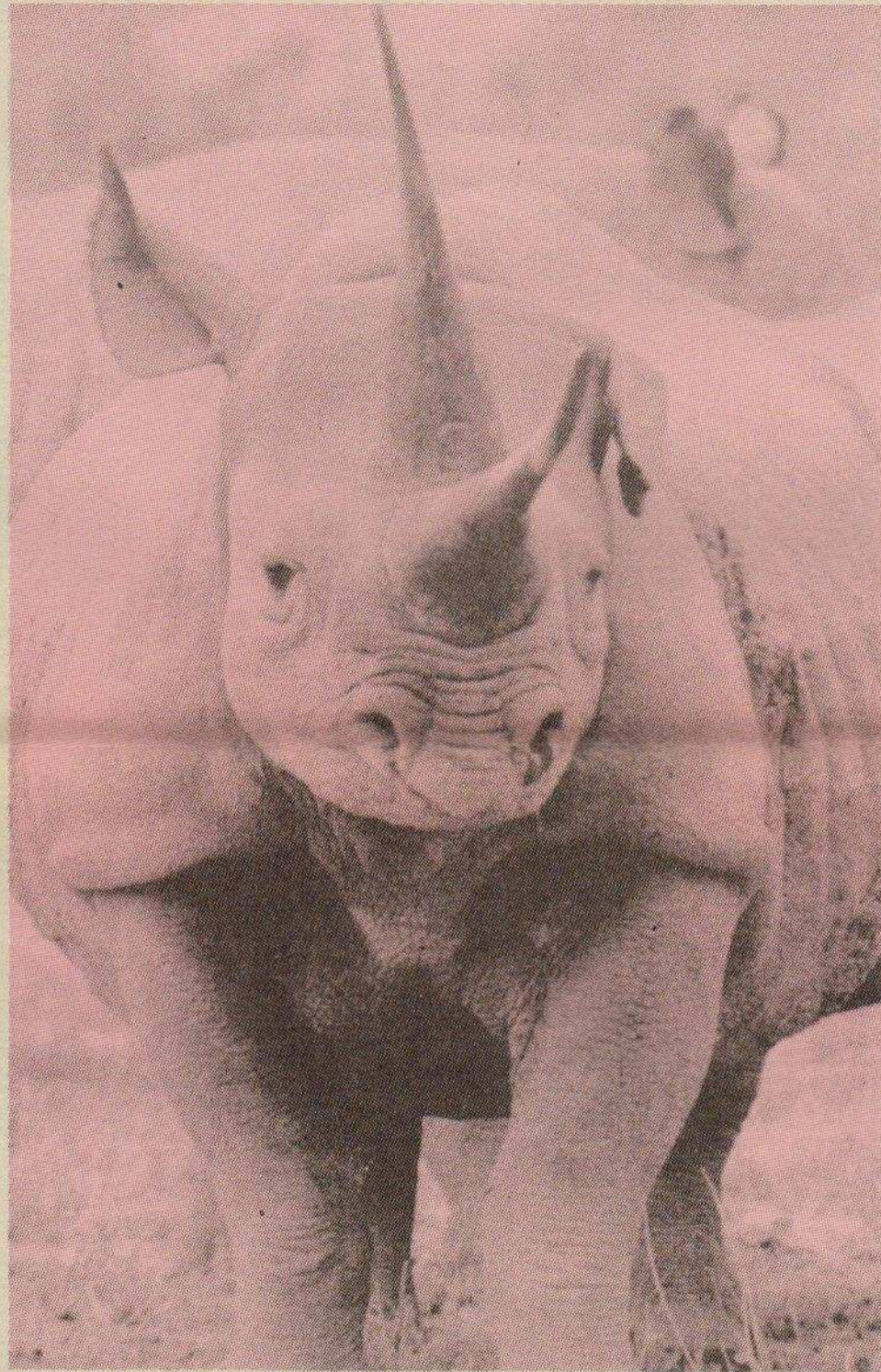
St. Michael's College has produced the musical, **The Boyfriend**, to be performed March

winner of the New York Drama Desk Critics Award for best foreign play of the year. Tickets are available from the Poor Alex box office and The United Nations Association. The play is banned in South Africa, incidentally.

The Factory Lab Theatre, which is in its death throes, is opening its next production, **Bagdad Saloon** tonight. Don't be surprised to encounter a fund-raising campaign at the theatre. Ken Gass knows that only public support in the eleventh hour will raise Factory up from the dead. And it just may happen. We can only hope. Tuesday night admission is pay-what-you-can. Wednesday to Sunday, students pay \$2.50.

