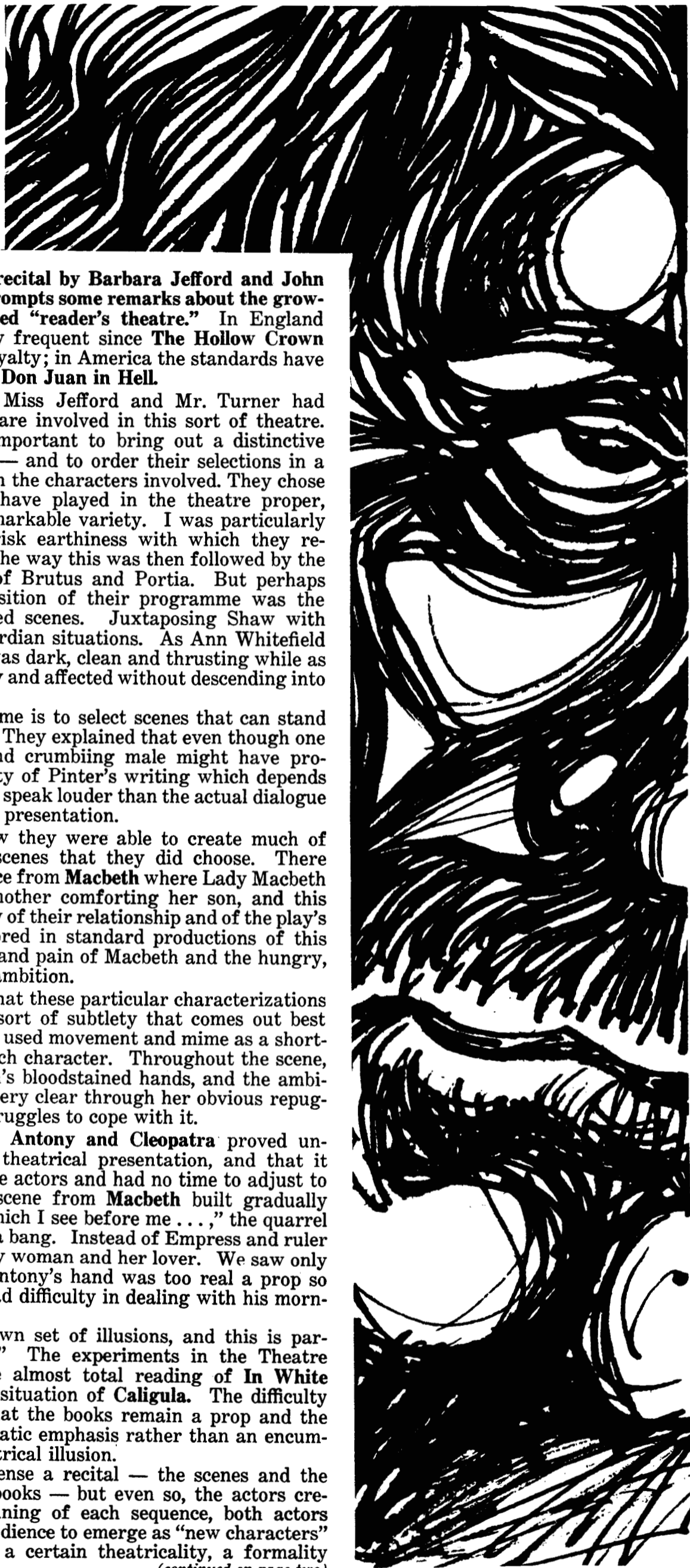




Vol. 3 MARTLET MAGAZINE No. 18



The success of last Tuesday's drama recital by Barbara Jefford and John Turner in the Education-Arts auditorium prompts some remarks about the growing popularity of what might loosely be called "reader's theatre." In England such verse concerts have become increasingly frequent since *The Hollow Crown* with its scenes from the lives of English royalty; in America the standards have been set by the Laughton-Boyer readings of *Don Juan in Hell*.

