

Goodb



"I couldn't say shit with a mouthful, you know."

Oh yeah?

See page 10...

Pity Mr. Daum

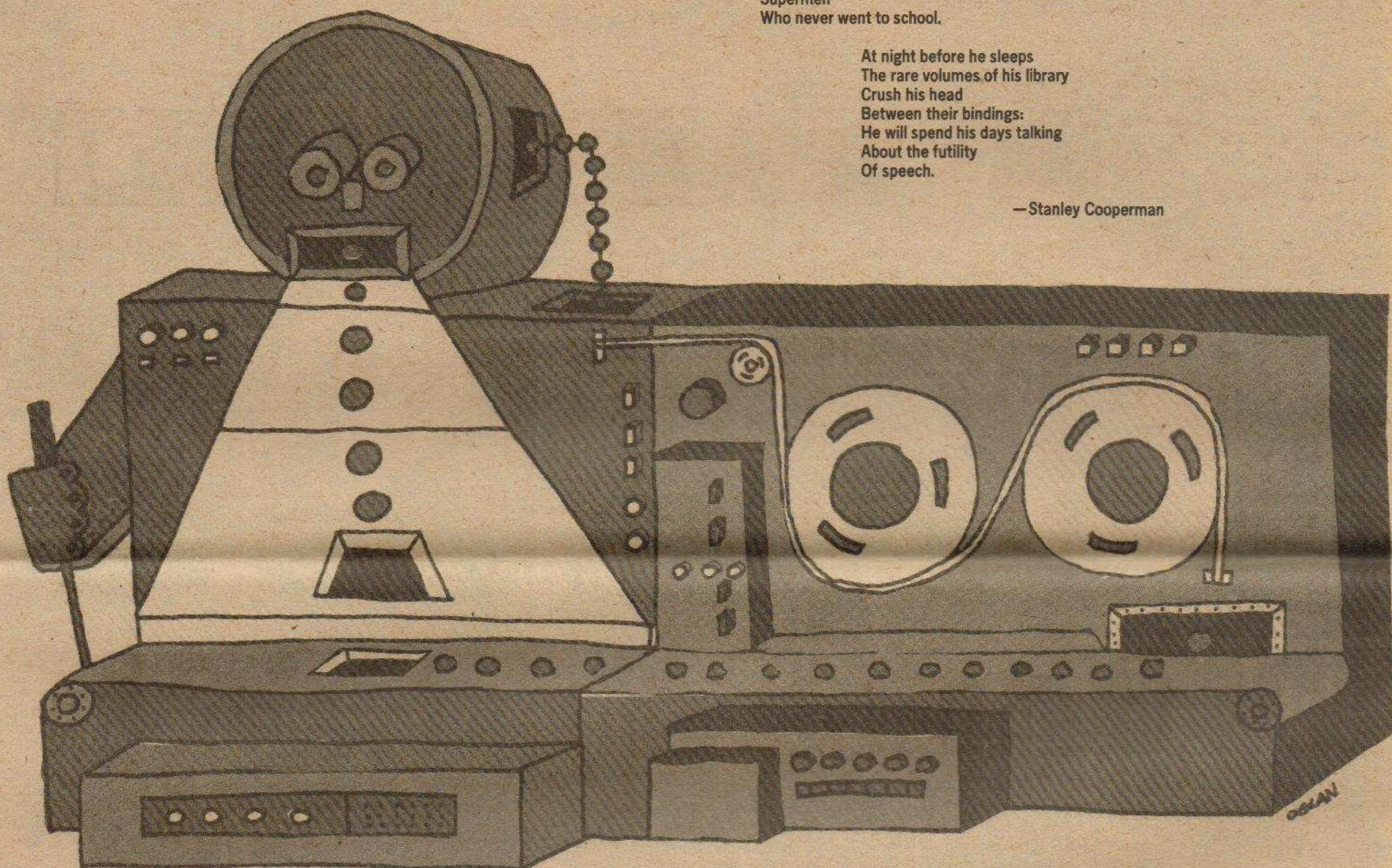
Pity Mr. Daum,
A professor of literature
Who has decided
That literature is irrelevant,
An intellectual
Who has discovered that intellect is
Reactionary,
A critic who has found
That criticism is sterile.

He has tossed away his horn-rims
And stares at the world
Blankly
Through cameras
And headlines:
Indignation bloats him,
Young men bully him,
Words frighten him

In flight from his books, he
Dreams
Of Australian aborigines,
Cave drawings in France,
The noble Indians of the plains
And other exotic
Supermen
Who never went to school.

At night before he sleeps
The rare volumes of his library
Crush his head
Between their bindings:
He will spend his days talking
About the futility
Of speech.

—Stanley Cooperman



MARXISM AND THE CANADIAN REVOLUTION

SOCIALIST EDUCATIONAL CONFERENCE
TORONTO MARCH 2, 3, 4

FRIDAY MARCH 2 334 QUEEN STREET W.

6:00 P.M.: Registration 8:00 P.M.:

**Nixon's Strategy and the
Vietnam "Settlement"**

Speaker: DON TAPSCOTT

SATURDAY MARCH 3 HART HOUSE

9:00 A.M.: Registration 10:30 A.M.:

**The Roots of Women's
Oppression**

Speaker: JACQUE HENDERSON

SATURDAY MARCH 3 HART HOUSE

2:30 P.M.:

Marxist Theory and Practice

Speaker: GEORGE NOVACK

SATURDAY MARCH 3 334 QUEEN ST. W.