On April 2 the London comedy hit, **Move Over Mrs. Markham** will move into the O'Keefe Centre. The big name connected with the production — Honor Blackman.

From May 14 to 19, O'Keefe will feature **Les Grands Ballets Canadiens**, Montreal's resident ballet. **Isaac Hayes** will appear in concert from May 21 to 26, and from May 29 to June a new



30, 31, April first, seventh and eighth at 1515 Bathurst (at St. Clair).

The Pocoli Ludique Societas, theatre group originating from the Centre for Medieval Studies, will present **The Townely Crucifixion** at the Royal Ontario Museum on March 30 and 31. The presentation at the Museum will precede their planned tour of the U.S.A. Admission is free. The performance takes place in the Armour Court of the Museum at (note) six pm.

Classical Stage Productions have completed their season of classics at the Colonnade theatre and are preparing their first off-season production, **The Last of the Red Hot Lovers**, by Neil Simon. It will open on Wednesday, April 5, for an indefinite run, normally Tuesday to Sunday at 8:30 pm.

Hart House Theatre will receive Toronto's French Theatre group, Les Tretaux de Paris, on April 6 and 7. The troupe claims to be the first in Toronto, but then the Theatre du P'tit Bonheur claims to be the only one. The two one-act plays presented will be **Les Marquises de la Fourchette** by Eugene Labiche and **La Baby-sitter** by Rene de Obaldia.

The Poor Alex Theatre is housing a play called **Boesman and Lena** between April 3 and 28. It concerns two people who live under apartheid, and has been produced with the support of the United Nations Association. It is

musical from the Charlottetown Festival, **Ballade** will grace the stage.

Springtime has brought three musical productions to Toronto. This week the Busby Berkely spectacular, **No, No, Nanette** will be at the Royal Alexandra, and from April 2 to 21, the new fifties musical comedy, **Grease**, will play there. On April 23, Carol Channing will open at the O'Keefe Centre with her "new" production, **Lorelei** taken from the popular film **Gentlemen Prefer Blondes**. That was a long time ago, though, wasn't it? Trust **Godspell** to continue at the Playhouse through April 22.

The Stratford Festival Company's summer season will start on June 4, with Jean Gascon's production of **The Taming of the Shrew**. Pat Galloway, who played Goneril in last season's success, King Lear, will have the role of the temperamental Katherine and Alan Scarfe will play her match, Petruchio.

The Stratford Festival it will open June 6 with **Othello**. David William will direct Nahum Buchman, Douglas Rain and Martha Henry in the tragedy. The other Shakespearean work being produced is **Pericles**, opening July 24. It is the company's first production of this later work, undertaken by Jean Gascon, and featuring Nicholas Pennell and Edward Atienza.

Stratford's other theatre, The Avon, has gone Russian on us, presenting two nineteenth

century comedies. **A Month in the Country** by Ivan Turgenev is psychological drama in the Chekhov tradition. Nikolai Gogol's **The Marriage Brokers** is a farce in the style of The Inspector General (recently mishandled by the Toronto Workshop Productions). While the adherence to classics can be understood when considering choice of repertoire for the Festival Theatre, one wonders why modern works, even relatively established modern works weren't chosen. Why not Pinter, Beckett or Ionesco? Why not American and Canadian contemporary works? Stratford does not exist in a vacuum where the complexities of modern living are of no interest.

The answer might be given us that there does exist a small theatre for contemporary works — The Third Stage. This year it will house a stage adaptation by Michael Ondaatje of his book **The Collected Works of Billy The Kid**. It won the Governor General's award in 1971. Billy The Kid opens July 10. On August 14, a play for marionettes and people, **Innok And The Sun**, will open there, and on August 15 a newly commissioned opera called **Exiles** will have its premiere.

Toronto's theatres will be playing out their final offerings of the season in the near future. You can still see **Indians** at Toronto Workshop Productions, **Pauline** at the Theatre Passe Muraille, and **The Jest Society** at the Poor Alex (See today's reviews for the latter two). But once June rolls around it will be up to the larger theatres to provide live entertainment for the diminished theatre-going public. O'Keefe Centre and St. Lawrence Centre will probably offer light productions for the summer months.

With the idea of community theatre becoming more predominant, its best to check the newspapers, small Toronto publications and lampposts carefully for notices of more intimate theatrical happenings. Best of luck.