Talking about their own programme, Miss Jefford and Mr. Turner had some decided ideas about the problems that are involved in this sort of theatre. In choosing their material, they felt it was important to bring out a distinctive theme — theirs was courtship and marriage — and to order their selections in a way that displayed strong contrasts between the characters involved. They chose the sort of characters that they both would have played in the theatre proper, and within that compass they achieved a remarkable variety. I was particularly impressed with the difference between the brisk earthiness with which they re-created Hotspur and Lady Percy and with the way this was then followed by the poise and inner strength of their portraits of Brutus and Portia. But perhaps the most fascinating thing about the composition of their programme was the variety they managed to find in closely related scenes. Juxtaposing Shaw with Wilde, they created two very dissimilar Edwardian situations. As Ann Whitefield in *Man and Superman*, Miss Jefford's voice was dark, clean and thrusting while as Gwendoline Fairfax she was deliciously husky and affected without descending into vapid caricature.

The major problem in such a programme is to select scenes that can stand on their own without the surrounding play. They explained that even though one of Pinter's duels between preying female and crumpling male might have provided an exciting contrast, the special quality of Pinter's writing which depends upon the long build-up of pauses that often speak louder than the actual dialogue simply does not lend itself to such episodic presentation.

It was therefore intriguing to see how they were able to create much of the atmosphere of the whole play from the scenes that they did choose. There was, for example, a moment in their sequence from *Macbeth* where Lady Macbeth entwined her husband in her arms like a mother comforting her son, and this movement not only conveyed the physicality of their relationship and of the play's imagery (a physicality that is too often ignored in standard productions of this play) but it also expressed the bewilderment and pain of Macbeth and the hungry, fierce protectiveness of his wife's love and ambition.

Many people in the audience thought that these particular characterizations were too understated, but it is precisely this sort of subtlety that comes out best in this intimate type of theatre. The actors used movement and mime as a shorthand device to lead us into the centre of each character. Throughout the scene, they concentrated our attention on Macbeth's bloodstained hands, and the ambiguity of Lady Macbeth's feelings was made very clear through her obvious repugnance towards the blood and through her struggles to cope with it.

Conversely, I felt that their scene from *Antony and Cleopatra* proved unsuitable for the sharp focus of this type of theatrical presentation, and that it failed accordingly. We were too close to the actors and had no time to adjust to their larger-than-life passions. While the scene from *Macbeth* built gradually towards the intensity of "Is this a dagger which I see before me . . .," the quarrel between Antony and Cleopatra started with a bang. Instead of Empress and ruler of half the world, we were given an ordinary woman and her lover. We saw only the fishwife in Cleopatra, and the letter in Antony's hand was too real a prop so that he was reduced to a weak fool who had difficulty in dealing with his morning's mail.

Any type of theatre must create its own set of illusions, and this is particularly difficult with a "dramatic reading." The experiments in the Theatre Department this year have ranged from the almost total reading of *In White America* to the books-with-some movement situation of *Caligula*. The difficulty here is to know where to draw the line so that the books remain a prop and the turning of a page becomes a means of dramatic emphasis rather than an encumbrance which continually threatens the theatrical illusion.

The present programme was in this sense a recital — the scenes and the interlocking narrative were acted without books — but even so, the actors created their own special context. At the beginning of each sequence, both actors turned up-stage with their backs to the audience to emerge as "new characters" when they turned round again. This gave a certain theatricality, a formality

*(continued on page two)*

# THE LABOURS OF LOVE

on the value and  
limitations of  
"reader's theatre"

by dr. anthony jenkins

## MEDEA - WELL DONE BUT FAILS IN PURPOSE

One wonders if the choice of this play (subject-wise) has any bearing on the proposed divorce-law legislation currently before the now slightly confused federal powers. Adapted from the ancient Greek by Robinson Jeffers, *Medea*, as presented by the Victoria Theatre Guild, demonstrates once again the difficulty and inappropriateness of Greek Theatre to the proscenium stage and the "closed" theatre.