PARTY! 8:00 P.M.:

Celebrating the 55th Anniversary of the

founding of the Third International. Music—

Dancing — Refreshments — Entertainment

— Discussion — Bar. Admission: \$1.50.

Students & Unemployed: \$1.00

SUNDAY MARCH 4 HART HOUSE

12:30 P.M.:

Nation, Liberation and Class

Struggle in Quebec

Speaker: ARTHUR YOUNG

SUNDAY MARCH 4 HART HOUSE 2:30 P.M.

A Program for Canada's

Revolution

Speaker: JOHN RIDDELL

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The long, troubled history of North Africa told

Anthropologist, historian examine Sahara

Jamil Abun-Nasr's history of the Maghrib, or "land of sunset" details the see-sawing of a multiplicity of tribal powers in Morocco, Algeria, Tunisian and Libya, from the founding of Carthage to the successful rising of the nationalist movements. The style is dry and pedestrian: Sahara without the camel. Some basic familiarity with the competing theocratic sects of Islam is recommended, and should help with passages like: **This military setback made it easy for the Fatimids to conquer the Rustamids a few years later. The Umayyad rulers in Spain entered into relations with the Rustamids, whom they viewed as their natural allies against the Aghlabids, the agents of the "Abbasids."**

Among other bits of recalcitrant history hauled into daylight, the persevering reader discovers that Carthaginian traders reached the British tin markets during the fifth century B.C., and that the Vandals were not the baddies official Church historians claimed. Abun-Nasr points out that the Vandals adhered to the Arian heresy, confronting a tightly-organized Catholic Church with which they struggled until the end of their reign. Their behaviour as conquerors appears to have been no more atrocious than that of their contemporaries. As for the reputed single-mindedness with which Vandal leaders devoted themselves to raping Roman matrons, it seems they were so disinterested and unchivalrous as to prohibit Vandal intermarriage with the Romans. Abun-Nasr suggests that those Christian clerics who, unlike Augustine, deserted their posts under Vandal siege, invented the atrocity stories to explain their own lack of courage. However, the eventual defeat of the Vandals by the Byzantine, Belisarius, gave the Byzantine forces the opportunity to do everything to the Vandals which the clerics had claimed the Vandals did to the Roman Catholics.

Islamic law occupied an important place in the growth of nationalist policies. In Tunisia, naturalized French citizens who sought burial in Muslim cemeteries on grounds of being born in the faith, were refused. Bourguiba and the radical L'Action faction in the Destour party supported the mufti of Bizerta in his ruling that acceptance of French

citizenship rather than the alternative jurisdiction of Muslim law caused the person to be classified as a renegade from his faith.

Colonial maneuvering of the several European powers allowed a number of modern "Christian" renegades to try their wings in some early demonstration projects. Among them were Marshall Badoglio in Libya and Marshal Petain in Morocco, where the later Vichy figurehead joined the Spanish dictator, Primo de Rivera, in putting down the rebellion

ment of July 1943 let the world know that freedom for any colonial people had to rest on their demonstration of ability to govern themselves. After all, one of the big arguments was over alienation of indigenous land titles, and no North American wants to recognize in front of Indian witnesses that all private land titles rest ultimately on fraud or superior force.

The Sahara, whose influence is felt at varying depths along the North African coastline, served as a kind of sandy Mediterranean to the people

readable, and the material is easily accessible to the non-specialist. In addition to the detailed study of a single village and its socio-economic functioning, the book contains an excellent extended glossary of Hausa terms and customs, with particular attention to agriculture.

The farmers of Batagarawa are divided into four economic groups for the purposes of this survey, with size and productivity of land-holding, tendency to buy and sell farmland, and other factors studied for each

Polly Hill's comments on the growing practice of purdah (seclusion of marriageable girls and married women) present a couple of interesting reasons for the increase: ...perhaps it would not have become so prevalent in rural Hausaland were it not for the high water-table (which permits of the building of many wells) and the ubiquity of the donkey, so that without inconvenience to themselves men could excuse women from their traditional function as beasts of burden.



of 'Abdul-Karim. Later, both the French and Spanish Popular Front governments made the blunder of holding to the imperial policy of opposing unconditional freedom for their North African holdings — a mortal error for Spain, considering the contribution to Fascist victory made by the Moorish troops under Quiepo de Llano

American contributions to North African nationalist hopes were not outstanding. An official U.S. state-

living around its edges. Among those with whom the North Africans have been linked by caravan routes, are the Hausa traders of Northern Nigeria. The exceptional vitality and economic inventiveness of the rural Hausa are appreciatively sketched by Polly Hill in her study of Batagarawa, a village near Katsina.

The approach taken is an appropriate and productive combination of economics and anthropology, the style is simple and

group. One of the increasingly crucial points not mentioned by the author is the fact that in those countries for which statistics are available, the smaller farmer is normally the better agronomist. He produces more from each acre or hectare. However, the better return for the invested dollar is shown by the larger farmer. Unfortunately, the discovery that dollars are considerably less palatable than beans is usually made only at a critical point in the inflationary spiral.

A History of the Maghrib,
by Jamil M. Abun-Nasr,
Cambridge,
University Press, 1971,
\$14.50

Rural Hausa: a village and a setting,
by Polly Hill,
Cambridge,
University Press, 1972,
\$23.50

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The view from Ann Murray's house

Except that it doesn't have a number on it, Ann Murray's house looks like the rest of the upper income homes north-west of Eglinton and Bathurst. Inside it is a carpety, parenty, mantle-piece sort of a home.