## music

I won't be too extensive in this last watsup because I do not want to be. First and foremost remember that the **Metropolitan Festival Choir and Orchestra** with "treble choristers" from the choir of St. George's College and Grace Church on-the-Hill is presenting Bach's **St. Matthew Passion** on April 14 at 8 pm (so you needn't miss the first after-dinner hour of Saturday-night exercises at Starvin' Marvin's). Tickets are \$2 and \$4.

Remember Stratford and both the New York Philharmonic and Chicago Syphony. The Beaux Arts Trio, **Philippe Entremont**, **Alexandre Legoya** and the **Orford String Quartet** among others will also be there at various times during the summer.

The **Festival Singers** still have April 4 and May 5 concerts left. The Etobicoke East York Symphony has a concert with Lois Marshall on April 20 and April 22: write 550 Mortimer Avenue, Toronto 6 for info and tickets. Also remember the last two concerts in the **International String Quartet** series at the St. Lawrence Centre: April 6 and April 16: the Borodin Quartet and the most noteworthy quartet in the world, the Amadeus quartet.

Tomorrow night the **University of Toronto Band** plans to give its last concert of the season, at 8:30 pm. The colourful program includes Bach's **Passacaglia** and **Fugue in C minor**, **Vittorio Giannini's Symphony no. 3**, **Karl Kroeger's Divertimento for Band** and the **Fanfare and Allegro** by Williams. No charge and no tickets.

The **Toronto Chamber Society** directed by **Annegret Wright** presents its spring concert in Trinity College Chapel March 31, 8:30 pm. Soloists and choir and orchestra will present an integrated and perfectly balanced program of works by Antonio Caldara, Heinrich Schutz, Monteverdi, Buxtehude and Johann S. Bach. Students may if they are lucky get in for \$2.50. This is because they're gallery seats and limited.

The Opera Department presents its final concert: **L'Ormino** by Francesco Cavalli, "excavated" and restored by Raymond Lepard, in an English translation by Geoffrey Dunn. Students can get in for \$1.50 (box office opened Monday) on April 12, 13, 14, 15 at 8 pm.

theatre	eleanor coleman
movies	bob bossin
pop	allan mandell
art	ian scott
music	ian scott
books	bill macvicar



# Power elite find RCMP invaluable

the Criminal Code. Section 98 made it a crime, punishable by up to 20 years in prison, to belong to any association whose purpose was to bring about governmental, industrial or economic change by force or which advocated or defended the use of force for such purposes. The property belonging to such an association might be seized without warrant and forfeited to the Crown. If it could be shown that a person had attended meetings for such an association, spoken publicly in its support or distributed its literature, "it shall be presumed, in the absence of proof to the contrary, that he is a member of such unlawful association." Persons printing, distributing, selling or importing material advocating or defending the use of force might also be imprisoned for up to 20 years. Section 98 remained on the statute books for 16 years and was an effective instrument for intimidating and sometimes imprisoning radicals. It made people cautious about being associated with any protest group because of the possibility that the organization in question might be declared an "unlawful association". Lest the above-mentioned Acts might not be sufficient, the government also amended Section 134 of the Criminal Code to change the maximum penalty for sedition from 2 to 20 years in prison.

The Mounted Police arrested eight of the most important strike leaders and four less prominent strikers on the night of June 16-17. They were acting under instructions from A.J. Andrews, agent of the federal Department of Justice and prominent leader of the Citizens Committee. A few days later J.S. Woodsworth, an important supporter of the strikers and temporary editor of *Western Labour News*, was arrested and the paper banned. Still later Fred Dixon, who continued for a few days in hiding to put out the paper gave himself up to the police. The original intention of the government had been to deport seven of the eight main strike leaders (only one had been born in Canada). This plan was abandoned for fear of the public reaction it would cause and because of strong protests from

trade unionists across Canada. Instead strike leaders were released on bail in a few days, to be tried later for seditious conspiracy.

The arrest of the strike leaders was the beginning of a concerted attempt by the RNWMP to crush not only the Winnipeg General Strike but the Militant wing of the trade union movement throughout the country by means of arrests, harassment, deportations and brute force. The first fatal casualties of this drive occurred in Winnipeg on June 21. The strike supporters among the returned soldiers organized a silent parade to protest the actions of the authorities. Banned by the mayor, the parade took place anyway, until it was brutally broken up by the RNWMP and the "specials" who had been hired to replace the regular city police. About 50 Mounted Police rode swinging baseball bats through the crowd twice. When two of their riders were unhorsed, they drew their revolvers and fired volleys into the crowd. Mike Sokolowski, who appears to have been only a spectator, was killed instantly of a bullet through his heart, and Steve Schezerbanower was fatally wounded. Dozens more in the crowd were wounded.