Despite Jeffers' "adaption," through the language, metaphors, and dramatic dialogue charges the original Greek "high style" of the absolute, the formal, and the stylized. Drama to the Greeks was something awe-inspiring and sacrosanct; expressing the moral and ethical precepts of Greek social religion, it at the same time prompted their continued observance much as the hebraic-christian mass did in medieval society.

The "religious" function of Greek drama coupled with the original intention of the dramatist to write for the arena theatres resulted in extensive dependence on formality and ritual. The characters are emotionally and intellectually composed to work within this framework. The result, as is obvious in the *Medea*, is a play which simply bursts out of the confines and intimacy of the small "local" theatre in extremes of emotion. The subtle tones that appear in the interplay between the emotional and the rational when the action is laid bare to close scrutiny of the "closed in" audience, was not needed in the Greek presentations, and obviously does not exist in the present production.

*Medea* is powerful, her role allows for that; the three women in their modern context lose both credibility and usefulness, Creon and Jason are stereotypical — they are intended to be so in the Greek. The stark stage, reminiscent of its Greek counterpart, attempts to distance and formalize a play which the circumstances of the production deny.

*Medea* bears evidence of a contemporary truth; Greek drama rarely succeeds on the modern stage. The reasons are inherent in the composition of the drama itself, what effects is a defilement of what to the Greeks was a near-sacred rite, and the presentation of a rather irate mouthing of pleasant platitudes concerning right and wrong — gently couched in myth, indirection by metaphor and serenely distanced from the contemporary middle class audiences by 2000 years. ● MM

### Labours of Love (continued from page one)

which divided each scene from the next. One got the same sense of a theatrical "occasion" from the costumes—Miss Jefford wore a long black gown with a coloured underskirt that she changed during the intermission, and Mr. Turner chose a Beatle-esque Ghandi jacket—a dress which proved enormously economic and effective over a wide range of periods from Shakespeare to Eliot's *Cocktail Party*.

Because of this, one was able to concentrate fully on the way the actors quickly achieved each new characterization, and that, after all, is the real advantage of this type of programme. Some years back, John Gielgud put on a production of *Hamlet* with Richard Burton and company ranged out on chairs and dressed in jeans and sweaters. The intention behind it was to allow Shakespeare's verse to come out untrammelled by the trappings of Elsinore. What in fact happened was that the modernity and incongruity of the jeans-and-sweater set-up created a whole new set of barriers between the audience and the language. Unseen, on records, Burton's *Hamlet* was great, but in the theatre he was a poetic teddy-boy.

As far as this week's performance was concerned, we could enjoy the expertly handled verse without distractions, and in addition there was the pleasure of watching two thoroughly professional actors display their total virtuosity unhampered by a set or by the presence of other characters on the stage. That's not often possible in Victoria! ●

*Dr. Jenkins is one of Victoria's celebrated actors and an English professor at the University of Victoria.*

# EUPHORIA '68

some proposed solutions in n

Under the present circumstances it would be transparent nonsense for doctors to start prescribing maintenance narcotics to addicts. Short of giving them such huge doses that it killed them it would only keep them feeling healthy during the day so they could steal twice as much for their "real fixes" at night.

It is also nonsense to continue to leave what is primarily a medical problem up to the sole solution of police officers and prison staffs, especially when after fifty years of this approach all we have to show is more prisons, more addicts, increased crime and an ever increasing crime syndicate; a syndicate which was first formed in Canada to traffic in narcotics but which has now spread to almost all facets of crime.

It is unlikely that anyone would disagree that the best preventative measure that could be taken as far as the narcotic syndicate is concerned would be to close down the retail merchants (street-level drug pushers who are invariably addicts) and the addict customers.

The police are the first to admit that they can neither keep out illegal narcotics nor get at the heavily insulated men who head the crime syndicates.