Ann Murray's rise has been precipitous. In 1967 she was taking Friday afternoons off teaching gym to do CBC chorus work in Halifax. In '68 she went full-time, as a regular on a Toronto music hop program. She toured the Maritimes, made a cheap record. Then Capitol Records of Canada offered her and Brain Aherne, her producer \$18,000 to do an album. It sold 200,000. And then came **Snowbird**.

Now she owns Balmur Investments which employs five people to take care of the business. She has the house. And she's the most famous woman in the country. (Including non-Canadians, she probably ranks third to Jackie and the Queen.)

We met her just after the release of **Danny's Song** and just before her European tour. She looked more tired than Ann Murray, and thought she was coming down with the flu.

We asked her about it all.

Why did you pick Danny's Song for your new single?

I went in to do a single because they wanted a single to put out. Of course they want an album but I don't want to give them an album because I've given them single after single and nothing's happened, so I said, "well I'll give you a single and if indeed it happens, then we'll put it on an album". So I went in to do this single session and I did four tunes. After two years you kind of never know what to do, you know. after two years without a hit. I had a thing called **Killing Me Softly** and a Robby McNiell song and a real country tune just for the heck of it and **Danny's Song**, that I got off the first Loggins and Messina album.

This would have been eight months ago. I figured, well, **Danny's Song** had a little steel guitar in it so it could break country. But it had great possibility to cross over onto the pop charts, because it's pop as well. Besides Kenny Loggins wrote it and he's on the pop charts with his albums. He has the number six song in the top 100 and the number twenty album, so all this was contributing too. And I loved the tune. So we decided on that one instead of **Killing Me Softly** and I was just reading Billboard yesterday and it's the pick of the week by Roberta Flack. But, then she has a much better chance of getting it on the charts because her previous hits have been that soft kind of melodic

tune. God I'd love to be able to put out a tune like that because that's the kind of stuff I love to do.

After two years without a hit do you wonder about your own music?

No. I'm really satisfied with what's happening. I really like my music. And people say, well, it's wishy-washy. Like **Rolling Stone** says, "She's got a wishy-washy voice, it's bland, the songs are wishy-washy" and all this. Okay. Fine. So he doesn't like it. That's cool with me. I don't care. I don't like everyone either and I'll say that. But I don't think there's a performer in the world who doesn't have something good about them. And critics will go and shit all over someone and have nothing good to say.

What's the worst part of your success? Is it the public criticism?

No, because I don't let it bother me. But the success does make it difficult, because... there are things that I won't do. I'm probably a little over-sensitive about it. I don't like going to movies, because, I think people are going to stare at me. Now, in the U.S. I don't have to worry about that. You know, it's big, you can get lost there. There are very few places in the U.S., where I just can't walk around. But here I can't. There's no doubt about it. They do recognize you. I know it. And I see them. And they stop me.

And what happens. They say hi...

They say hi and I think that's very complimentary. But I would rather it didn't happen. I would rather just go with a bag over my head and just eat my popcorn in the movies.

I remember seeing the album you did with Glen Campbell on the front rack at A&A. All around it there was every freak you could imagine. But there was Ann Murray...

Squaresville.

How does the image fit? Do you feel comfortable with it? Do you laugh at it?

Well, to me, being hip has nothing to do with the way you look, the way you sound or anything, man. And people put labels on you. Just because I wear my hair a certain way and I've got rosy cheeks... I couldn't look unhealthy no matter what I did to myself. I could be as sick as anything and my cheeks are still red. I look healthy. It's as simple as that, and that's the kind of image I have. I couldn't say shit with a mouthful, you know. And it's not really true and at the same time

it is true.

But you don't, say, refer to drugs?

Sure I refer to it. I've smoked and I particularly enjoy it, so why bother.

Do you feel pressure to maintain...

I am a little worried about scandal. I think it might be a little tough to change those hippy-dippy clubs in the U.S. I like the sweatshirt. I wanted to show the doing some heavier stuff. It would be a little maybe put off the other two bought the previous albums. And I do appreciate what I do and I don't waste time, I would love to be in that bag. That's a heavy rock tune, you know. And nothing. Nothing happened. I think it's a little too complicated musically. And I don't know what really makes a hit. I heard, **You're So Vain**, it was going to be some of the other songs and, Holy M... are on the air. I don't believe it. The... that garbage and calling it pop music.

What were the hippy-dippy clubs?

Well these clubs are subsidised by the government to have acts in the states like that and everybody plays it. Carol King, Carly Simon because these play all the reviewers come down.

It's very important to get reviews in Record World. And I had reviews in Record World. It's very important for that whole thing since I started has been started out everybody pegged me as they listened to my albums, in depth wasn't a country artist. I guess most albums in depth.



"I guess most people haven't listened to my albums in depth."

Ann Murray's house

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Sure I refer to it. I've smoked up, and more than once. I just don't particularly enjoy it, so why bother.

Do you feel pressure to maintain the middle-of-the-road image?