Mounties and specials wielding clubs then cleared the streets. Masters describes a fight which took place in Hell's Alley: A portion of the crowd, estimated at about two hundred, had taken refuge in the alley which ran between Market and James Streets. Here they were caught by specials who entered from both ends. The specials attacked with batons, and at one stage with revolvers, while the crowd retaliated with bricks and missiles. The struggle lasted only ten minutes, from 3:40 to 3:50, but produced twenty-seven casualties before the crowd was overwhelmed.

After clearing the streets, the military assumed control. Immediately they banned public meetings and demonstrations.

The arrest of the strike leaders and the banning of any effective action successfully broke the back of the strike, which was called off on June 25. The strikers were promised some economic gains, a partial recognition of collective bargaining rights and a Royal Commission to look into the causes of the strike.

Following the strike, the government continued a virtual reign of terror against the OBU throughout Canada. Raids on the offices of the OBU and other militant labour and political groups were frequent.

In Winnipeg, Rev. William Ivens was arrested in the middle of the night while his children stood by crying. Alderman John Queen was arrested at the home of A.A. Heaps, later a Labour M.P.; police broke down the door, ransacked the place and took the two men away in handcuffs. No labour militant or political radical

could be sure that he or she was not next on the list. Grace MacInnis, daughter of J.S. Woodsworth and now a New Democratic M.P., has described how she was instructed by her mother, who was teaching at Gibson's Landing, British Columbia, to bury left wing books in the woods lest they be seized by police as evidence against her father.

All eight strike leaders were tried for seditious conspiracy in January, 1920. Crown prosecutors included A.J. Andrews and at least one other prominent member of the Citizens' Committee. The jurymen all came from rural Manitoba, where considerable anti-labour hysteria had been whipped up, and there was some evidence of undue Crown influence in choosing the jury. Some of the testimony was provided by police spies including Mounted Police Corporal F.W. Zaneth, who had been infiltrating labour organizations for some time before the strike. Seven of the eight strike leaders were convicted of seditious conspiracy and sentenced to terms ranging from six months to two years. After Fred Dixon was tried for seditious libel and acquitted, the Crown declined to press an identical charge against J.S. Woodsworth. In addition, a number of immigrants involved in the strike were deported, and many of the victims of what could only be described as the police riot of June 21 were fined and others imprisoned for rioting and unlawful assembly.

Although authorities had won the day in the courts, the voters soon had the chance to express their opinion of the strike leaders. They elected William Ivens, John Queen and George Armstrong to the Manitoba Legislature in 1920. At the time of the election, Ivens and Armstrong were still in prison! In the federal election of 1921, the voters also elected J.S. Woodsworth M.P. for Winnipeg North.

The Manitoba government appointed the Robson Commission to examine the causes and conduct of the Winnipeg General Strike. The Robson Report indicated that the strike was neither an OBU conspiracy nor any other kind of conspiracy designed to overthrow constituted authority. The purposes of the strike were exactly what the strike leaders and the rank-and-file had claimed they were: to achieve economic concessions and to gain recognition of collective bargaining rights. Robson found the causes of the strike to be the high cost of living, profiteering, inadequate wages and poor social conditions in general. Robson's findings were conveniently ignored by the government, most employers and especially the RNWMP. To save face the federal authorities and the police had to perpetuate the belief that the strike had been a seditious conspiracy aimed at overthrowing the economic and political system. Many of them of course, sincerely believed their own propaganda.

Perhaps no group gained more in the short run by the defeat of the Winnipeg General Strike than the RNWMP. The force people thought might be disbanded a year or two earlier had suddenly earned the undying gratitude of most of the daily press. Nora Kelly, who wrote *The Men of the Mounted* in 1949 and submitted it in advance to RCMP Commissioner S.T. Wood, "who kindly had the manuscript read and so made sure that the information contained therein was correctly presented from the point of view of the Mounted Police," claims that the role of the Force during and after the Winnipeg strike was instrumental in persuading the federal government to create the Royal Canadian Mounted Police in November 1919. Although as Kelly's assessment appears to be accurate in this case, unrest prior to the strike had probably already persuaded the government to continue the RNWMP at least in Western Canada. The authorized strength of the Force was set at 1,200 in December 1918 and then

suddenly increased to 2,500 in July 1919. By September 30, 1919, the government had already built the Force up to a strength of 1,600 and in November the act was passed to absorb the Dominion Police into the RNWMP and change the name to Royal Canadian Mounted Police. The new order officially took effect as of February 1, 1920.