Surely it is time to face the fact that narcotic addiction in Canada is equally a medical, legal and law-enforcement problem, and that it will only be brought under control by a policy and program involving the closest working co-operation by all three of these facets of society. So far the medical fraternity has been effectively absent.

Within "law-enforcement" it should be obvious that there are three major and equal categories of importance. The police officer who

To effect this would call initially for a great deal of patience on the part of the doctors, for the continued work on the part of the drug squads and most stringent laws to back up both parties. prescription injections at times and on days (such as weekends) when the prescribing physician would not be in his office.

It seems inevitable that such laws and programs will have to be adopted sooner or later and will have to concern themselves somehow along the following lines:

1. A law requiring that a physician be allowed to prescribe a narcotic to a person for purposes of psychological treatment if that person has previously registered with the RCMP, has submitted to photographing and fingerprinting and is issued with a registration card.

If the person produces such a registration card that the physician's respectability is exactly the same as that of the British physician.

2. That the narcotic must be administered by the physician or his nurse, except under certain circumstances.

3. That in towns containing over a specified number of addicts that centres be established on a 16 hour a day basis where patients can receive sentence with release subject to discretion of the Parole Board and thereafter upon release subject to parole supervision.

That in rural areas physicians be allowed to give out portable prescriptions.

4. That the patient must put his thumbprint on each prescription and that a copy of each



arrests addict law-breakers, the prison officer who retains them and the parole officer who is involved in their release and progress and conduct thereafter.

There is no simple solution to the drug problem that would also be socially acceptable. You can't execute all addicts or lock them up until they die. You can't just give them all the narcotics they want and let the condition spread before they finally kill themselves.

But neither is the problem insoluble if the law-makers will call on the medical men as well as the law enforcement men to arrive at a formulae of working co-operation.

It would seem that the starting point should be laws and programs that would allow doctors and police officers to co-operate to shut down the illegal use of narcotics. If this could be effected it would end the spread of addiction on the one hand and force the administrative level of the crime syndicates to either close shop as far as narcotics are concerned or to engage in street-level drug pushing themselves, a most unlikely event and one that would lay them open to the narcotic squads.

goes to the Narcotics Bureau.

5. That any person registered as an addict who is found guilty of such offences as dealing with forged prescriptions, illegal possession of narcotics or any offence under the Narcotics Act, except trafficking, shall receive the indeterminate prison sentence. It would also call for a vastly expanded Parole Service.

6. That any such person after spending five years under parole supervision without using narcotics or being convicted of a criminal offence, may have his parole terminated if, during such parole he has submitted to narcotic detection tests and the results are negative.

7. That any person, addict or non-addict, convicted of trafficking, or any person convicted of an offence under the Narcotic Control Act and who on medical examination is found to be a non-addict shall be sentenced to a minimum period of five years imprisonment and thereafter to serve an indeterminate sentence. Upon release to be under parole supervision until the day he dies.

8. That any registered addict parolee may elect to accept treatment from a family or clinic physician or may elect to commit himself to a

# conclusion by Ben Maartman

## narcotic addiction law

stinence with detection tests and the five year goal of release from parole authority.

Such legislation would be similar to that of the new laws on the books, but would be even more stringent and the aim would be to have all addicts, who intend to live by crime, either in prison or under parole authority. However combined with a change of medical practice it would allow the addict who is not a criminal or who wishes to give up crime, to take his problem to his doctor. But most important of all it would aim the first blow at the underbelly of the crime syndicates and would be the first new step in the direction of closing shop on black-market narcotics and thus stemming the flow of young people into the realms of addiction.

Only continued law-enforcement efforts, convictions and indeterminate sentences would start the out and out criminal addicts trickling towards the doctor's offices. It is at this stage that the doctors, inexperienced with criminal addicts, would be put to the test, for it could only be expected that over and over they would put patients through withdrawal only to find that they had continued to use some illegal narcotics and remained addicted. For the majority of patients it is almost certain that beds in public hospitals or special clinics would be necessary for initial withdrawal. The doctors would know that jointly with law officers they were taking the part in cutting out or controlling the social cancer of addiction.