I am a little worried about scaring people away. And anyway, I think it might be a little tough to change over now. That's why I did those hippy-dippy clubs in the U.S. last year, dressed up in my jeans and sweatshirt. I wanted to show them that with the new album I was doing some heavier stuff. It would be nice to do more of it, but then I would maybe put off the other two hundred thousand people who bought the previous albums. And I don't want to do that. Because they appreciate what I do and I don't want to put them off. At the same time, I would love to be in that bag. For instance, *Robby's Song*, now that's a heavy rock tune, you know. Just as heavy as *You're So Vain*. And nothing. Nothing happened. I think part of the reason is that song is a little too complicated musically. And that may have put people off. I don't know what really makes a hit tune. I mean, I knew the minute I heard, *You're So Vain*, it was going to be a giant. But, then you get into some of the other songs and, Holy Moses, the pieces of garbage that are on the air. I don't believe it. The people are going out and buying that garbage and calling it pop music.

What were the hippy-dippy clubs you mentioned?

Well these clubs are subsidised by record companies that pay them practically to have acts in there. There are clubs all over the states like that and everybody plays in them. I'm talking James Taylor, Carol King, Carly Simon because these are all prestige clubs and if you play all the reviewers come down.

It's very important to get reviews in *Billboard*, *Cash Box* and *Record World*. And I had reviews in *Billboard*, *Cash Box* and *Record World*. It's very important for that to happen within the industry. My whole thing since I started has been to impress the industry. When I started out everybody pegged me as a country artist. When in fact if they listened to my albums, in depth, they would have known that I wasn't a country artist. I guess most people haven't listened to my albums in depth.



"I would rather just go with a bag over my

How do you impress the industry?

Well, for example, people say if you put out an album with a lot of recognizable titles on it people will buy it. I say horseshit. You only go this way once if you are going to make any impact on the industry. It's really neat to put out a record and have ten unrecognizable titles, and then turn around and hear other people doing those tunes, because you know you have contributed something.

"I was sitting on my little swing out back... and it was, oh, about seven or eight at night and the moon was starting to come up... and the pool, ... and I was looking at the back of my house and saying "God, why me". Here I am, 26 years old, and I've got an \$80,000 house."

"Going down 22 floors, putting in a wash, putting in a quarter, going back up 22 floors, waiting a half hour for the wash, whipping back down, putting it into a dryer, whipping back up. Oh man, I hated that. Signing autographs all the way down and all the way back up."

All that play has made you pretty wealthy. Do you feel any political or social pressure because you are rich? Do you feel guilty?

No, but sometimes... I can remember when I came off that tour, I was on the road two and half months, and I was total zombie material. I mean I really was zombie. For a week I just stared. And I'll never forget: about, the second day I came back, I was sitting on my little swing out back with a beer in my hand. And it was, oh, about seven or eight at night and the moon was starting to come up and the pool... And I was looking at the back of my house and saying, "God, why me?" Here I am, 26 years old and I've got an \$80,000 house. I've got this gorgeous backyard. I was shaking my head. Why me? Really. And I called home and said to my mother, you know, I was just thinking — I had to explain the whole thing to her — and she said, "Oh, Ann, don't brag." Maritimers are like that, you know. She said, don't brag — like the thing will disappear. I said, I'm not bragging. I'm thanking God that I have it. But it's weird. Every now and then that hits you. And it's why? Why me?

I don't know, but I sure appreciate it. I love the house. I really do. I figured I had the house for three months and I've already gotten my money's worth out of it. I love it so much. What a difference from an apartment. It's not my ultimate dream — which is to live in the country on the water.



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But for now it's convenient to be here. If you've gotta be here, you should be here under the best possible circumstances and living in an apartment house was just the worst. Going down 22 floors, putting in a wash, putting in a quarter, going back up 22 floors, waiting a half hour for the wash, whipping back down, putting it into a dryer, whipping back up. Oh man, I hated that! Signing autographs all the way down and all the way back up.

Do you play free at all?

Do I play free?

Do you find yourself doing that ever?

I haven't. How long has it been? I would. Sure. Depending on the circumstances, you know. Like what I want to do is a tour up north. Because I want to get back to the days when I really enjoyed it, you know.

Do you not now?

No, not really. No, it's just that the more you perform, the more people you get to know and the more they expect and the more pressure. You know, I could talk to you about doing all those clubs and having all those reviewers come. And wherever you opened, you knew damn well there was going to be a reviewer there. And you know there's just that extra pressure. I want to get back to the days when people enjoyed what I did. They were being entertained, and just enjoyed it. And that's the way people would be up north.

What stops you from doing it?

I'm going to. There's no money involved, but I'm going to do it, because I've got to have that feeling again...

Are you politically involved at all?

Well, I think if I weren't singing anymore, I might be involved. But, uh, while singing, I think it's a little bit unfair sometimes, I think it's unfair for performers to use their influence over people. To con them into buying things. On the other hand a lot of people will say if you have that pressure, exert it if you really believe in something. I'm not sure I think that's right.

I certainly don't believe in doing commercials. I did an advertisement for the Retarded Children's Association because I'm the honorary president of the organization, so I will do anything to help them. But that's charitable. But as far as getting out and trying to convince people to buy coffee, I say — no. I feel pretty much the same about using the stage for politics or any particular belief. I think that when people come out for the evening they want to be entertained. They get enough of that, you know. They get their share of politics on television, newspaper, radio.

Remember James Taylor refused to play for McGovern at first but then changed his mind.

Well, the exposure was great, too.

For Taylor?