The new name indicated that the Force would now exercise authority throughout Canada and not just in the Western provinces. The military structure was maintained intact, with special emphasis on the RCMP as an efficient organization for breaking strikes and dispersing urban crowds.

That the RCMP was created as both a military and political police force and that its top officers leaned towards the far right in political persuasion is obvious from an examination of Commissioner Perry's Annual Report for the year ending September 30, 1919. The RNWMP had been given a much more explicitly political-military character during the year leading up to the creation of the RCMP on a Canada-wide basis. The report emphasized that aside from enforcing public buildings and other duties which are normally assigned to a police force and are not explicitly political in nature, the Mounted Police were to serve in the enforcement of "all Orders-in-Council passed under the 'War Measures Act', for protection of public safety" and "generally to aid and assist the civil powers in the preservation of law and order wherever the Government of Canada may direct." It also noted that the government had taken pains to remove RNWMP squadrons from Europe and Siberia as soon as possible so as to increase the total strength in Canada. Commissioner Perry thought that there were enough reserves on hand to meet any emergencies as well as "to supervise the mining and industrial areas, to watch the settlements of enemy nationality and foreigners whose sentiments might be disloyal and attitudes antagonistic". He pointed out that the Force had taken over the secret service from the Dominion Police during the year and had been busy registering and controlling enemy aliens. Perry lamented the presence of unrest in Western Canada and observed that "some of the strikes have had a sinister purpose although probably not realized by many who took part." The report pointed out that several people had been convicted for possessing prohibited literature, "but there is a flood of pernicious and mischievous literature not on the prohibited list. Under the cloak of freedom of thought and speech, this literature is being spread for the avowed purpose of overthrowing democratic government and destroying the foundation of civilization."

The RCMP carried on and improved upon the strike-breaking tradition of their predecessors from the time they were officially founded in 1920. Over the next two decades they played such an important role in labour disputes that some labour experts have claimed they had a profound effect on the attitudes of working people towards the state in Canada. In his 1968 study of labour unrest for the federal Task Force on Labour Relations, Professor Stuart Jamieson asserts that the role of the RCMP helped to generate a distrust for the federal government among trade unionists: The RCMP has thus become a highly pervasive force in Canadian society. Its presence has been felt with enough force to tip the scales of battle in hundreds of strikes and labour demonstrations. The particular image of the RCMP, and the federal government itself, which this situation has generated in the eyes of many in the ranks of organized labour, in all probability has had a profound effect on the climate of labour relations in this country.

• from page 27

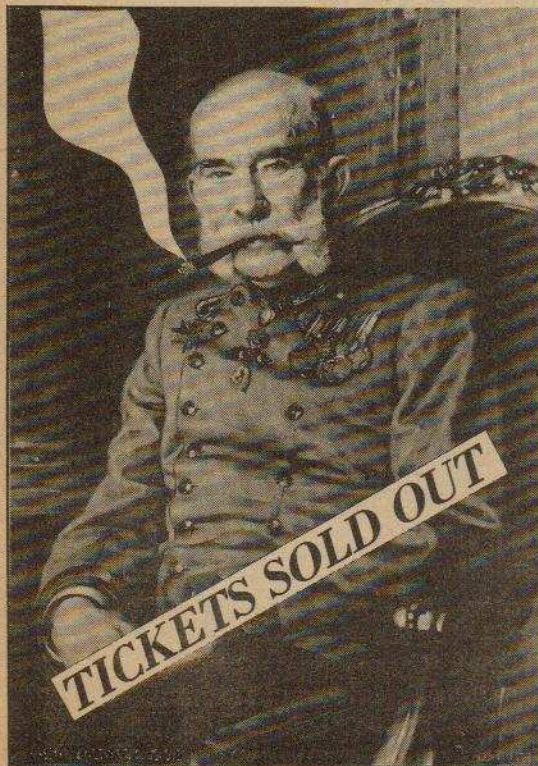
The government prepared to bear down on the strikers not only by making military preparations but also by providing themselves with more sweeping legal powers in case they were needed. On June 5 Parliament passed a bill amending the Immigration Act in order to make it possible to deport British subjects not born in Canada. This amendment was aimed at the Winnipeg strike leaders, most of whom were British immigrants albeit long-time residents of Canada. The amendment was passed through the House of Commons in 20 minutes and within the hour had been approved by the Senate and given royal assent. Later Parliament also passed what became known as Section 98 of

Trinity College Dramatic Society presents  
**EVENING THEATRE IN SEELEY HALL**  
Trinity College, March 30, 10 p.m.  
Shaw —  
Poison, Passion, & Petrification  
Brownridge —  
The Highwayman  
Giraudoux —  
The Apollo of Bellac  
Admission free  
Refreshments available

University College

## Seventeenth-century prophecy, sacred and profane

Dean R. A. Greene  
Thursday, March 29, at 4.10 p.m.  
West Hall, University College  
Coffee at 3.30 p.m.