Victory in such a program would only be reached when the ranks of the addict community were so depleted and so apprehensive that no one

always a police informer and at fairly regular intervals a police undercover agent.

Many people experienced with addicts tend to place them into two main categories. The majority of addicts, perhaps two-thirds, or more, are known as "social addicts;" people whose first interest is in the criminal life, being part of the criminal society and whose interest in narcotics is secondary to this. Such people often have in their background periods of voluntary abstinence from narcotics, periods of heavy drinking only, periods of drinking and using narcotics occasionally and periods when they use narcotics heavily. They may have had periods of employment far from the city, particularly after release from prison in the spring and summer when jobs are available. Their use of narcotics is determined on when and to what degree they begin reassociating with the addict elements. Once addicted their need for narcotics is as great as that of any other addict but their withdrawal is easier and, if necessary, such as under a close parole, they can get by without drugs quite easily although if alcohol is available they are usually heavy drinkers.

The second and smaller category is the people whose first interest is in the narcotic itself and whose social contact with the addict community is limited to whatever is necessary to sell their stolen goods and buy their drugs. They are true "loners" who want only their drug and to lay down and get the fullest effect from it. They are people who have never known love or have had a meaningful relationship with a fellow human being. They live in an emotional void. They are known as "primary" addicts. Within the regimentation of a prison they are usually model inmates except when angling to get drugs in. But in the open community they can find nothing

would risk the role of the streetlevel pusher, the man who sells narcotics direct to addict customers. For this is the person who, because he carries quantities of narcotics, is most vulnerable both to the undercover agent and the regular drug-squads. But he is also the foundation of the syndicate. Without him the syndicate crumbles. There are no sales.

It is at this point that the up and coming crop of boys and girls who are juvenile delinquents or just plain misfits and rejects, young people pre-disposed to try alcohol, barbituates, marijuana, heroin or anything else to break the boredom, will no longer have narcotics available to them. It is only then that the public will be able to feel that the narcotic problem is under control and the narcotic syndicate is a thing of the past.

But there will be no quick or easy journey to this point and it will not be reached at all without the fullest involvement of the doctors. For the indispensable man in the syndicate is the street pusher, the man so desperate for his own drugs that he will risk carrying narcotics to a group of customers amongst which there is almost

meaningful in life except first alcohol and then narcotics that gives them a temporary sense of well being. Once they have had narcotics they are under constant psychological compulsion to return and continue. Without narcotics there is nothing in life, it isn't worth living. They suffer chronic insomnia and compulsive thinking about drugs and go into depressions of suicidal proportions. They would rather die than live without drugs and the threat of life imprisonment or the death penalty is totally meaningless to them. As long as some of these men remain in the community and are deprived of necessary medication they will be ready recruits for the job of street level drug pushing. The syndicates and related crime will continue and there will be drugs available to the up and coming crop of delinquent but as yet unidentified youth. The public will continue to fatten the syndicates, build more prisons and fill them with their own children. ●

*Ben Maartman, the writer of the above article has 10 years' experience as a Correctional Social Worker including three years working exclusively with Narcotic Addicts.*

# ON ANON

## Taylor Bequeaths Guiding Philosophy

The resignation of Dr. Taylor from his office of the presidency at the University of Victoria has aroused mixed feeling among the students and a variety of comments and speculations. Certainly not jubilation, but rather in an atmosphere of apprehension, student and administration leaders remain in rather reticent hesitancy in lieu of the nebulous prospects of the future.

Dr. Taylor will be remembered for what might be termed (for want of a better word) his 'academic diplomancy'. To the impetuous, the idealistic, the activist students, and likewise to the archconservative elements of the faculty, administration, and down town public this often engendered a sense of intense frustration. For all criticism however, it did manage to soften the concussive collisions to which the divergent elements seemed so often to be heading.