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Bob Bossin and
Allan Mandell

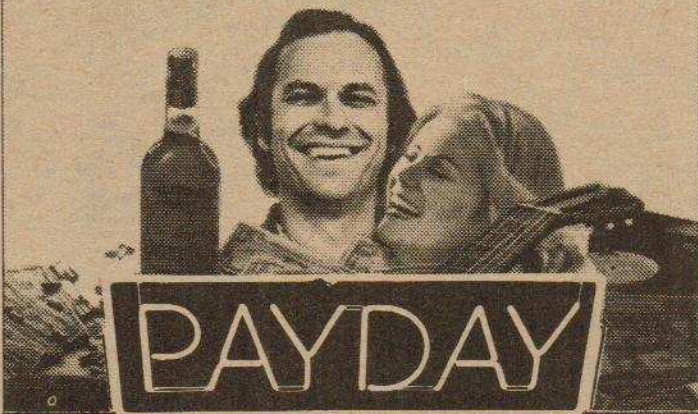
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A rainy day in Brussels sprouts an afternoon of troilism.

Despite nude players, FTL's Brussels Sprouts remains a tepid comedy

The new Factory Theatre Lab production of *Brussels Sprouts* opened at the Central Library Theatre Tuesday night. Overall, it's a comic portrayal of two youthful male lovers encountering a female in a dingy hotel room in Brussels on a rainy night. Director Martin Kinch exploits the comic dimension of the situation but seems to ignore the dramatic intensity in the plot. The success of the former leaves the audience laughing, but the neglect of the latter left this viewer unsatisfied.

Although the first act is played entirely in the nude and the general affect is sensually pleasing, there seems to be no sense of real sexuality. This might be a function of the ambivalent sexuality of the characters concerned; however what is a tense situation, capable of arousing strong conflicting emotions on the parts of the characters, is rendered very

tamely. The three attractive, sexually active adults become like three very young children exploring, fooling and testing each other in a play pen. None of them seem to have the sexual drive or energy necessary to undertake the two days of 'abandon' claimed.

The key to a successful rendering of the potential of the play would have been an equally strong and imaginative characterization on the part of all three actors. Earnie, played by David Rothberg, comes off the best; inept and unsure of himself, afraid of any real feeling but dogmatically determined to experience it all. Allan Harmon's Moby is cynical, a bit cruel and complementarily pragmatic to Earnie's romanticism. Thus the stage is set for the appearance of the catalyst, Charlotte, portrayed by Patti Oatman, whose function is that of spinning the web of fantasy which allows all three to leave

the here and now and take the imaginary trip to Persia where senses are stimulated beyond belief through sexual abandon. The most crucial agent, she is also the weakest.

Oatman's general approach is very matter of fact and direct, her delivery is polished and careful and her appearance wholesome. Such characteristics would have added an interesting dimension to her characterization if her Charlotte was believable. It is never clear throughout the first act what her investment is in the potential situation, although in the second act many things become clearer. Her rendering of the "trip to Persia" fantasy lacks spontaneity and credulity. It does not succeed in opening the doorway for her or the two homosexuals to that

world of earthly delights. This failure disrupts the energy buildup and flow so necessary to the play, the stimulation of sexual and psychic energy to a high point, its release in sexual activity, and finally the return to the mundane.

On the whole, the other elements of the production work well together setting a mood of whimsy and mild desperation. The set portrays the dinginess and gray comforts of transient rooms well; the haunting piano of Allan Wade suggests a contrasting domesticity. This production of Larry Kardish's play is successful in that it allows the audience to appreciate the funny and ludicrous aspects of what is a very real, perhaps sober human encounter.

Mimsey Reasoner

"The Library" at UC Playhouse

The Library, the first of three plays which are the Young Playwright's Festival at UC Playhouse, opened on Wednesday evening. Written and directed by Lee Paikin, it deals with a situation well known in this university.

Set in a post-revolutionary society, the play is a re-enactment of the events leading to the death of the head of circulation of the library. For thirty years under her hand the library has remained exactly as it was on that day when she attained the position. Any changes which have taken place simply do not exist. Library workers shift files, obey memos and clatter and clang around in their ridiculous jobs which don't do anything as they cannot alter the library of the past.

An ordinarily overdone subject (revolution) and a too topical a situation (the locking away of books in an impregnable fortress) has become a stylized presentation of considerable imagination. The moments when the play gets entangled in its own pace and

resorts to personal reflection seem to have an air of being dropped into the play by the author's desire to say too much within the one play. But Lee Paikin seems to realize his own weaknesses and these sequences are painlessly short.

The strength of the play lies in its group scenes when the actors combine to create sounds and images of incredible energy. Paikin's ability to work with large groups of actors and the tremendous control which the actors exhibit make this play a fine experience. But even here Paikin does show a tendency to overdo things. He presents stark visual images which, at times, seem to serve solely as stark visual images. These few faults — also perhaps overplayed — do not keep the play from being one that is worth seeing. If this is a picture of what the two remaining plays (*Circus* by Mark Manson and *Wilton Remembers* by Jay Teitel) portend, then the playwright's Festival will be a success.

Fernando Traficante

Saxophones, piccolos cope with jazzy rhythms of modern music

Darius Milhaud said of his miniature masterpiece, *The Creation of the World*: "I made up my orchestra, as those of Harlem, with seventeen soloists, and I freely used the jazz style, blending it with a classical influence." Milhaud was mesmerized by the jazz he heard in London and in Harlem — a jazz, as the program notes for last Sunday's music faculty recital of this work say, which was carried over from New Orleans to Harlem in the early part of the century. What the program notes do not say — in fact they suggest the opposite — is that Milhaud never gained much approval or sympathy from his jazz confrères. He was looked upon the way a Japanese classical dancer might have been who attempted the fox trot.