The Innis College Student Society &  
The Victoria College Music Club  
jointly present

## CLOSE, BUT NO CIGAR

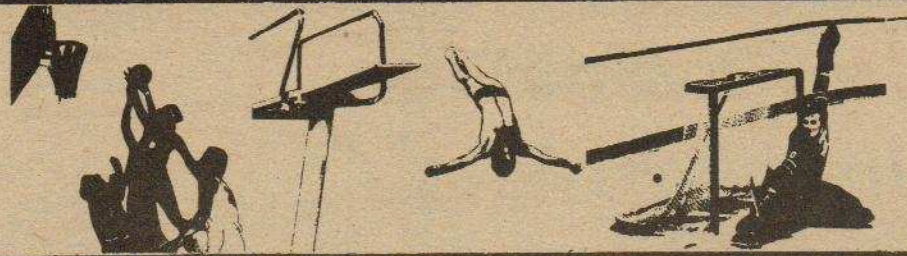
a warm and tender, deeply moving, provocative musical revue by  
Briane Shelly Nasimok & Rick Hill

Opening and closing tomorrow night

Thursday, March 29  
8:30 p.m., Victoria College  
New Academic Building, Rm. 3  
50¢ admission



# sports



## Athletic facilities doubtful again

Contrary to expectation, the back page of the Engineering Society newspaper, the Toike Oike, has not provided the main source of amusement on the U of T main campus over the last decade. Rather, the running non-dialogue between the provincial government, Simcoe Hall, and the departments of athletics at the U of T has been enough to cause one to die laughing.

Today, we finish off the publishing year with a trip back down that same garden path the athletic administrators have been led over the past 10 years, pausing now and then to view the various athletic reports which, one by one, lie dormant like fallen leaves.

The new proposed and more than once planned-for men's athletic building is apparently dying from the most natural of causes — the apathy of those students presently using the outdated Hart House facilities, and the apparent irrelevance of the building in the eyes of the people who could do the most toward making it a reality — President John Evans, and his Simcoe Hall mandarins Vice-President and Provost Don Forster, Internal Affairs vice-president Jill Conway, Vice-President Alex Rankin, Vice-Provost Robin Ross, and, most of all, the Ontario government.

The athletic facilities are essential to any future physical and health education program envisaged by the university. Without them, the present School of Physical and Health Education might as well fold up, and the dedicated few who have survived its difficult years would be wise to pack their bags for the universities such as Alberta, Waterloo, or McMaster.

The athletic building carrot has been dangled several times in front of the athletic administrators' faces over the past 11 years, only to have it yanked from before a hungry jock audience when the time was ripe.

Late last November the proposal for a new building was once again suspended along with the provincial government's decision to freeze capital expenditures for universities.

In the minutes of the UTAA Athletic Directorate meeting for November 28, 1972, UTAA President George Wodehouse is reported to have said, "There is nothing we can do ourselves to aid the University in determining whether the project (the new building) will be allowed to go ahead."

However, as Athletic Directorate Vice-President Peter Adamson wrote in The Varsity on March 5, 1969, "There can be no question that there has not been overbuilding of athletic facilities at this university. Perhaps

Construction of a \$40 million men's athletic complex underneath the back campus is the subject of detailed study by the university, architecture student Peter Orved confirmed last night.

The new men's athletic building was given top priority for new construction by the property committee of the Board of Governors last year.

Architecture professor Doug Engel charged that the Physical Plant Department is preparing a list of older university buildings to demolish, so that a need for space and for construction capital may be proven to the Ontario government.

—The Varsity  
November 26, 1971

some constructive student agitation might help."

Wodehouse also stated last November that "as yet no one knows the implications of the Ontario government's decision to freeze funds for financing capital construction and major renovation projects." He mentioned that "funds could still be received for the project and that we should not get depressed yet".

**Intramural program needs a new building**

For those who doubt that new facilities are in fact needed there is information to support the UTAA's contention. And, this information does not apply exclusively to the already well-financed and well-equipped intercollegiate sports at the U of T — football and hockey. It per-

include an interfaculty swim league, indoor tennis and badminton, floor hockey and ball hockey, inner tube water polo. Squash and volleyball are severely restricted. At the moment there is only one interfaculty swim meet per academic year. As for indoor badminton and tennis, these activities are impossible within the present building; male students must go as guests of females to use facilities at the Benson Building. Also, the Hart House track is so crowded that only one indoor track meet per academic year is planned.