At the same time the slow but steady progress of this institution must be noted: the emergence of Uvic as a significant Canadian university the transfer to the new campus and the financially frustrating building programme the attraction of a reputed and outstanding faculty, and the establishment of the department of fine arts.

But more important than the physical accomplishments is the establishment of a guiding philosophy in this institution's growth and direction. Pitted against the trends of our time toward increased technological and academic specialization any attempt at integration whether on an inter-university or extra-university level is an extremely risky and difficult undertaking.

The college system, the united arts and science deanship, the very establishment of the Fine Arts department point to what must be regarded as the structure and ground-work for successful integration of disciplines within the university itself. One feels there is an attempt at Uvic to focus education at the total man—to make education an experience in the true sense of the word.

Efforts to make the University an active and integrated part of the community has met with continual opposition from the Victoria public. In a recent press release Dr. Taylor was almost forced to admit the continued, almost mediaeval, isolation of the university from the community. One finds it difficult to believe that the entire blame lies with the university, or the efforts of Dr. Taylor.

Despite this, the cohesion and rapidity of these diverse accomplishments is not something which arises naturally from the body politic.

Faced with the rising force of student agitation and concern, countered by the reactionary attitudes of government and administration, the president must find some middle but positive and constructive course to pick through the embattled opponents. The strain must tell eventually, and it is not surprising that any man with ideals eventually faces disillusionment.

The decision of Dr. Taylor to return to teach here is something very different to the dramatic exits of MacDonald Muggeridge style, and perhaps requires a great deal of restraint. It is an act of faith. The university of Victoria is still a university of the future, and if the already prescribed tenets are projected, the future is most promising. The duty of the campus press in the tradition of its function as 'a loyal opposition', must certainly bow to these accomplishments, and admit praise where praise is due. ● MM