For all this, *The Creation of the World*, originally a ballet written in 1923, is an energetic, tragically lyrical, orchestral foliage. It masses around the sultry sway of the alto saxophone. If you don't know this work, but you know Ravel's *Bolero*, think of the Saxophone's sleazy arrogance in that work. Paul Brodie, of the faculty of music, has complete control of this bias in the sound of his instrument. His vibrato seemed flawless, and his playing was enough to win over many skeptics to the side of the saxophone, which, like the bassoon has been held in shamefully low esteem until very recently.

The opening massed legato passage demonstrated right off that the other "soloists" were well on top of the difficult ensemble writing, which increases with the intricacy of the polyrhythms. Some of the outer instruments were sometimes a bit rough and unsure in attack, such as the brass, and I suppose the loud passages needn't have been quite so fff. But considering Milhaud's theme, "the creation of the world," I don't think the volume was indiscriminately loud.

The work is just plain exhilarating, like its American predecessor, Ives' (*Overture to Robert*

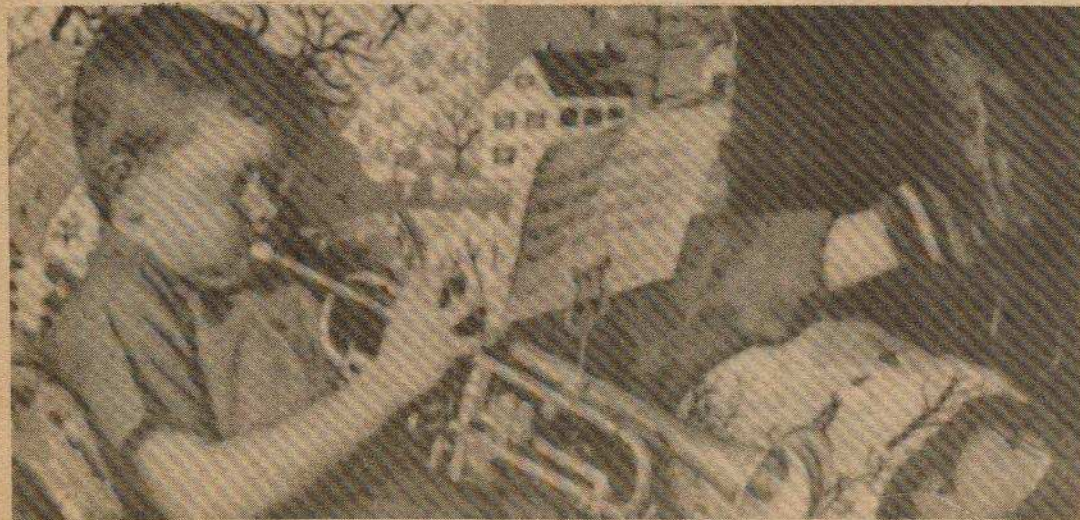
Browning) which offers even more fortissimo passages, louder, longer and more dissheveled rhythmically. It was played with this in mind, and I don't see how the instrumentalists could have done more to get it across to their audience. Conductor Ezra Schabas revved up his crew to a perfect pitch.

Henry Brant's *Angels and Devils* is an odd piece for eight flutes and three piccolos. The musicians seemed to be students, except for Robert Aitken and John Hawkins who conducted. The four movements explore in succession, harmony, counterpoint, style and sonorities. The best movement is the first and with the emphasis on playing together in rhythmically simple phrases, there was mostly even and tonally balanced playing. The work tends to go onnnnn... a bit, and the rhythms do not get an awful lot more complicated, and with so many learning instrumentalists, both the work and the audience's patience suffered somewhat. Robert Aitken was very good though — completely adept at all the clever tricks which the modern composer knows how to build into his works for the flute. The very chic, tongue-in-cheek parody of the national anthem as encore, with its extended academic cadenza, was well received by the patriotic audience.

Lothar Klein's *Six Exchanges for Soprano Saxophone* is a dry, unoriginal blumph of a piece. Paul Brodie had trouble negotiating the aridly ferocious fast sections, and was cool but exact with the slow.

The Four Madrigals, arranged by Paul Harvey, by Wilbye, Morley, Farnaby and Pilkington, were played handsomely by the Brodie Saxophone Quartet. Perhaps the Flutes in Brant's piece were too much of a good thing and perhaps four saxophones are too. It was an interesting experience, though, heaving these renaissance harmonies and tonal lines in the voices of an instrument just coming into its own in this century.