As for the existing programs, facilities are severely tested. Copp said that the intramural office hasn't had to turn down any lacrosse teams so far, but, on the other hand, the basketball season can't begin until the lacrosse playoffs are over due to

judo also need improved facilities if they are to remain competitive in the OUAA league. This year the main gym was closed for recreational use on two consecutive weekends in order to host the men's fencing championships.

**The 1972 user's committee report**

The most recent in a long line of user's reports on the proposed new building was the 1972 "Report of the Users' Committee for the Proposed Men's Athletic Building" which emerged by the initiative of acting U of T president Jack Sword. Sword asked that a committee be set up to advise him "on the space facility requirements for athletes for the period which lies immediately ahead."

Sword's initial letter, dated February 24, 1972, was amended by

the use of the Association (UTAA and WAA), and the exercise of general supervision through the Committee on Undergraduate Activities of the Board of Governors."

The 1972 committee's terms of reference were to re-examine the User's Committee for the proposed Men's Athletic Building that was submitted in 1967; to assume maximum integration with the Benson Building; to establish what purpose Hart House was to serve, since for financial and other reasons they were likely to remain available for 10 years or longer; to stay within a six million dollar financial ceiling; and to consider the needs of the School of Physical and Health Education.

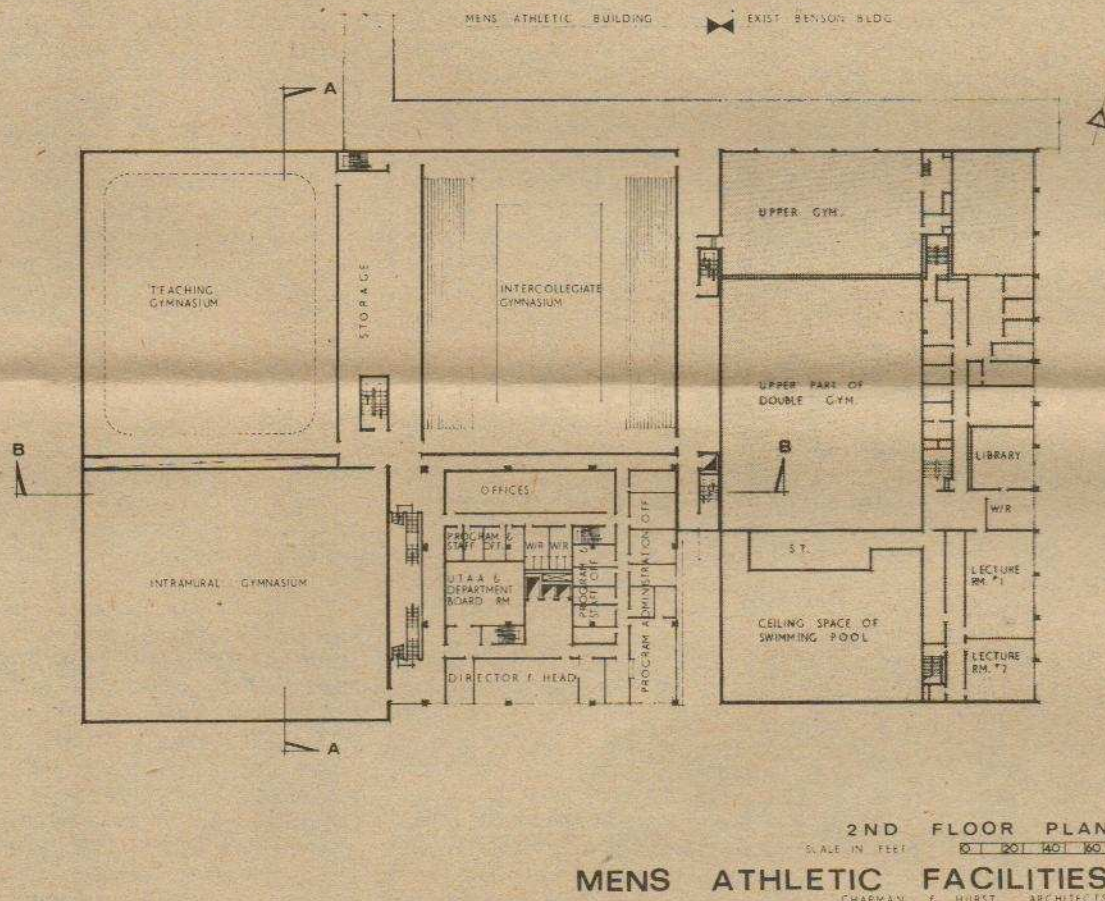
In completing their report, the committee, chaired by Dr. George Wodehouse, assumed that "while the limitation of time has not made it possible to involve complete public discussion amongst the many persons interested in the Athletic program of the University, we feel that our views are representative of the great majority of those persons, and will carry their complete confidence." Of the 15 committee members, only three were students participating in the university's athletics program.

