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School District No. 57  
Requires Immediately:**

**SPEECH PATHOLOGIST**

This is an itinerant position providing the following services to district schools:

- assessment of speech, language, and hearing problems, and provision of appropriate programs to remedy those problems within the school setting
- provision of liaison between school district personnel, Public Health, physicians, parents and other community agencies.
- provision of in-service training for individual and small groups of teachers and parents who are involved with children having communication disorders.

Candidates should possess a degree in Speech Pathology. Preference will be given to persons holding a teaching certificate.

**Required for September, 1977  
will be:**

**SOCIAL WORKERS**

These positions involve working with pupils and/or district personnel to bring about improved social and educational functioning of students.

Social workers will receive referrals from parents, school district staff and community agencies and will work with a team of district staff to provide therapy for identified students and their families.

Other duties will include gathering and interpreting pertinent social information, examining symptoms and causes of problems in the school system, and coordinating and evaluating child care workers.

Candidates should have completed a Social Work degree. Preference will be given to persons holding a teaching certificate.

**REGIONAL SCHOOL  
PSYCHOLOGISTS**

The positions involve assisting school personnel, parents and professionals in providing an optional educational program for individual children by recommending and coordinating class placement, program remediation, program enrichment, resource materials and personnel, effective education techniques and parent involvement approaches.

Other duties will include psychological assessment of individual children, recommending appropriate community and provincial resource agencies, and providing instruction to school personnel and parents on topics such as assessment techniques, learning disabilities, and techniques for dealing with exceptional children.

Candidates should hold a graduate degree in school psychology. Preference will be given to candidates with classroom experience and a teaching certificate.

Prince George, situated in the geographic centre of British Columbia, is a hub for all activity in the interior of the province. The opportunity for all types of outdoor recreation is excellent, yet the city provides amenities rivaling those available in much larger urban areas.

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Please address applications with supporting documentation to:



Mr. Gordon Ballantyne  
Director of Educational Personnel  
School District #57 (Prince George)  
1891 - 6th Avenue  
Prince George, B.C.  
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## Royal Alex play shows maturity, Equus is slick but disappointing

By MICHAEL CHRIST

After three long years wait Equus has finally arrived at Toronto's own Royal Alexandra Theatre. Winner of the 1975 Tony Award for Best Play, featured in every periodical worthy of mention, and now a soon-to-be-released movie, the play was as it should have been opening night: polished, professional, a thoroughly absorbing theatrical event.

The sparse set is there as detailed: a single square platform surrounded by rows of students seated in risers like spectators in an operating room theatre. The cries and the chanting, the ominous music, the hoofbeats and the tossing heads of mimetic horses are all there as playwright Peter Shaffer had imagined them: sensual, disturbing, suggestive of ritual and magic.

Everything is there, except that one undefinable quality which distinguishes a professionally good play from the historically great ones.

Peter Shaffer's work flows with stylistic maturity. With Equus he has combined the dialogue of a radio-play narrative with the staging conventions of the Japanese theatre and the literary tradition of the western mystery novel. The play is a well-knit unity, free of excess, skillfully pared to the dramatic essentials, obviously the work of a disciplined artist, yet what is lacking is not more order but rather, less order, more chaos.

The playscript, on a very fun-



Douglas Campbell as Martin Dysart

damental level is a psychological who-dunnit: detective-analyst Dr. Martin Dysart is assigned to the case of Alan Strang by a concerned magistrate, Hesther Salomon, to investigate the reasons why the seventeen year-

old boy was driven to cruelly blind six horses in the stables where he worked. As in all mystery stories, tension is maintained by withholding from the audience the last puzzle-piece to the story until the latest possible moment.

All the clues point, without contradiction, to a dryly Freudian explanation of the crime which stems from the boys worship of horses. True to deterministic psychology, Alan has acquired his mother's sexual guilt, and to find an outlet for his sexuality, Alan forms a synthesis between Jesus and the horse-god Equus and creates his own personal god. Only by making horse riding a religious act performed in the dead of night can Alan trick himself to sexual release; worship for the boy is very plainly, sexual sublimation.

**INNER STRUGGLES**

To become a distinguished piece of drama, a play must work on many levels, so, perhaps, the play is complicated by the inner struggles of Dr. Dysart. He is disenchanted with normalcy and craves the very excess he is committed to excising from the psychic of the boy. Thematically the play makes great efforts to build on this struggle within Dysart and to capitalize on the very fashionable theme of modern man struggling against the conventions of mechanistic, restrictive, middle-class existence, seeking to regain his primal, archetypal self. Unfortunately on this level the play does not work and the effort is in vain.

The playwright never brings his conflict above the level of sex and seems to be determined to rule out the possibility that man can transcend his bodily needs. Worship is trivialized and reduced to mere sexual sublimation, and Dysart worships the old gods because he is sexually impotent and caught in a loveless marriage. Alan's worship of Equus is the result of sexual repression, as horses are simply a convenient sexual trigger, to him Shaffer tells us little about worship and a lot more than we wish to know about psychology.

How can an audience admit to empathizing with the characters' need for worship, especially if worship can only be effected by sacrificing our natural sexual expression? Likewise, how can an audience appreciate Dysart's struggle, between worship and the conventions of the technological society, when both possibilities pervert the natural expression of primal man.

**STARTLING HORSEMEN**

While Peter Shaffer enthralled my vision with his startling horsemen, he disappointed my imagination with his flat, mannerly, and thoroughly demystifying prose. The image of a skeletal horse head defies understanding; the prose is dimly graphic, very understandable. The sounds and images wetted my taste for mystery, instead I got a lesson in Freud. I wanted Catherine Byers, who played Alan's mother, to fill my head with images of God and the Devil, to transform this play into something larger-than-life and to break through the slickness of Shaffer's pat case study on equiphilia. I wanted Douglas Campbell to show me he suffered with his unexpressed primitive yearnings and I expected more than an intellectual appreciation of his predicament. In a play which pretends to probe a boy's unconscious, I really had hoped to find a little soul. It was not the case.

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