Ian Scott



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SHARON TUTTLE

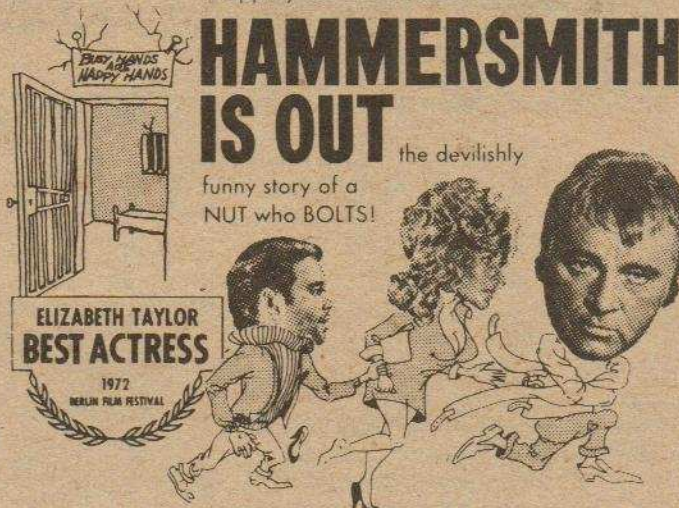
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Watsup

art

Bruce Eves is at the Gallery 76 starting today. We are told the **Women's Work** exhibition there was exceedingly popular and that something in the way of a solemn artists' solidarity front is finally burgeoning at the college.

Beginning today until March 23 is an exhibition at Erindale College of 32 **Swedish posters**. These are on loan from the Art Gallery of Ontario.

The final day of the **Towards a Definition of Kitsch** exhibit at Hart House is Sunday. Hours are 11 am to 5 pm, Saturday, and 2 pm to 5 pm, Sunday. The gallery is open until 5 pm this afternoon. On March 5, Tony Paine and Eleanor Paine present their prints, drawings and batiks respectively. This is until March 20. The Kitsch exhibit is only lasting six days because it was an unplanned, spontaneous idea, for which only a limited time in the gallery could be found since its exhibit schedule was already pretty full.

Beginning March 5 at the New Academic Building of Victoria College is an exhibition of **Student-artists** Chris Ralph, Angelo Rao, Diane Wait, Helle Viirlaid, Bob Kane, Mark Filipiuk and Mary McLoughlin. That is until March 23.

Beginning March 8 at the Faculty of Architecture building is an exhibition entitled "Signs and Symbols": an exhibition circulated by the Extension Department of the Art Gallery of Ontario. This until March 19.

Forgot to mention this last week: "An exhibition of models and drawings, based on the note-books of 15th century artist and inventor, **Leonardo da Vinci** will be on view in the main foyer of the Medical Sciences Building Monday, February 12 to Thursday, March 8.

pop

It's important to know that **Valdy** isn't just another Canadian folksinger. He has a friendly, almost lovable personality that's in complete harmony with his messianic appearance; flowing hair, bushy beard and expressive brow. On stage his manner is so comfortable that you feel like you're back in your own living room. His songs are melodically simple but interesting and his lyrics are always poetic, filled with images yet are thought provoking comments about relationships, rustic living and the environment. So it's good news that Valdy is back in town at The Roverboat (922-6216) tonight through Sunday. Most people who've heard him are instant fans, so it was no surprise that his opening set on Tuesday night was completely sold out. He covered most of the material on his Country Man (A and M) album and "Rock 'n' Roll Song", "A Good Song", "Country Man" and "Rainmaker" were obvious audience favourites.

Valdy's voice is still gruff with gentle overtones. He purposely varies the introductions and sometimes the arrangements of his songs so they never go stale.

Also appearing with Valdy is **La Troupe Grotesque** featuring the offbeat humour of Michael Boncoeur and Paul Willis. It's a good double bill but admission is \$3.50. Another A & M recording artist Lorence Hud opens on Tuesday.

Fiddler's Green Coffeehouse is holding a benefit for **Sing Out** magazine. Among the many guests will be **Leon Redbone**, **Sweet Evening Breeze**, the **Sloth Jug Band** and **The Friends of Fiddler's Green**. There will be a Saturday evening program as well this week, with the **Bluegrass Express** from New York. Contemporary singer-songwriter **Doug Steiger** is featured on Tuesday March 6. Fiddler's is located behind the Y on Eglinton east of Yonge and admission is \$1.

An evening of music with good local talent

(including **String Band**) is slated for Sunday at Bathurst Street United Church, on Bathurst south of Bloor.

theatre

The PLS, a theatre group originating in the Centre for Medieval Studies, presents three medieval mystery plays at Seeley Hall in Trinity College this weekend. Admission to **Baptism and Temptation of Christ**, and the **Woman Taken in Adultery** is free. It is a chance to see a form of theatre that very commercial theatres would dare to produce because of the limited appeal of religious drama. They ignore the fact that these dramas were designed to create interest in Christian tradition and doctrine among a population far less sophisticated than ours today. Thus the plays are very often colourful and moving.

Lee Paiken's **Library** plays tonight and tomorrow night at University College Playhouse. Next Tuesday evening at 9 pm, and Wednesday to Friday at 1 pm, **The Empire-Builders** by Boris Vian will be performed there. March 8, 9 and 10 at 8:30 Classical Stage productions presents two one act comedies by Chekhov at the Colonnade Theatre. As well as the Tuesday to Saturday performances at 8:30, matinee performances will be held each Wednesday Thursday and Friday at 2:30 pm. Classical Theatre Productions has issued a challenge to Stratford to trade budgets: "We promise to produce as fine a show and finance an orphanage with the surplus. Awaiting reply."

Theatre Passe Muraille has premiered **The Master**, a play by "newly repatriated Canadian playwright" Will Seymour. It will run until March 18, Wednesdays through Sundays.

Hart House Theatre is housing the **Toronto Dance Theatre** until March 10. In its press release, the directors emphasize that the doors of the studio (26 Lombard street) are always open and the public is welcome to watch or attend classes and rehearsals. Performances are at 8:30 pm. Tickets are \$2 for students and \$3 for others.