The committee's conclusions were surprising only in that the proposed new building was smaller by comparison with the original 1963 plans. And, as might be expected, the School of Physical and Health Education was hit the hardest.

The committee recommended that the office requirements of the School of Physical and Health Education be contained almost completely on the third floor of the Benson Building; that the present Margaret Eaton Library would, with minor modifications, serve as a common room for all three organizations (the School, the UTAA, and the WAA), and that a common board room would service the needs of the two associations and the school.

Unlike the 1963 report, which felt that space should be allocated within a new building for lectures, etc., the new committee's report concluded that there was adequate lecture and seminar facilities to serve the needs of the School within the buildings on Huron Street in the immediate vicinity of the proposed combined complex.

In drawing these conclusions the committee members contradicted the recommendations of the 1966 Winegard Report which felt that "As a long-term necessity, new facilities are required for the School which should be under its exclusive jurisdiction," and "as a short-term expedient, some office, library, and research space must be provided immediately so that the School may have a tem-



The diagram shows the architectural plans for the new athletic building as contained in a 1969 feasibility study.

tain, on the other hand, mainly to the so-called minor intercollegiate sports and to a greater extent, the men's intramural program.

As early as 1936 complaints arose about the inadequate Hart House facilities. And, from that time forward, further reports have confirmed the criticisms. The most recent round of attempts at reviving the idea of a new athletic building began in 1956, but it wasn't until the 1962 Presidential Committee on the Athletic Programs that momentum really began to gather. The report concluded that the intramural program "has grown to the limit of its accommodation and will not be able to meet the demand for expansion now or in the future unless more space indoors and outdoors is provided". The report noted that in 1944-45 the participation rate of males in athletics had been over 52 per cent, and then to 38 per cent in 1960-61. Today the proportion stands at about 33 per cent.

According to men's intramural director Dave Copp the intramural program has been forced to cut back on its desired program, as well as limit the number of teams in competition and, to some degree, even the periods of play.

The dropped or desired programs

scheduling problems. The three present courts are reserved for the whole day by 8 am each day, and with the influx of women onto the courts this year the facilities are even more hard-pressed.

Interfaculty basketball competition has remained with the same number of teams this year as last in the interfaculty league. However, this year there has been a great demand for teams to play more interfaculty games — 12 or 14 per team, according to Copp. The intramural league plays six or seven games per team, and this year the number of intramural teams had to be cut down, and floor time for the second interfac division was cut from one hour and a half to one hour in order to increase the number of participants. Volleyball is another sport that suffers badly, according to Copp. The upper gym is inadequate for play, with players consistently hitting the ball on the beams or overhead ropes.

Other than the present difficulties of overcrowding, the potential for team play and individual participation and instruction would be vastly improved with the construction of a new building. Possibilities include indoor softball, soccer, and borden ball. The intercollegiate minor sports such as gymnastics, wrestling, karate, and

a second letter of February 28, to make specific reference to the needs of the School of Physical and Health Education. As Sword put it, "In appointing the User Committee for the Men's Athletic Building, I omitted to include a representative of the School of Physical and Health Education. I am writing now to add the name of Professor Juri Daniel from the School of Physical and Health Education to membership on the committee".

**School of Physical and Health Education always omitted**

Sword's oversight was comical by its consistency, for the School has always been omitted in and neglected by the past plans of the U of T administration.

For example, the 1966 Report of the President's Advisory Committee on the School of Physical and Health Education (hereafter known as the Winegard Report) noted that, with respect to athletics and physical education, "the university takes no initiative in promoting or developing these (athletic) programs, its support being expressed mainly by the provision of land within the campus area, the advancing of money for capital expansion to be repaid with interest, the collection of an athletic fee for

## A place to play?

University building is frozen  
—page one headline,  
The Varsity  
November 24, 1972

My government will provide increased assistance and encouragement to our amateur athletes through special community-wide athletic and recreational programs...

—Speech from the Throne  
of the Third Session of  
the Twenty-Ninth Parliament  
of the Province of Ontario,  
March 20, 1973.