# two poems . . .

## definity

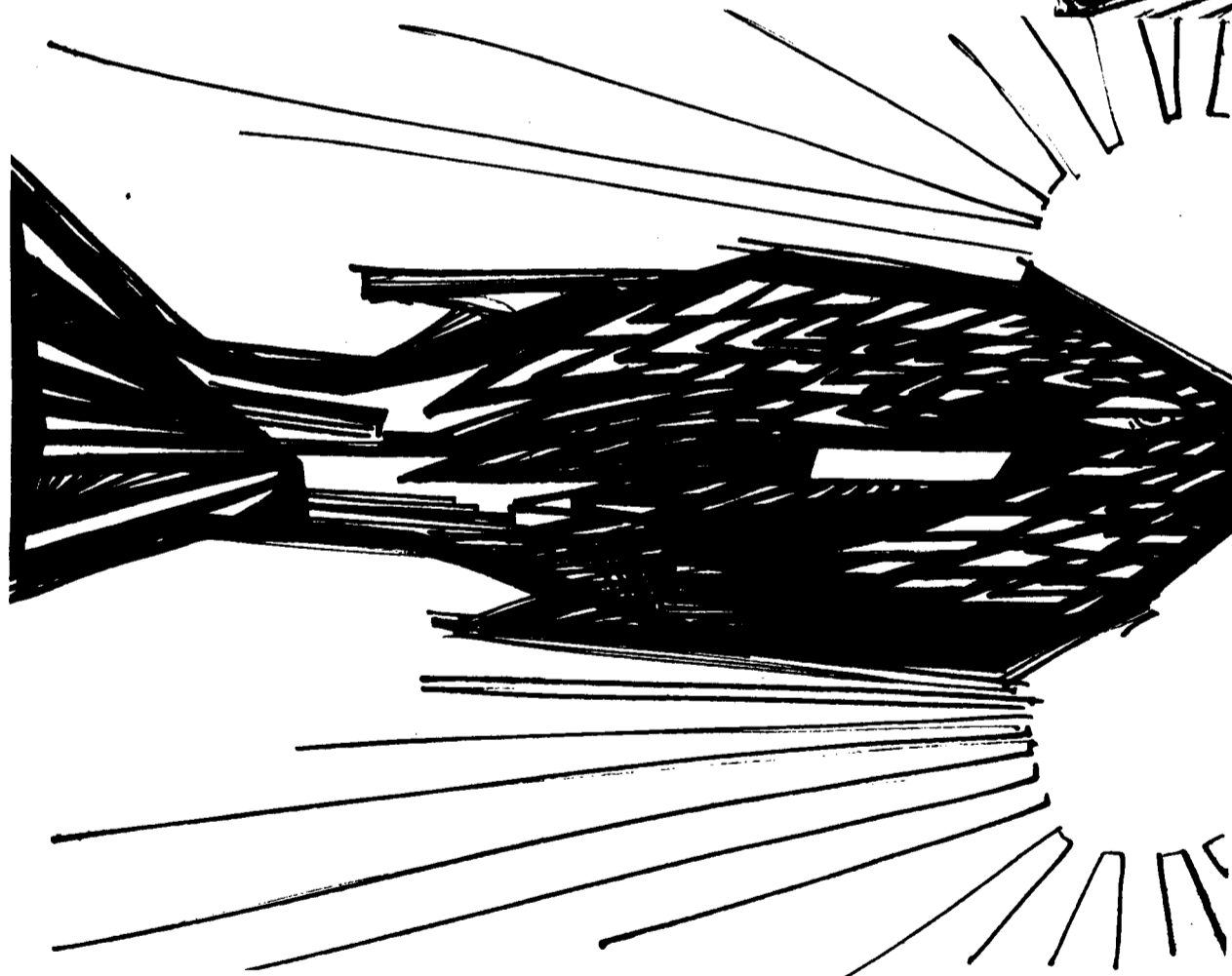
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of unreal light  
in a starred and murky Astrodome, destined  
for no home run, snatched  
from cradling concealing deceiving pitcher's glove  
and sent spinning  
to the dead certain pounce  
of catcher's muffing mitt  
on ritual turkey day.

by colin skinner



trout



hangs, a fat gun barrel,  
deep under arched bridges  
or slips like butter down  
the throat of the river.  
From depths smooth-skinned as plums  
his muzzle gets bull's-eye;  
picks off grass seed and moths  
that vanish, torpedoed.  
Where water unravels  
over gravel-beds he  
is fired from the shallows,  
white belly reporting  
flat; darts like a tracer-  
bullet back between stones  
and is never burnt out.  
A volley of cold blood  
ramrodding the current.

by e. littleton

The Editor,  
Dear Sir:

Congratulations on having the courage to print, in your February 13 issue, an article that dared to expose the shallowness and hypocrisy of the philosophies expressed in much of the material written these days. The article is notable, not only for its fearlessness in expressing unpopular views but for the cogency with which it presents them. It is a model of protest writing, — sharp, competent and confident, every sentence conveying unambiguously what its author meant. Mr. Muggeridge writes so clearly that the reader may devote all his efforts to judging the validity of the arguments

presented, with no excuse for not understanding them.

Compared with this model, much of what appears in various campus publications is so badly written that readers are left wondering whether the obscurities result from an author's incompetence in English grammar, his attempts to hide the lack of substance in his arguments, or an intentional incoherence to avoid liability in using innuendo. In any case, the bad writer exposes himself to contempt.

Let's see more good writing in Martlet Magazine!

W. M. Barss,  
Department of Physics

## MARTLET MAGAZINE

published every Tuesday

editor ..... Martin Segger  
associates..... Jim Hoffman, Pam Harrison,  
and Jerri Jelinek  
art ..... Martin Springett  
poetry editors... Jane Foster, Barbara Trottier  
secretary ..... Christine Chester

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MAG box in The Martlet office in the SUB.  
MM's office is located in Office 12, J Hut.