Theatre du P'tit Bonheur turns back to the classics with **Les Precieuses Ridicules** by

Moliere, playing Wednesdays through Saturdays at 8:30 from March 7 until March 24.

Also March 7, the Drama Centre will present another of its "20 Shows" series at the Studio Theatre, 4 Glen Morris. **The Enchanted Night** by Mrozek, is, in the words "a tragic metaphysical farce." It plays Wednesday through Saturday at 8:30 pm. along with **The American Dream**, Edward Albee's modern classic.

March 9 at Ryerson Theatre, Charles Weidman and his Theatre Dance Company will hold a single performance. Weidman is considered one of the "greats" of modern dance. Tickets are all \$2.50 and can be obtained at the Benson Building as well as at Ryerson and Eatons.

The three one-act plays presented by the Irish Arts Theatre and continuing over the next week have been a disappointment. The brilliance of Synge's work is profound and difficult to capture. As in the work of O'Casey, much of its depth resides in the detailed richness of the characterizations. Only the second work, **Shadow of the Glen**, approached the expression of these qualities. Dianne Barrington's voice and physical presence conformed to Synge's poetical vision of the loneliness of the "lady of the house", imprisoned with her dying husband in a cottage on the moor. The humour of the play could have been treated even more deftly, though, to balance the pathetic element. **Tinker's Wedding** was too superficial a production to be the charming piece Synge intended. Frances Hyland's drunk old woman seemed forced and unconvincing. Her Maura in the third play, **Riders to the Sea**, also seemed peculiarly empty and unpoetic, a serious flaw in this most deceptively simple of tragedies. It must be said that in this production the visual element was sensitively interpreted by Sean Kenny's design and the blocking of the chorus. The basic set for all three works was versatile and substantial-looking. It is a little surprising though, to conclude that Siobhan McKenna, an actress so keenly sensitive to rhythmic nuances in her own characterizations, has allowed many flaws in rhythm to slip by in directing others.

movies

Today through Sunday, The Revue is showing **Playtime**, Jacques Tati's third or fourth M. Hulot film. Tati's humour is silent and whimsical. His Hulot is often compared to Chaplin's tramp, though I think he is more like a physically expressed Peter Sellers. \$1.50.

Friday and Saturday evening, St. Mike's is showing **The Garden of the Finzi-Continis**, not **Two English Girls** as previously announced. Finzi-Continis is much prettier than its theme — anti-semitism and internment in fascist Italy — suggests. Dominique Sanda is no small part of that. Why is that woman so attractive? \$1.

Monday through Friday there is a festival of Woman Directors and their Films at York

University, with sessions everyday at 2 and 7. Among the films: **Paris 1900**, **Wanda**, **Orange**, **When You See This Remember Me**. Monday evening Joyce Weiland will show and discuss her **Reason Over Passion**; Wednesday evening it's Tanya Ballantyne MacKay and **Things I Cannot Change**; Thursday evening, Mireille Dansereau and **La Vie Revee** Friday evening (March 9) Pamela Douglas. The festival is free and being held in the Curtis Lecture Halls. For information call 667-3244.

Monday and Tuesday at the Revue it's a double-bill of **Hot Millions**, Eric Till's film of a computer heist carried off by Peter Ustinov and Maggie Smith, and John Ford's **Young Cassidy** with Rod Taylor as a bulky young Sean O'Casey (?) and Maggie Smith as the colleen who loved him true. \$1.50. After that, although I am not sure of the exact days, Boorman's **Leo, the Last**.

Wednesday, the museum's NFB short film series continues, and it will continue to continue, Wednesdays, without further notice here. Call the ROM for the weekly roster.

Also Wednesday, The Student Christian Movement's Political Film Festival screens Costa-Gravas' **The Confession**, at St. Paul's church, the one with the green neon cross on Avenue Road, one block south of Davenport. 7:30, \$1.

music

On March 3 in the Great Hall of Hart House, the **Festival Singers** gives its fourth concert. Tickets are \$2 or \$3.50 at 9 pm.

There is an unbelievable glut of concerts on March 4. At the Habonim Synagogue on Holloman Road there will be a musically illustrated lecture by **Ben Steinberg** using an accordion, organ, piano and flute entitled "Jewish Music Through the Ages", at 3 pm. At Scarborough the same day at 3:30 pm at the Meeting Place is the Second Part of "Stars of the Kiwanis Music Festival". Admission of course is free. In the evening at 8:30 pm is a **Chancel Concert** at the Metropolitan United Church on Queen near Yonge (actually, 51 Bond Street). At 8 pm at Hart House as part of the Sunday Evening Concert Series is a recital with **Sharon Tuttle**, harpsichordist with **Greta Kraus** and a baroque group. At 8:30 pm at the Actors' Theatre the **New Arts Chamber Players** gives a concert of Vivaldi, Bach, Villa-Lobos and Handel. Students pay \$1.50, and for reservations call 923-1515. It's at 390 Dupont Street.

On March 6 and 7 **Karel Ancerl** conducts the **Toronto Symphony** in works by Bach and Honegger (his third symphony). The solo pianist in an as yet to be announced work is the virtually incomparable Russian master, **Emil Gilels**.

Next Thursday, March 8, is a concert given by the famous group, **I Solisti di Zagreb**. The players are indeed virtuosos with a super-elegant sound.



The Varsity—Allan Mandell

Valdy plays at The Riverboat until Sunday.