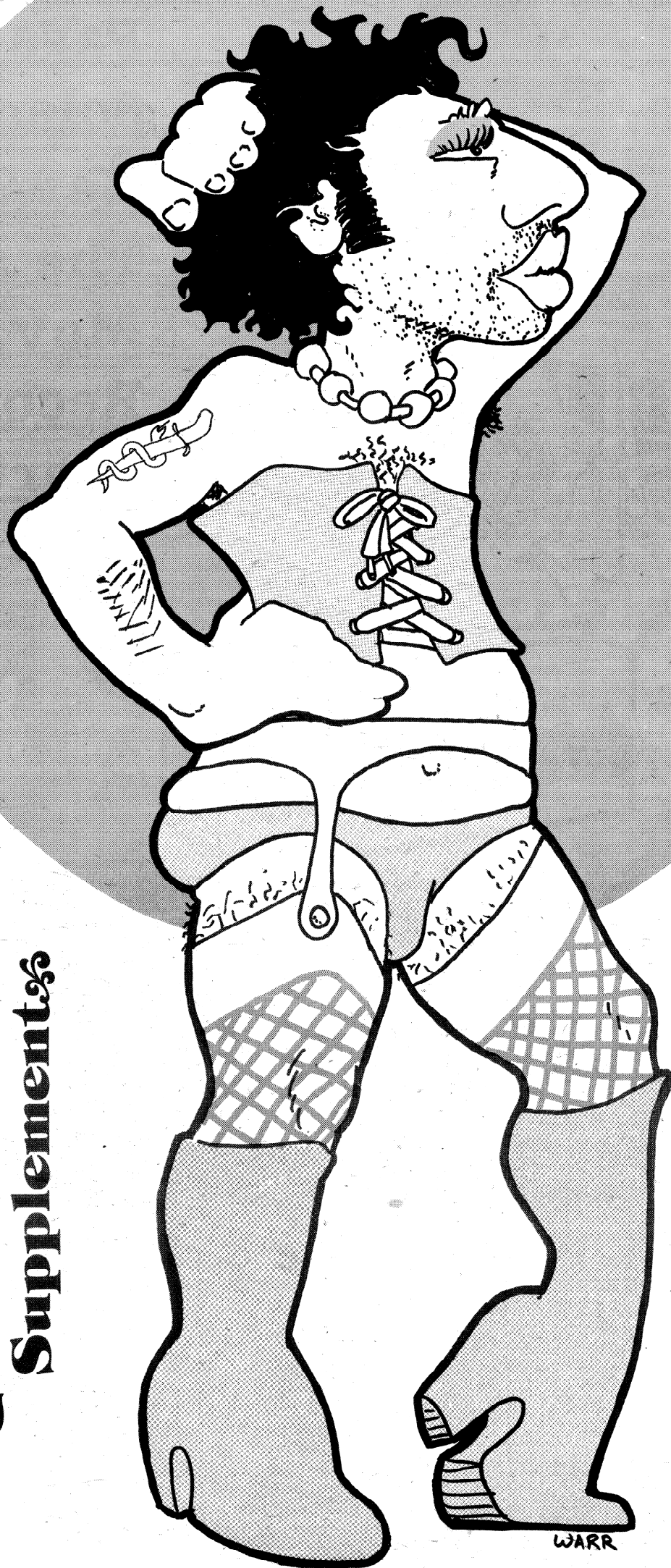


**Entertainment
Supplement**

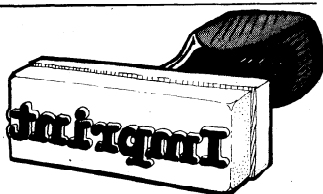


Imprint

Imprint is the University of Waterloo's student newspaper. It is an editorially independent newspaper published by the Journalism Club, a club within the Federation of Students, University of Waterloo, Waterloo, Ontario. Phone 885-1660 or ext. 2331. Imprint is a member of the Canadian University Press (CUP), a student press organization of 63 papers across Canada. The paper is solely dependent on advertising revenue for funding. Imprint publishes every Thursday; mail should be addressed to "Imprint, Campus Centre 140". We are typeset by the Dumont Press Graphix collective; paste-up is done on campus. Imprint ISSN 0706-7380

News Editor
Advertising Manager
Production Manager
Entertainment Editor
Photography Editor
Sports Editor
Graphics Editor
Prose and Poetry Editor
Science Editor

Ciaran O'Donnell
John W. Bast
Randy Barkman
Carole Marks
Ron Keeder
George Vasiladis
Harry Warr
Peter Galis
Stephen Coates



Over two and a half years later. Many thanks to Nick Redding, John Bast, Ciaran O'Donnell, Oscar Nierstrasz, Mark McGuire, Sylvia Hannigan, Dennis Rekuta, Frank Morrison and many others who were concerned with both a free and responsible press. Finally, a 32 page paper! Put out by those above except the last two. Plus: Harry Warr, Coral Andrews, Martin MacPhee, Dennis Jackson, Steve Hull, Jim Gardner, Ian Allen, Lori Farnham, with massive work from Leonard Darwin on everything, Peter Gatis, Reinhardt Christiansen, Vince Catalfo, Anne Innis Dagg, Mark Winnett, Steve Izma (Fred Nieman), Kevin Walsh, and special mention to Peter Bain. We would have had more but many of our staffers were fooling around at the Glossette office. Sorry to all those who's copy didn't make it in the past or who's name didn't make it into the Masthead. Keep publishing. Goodbye. Randy Barkman.

Thursday, March 29, 1979. Volume 1, Number 28

Campus Events

Thursday, March 29

At 2:30 today Miriam Edelson, chairperson of the **Ontario Federation of Students**, and OFS field-worker John Shortall (ex-president of UW Federation) will be in the Campus Centre World Room to discuss **educational issues**. Come and get the correct line on the P.S. Ross Report. Everyone is welcome.

Advanced TM lecture for those who are nervous about exams. CC110, 12:30 PM

Risk Tournament in the Great Hall of the CC, 7 PM. Come to the turnkey desk for details.

Two Score and More — a musical jazz review that spans the eras from great grandmother's time to the Jazz Age. 8 PM, Humanities. Student tickets are \$4.50, available from the UW Box Office.

Friday, March 30

University Women's Federation 15th Annual

Book Sale, noon to 10 PM, First United Church. Good bargains here.

CC Pub features taped music and the usual prices. Two had pinball machines now; stick to Super Straight.

The Peace Society features a film, "Oh, What a Lovely War", a full length feature film. Conrad Grebel Hall, (rm 156) 8:00 PM

Saturday, March 31

The penultimate Curio tonight on CKMS; the exciting adventures of our troop of daring sleuths are continued to the brink of death by suspense. 10:00 — beware: this is after dark.

University Women's Federation continues with their book sale, at the First United Church in Waterloo. Good bargains, starting at 9 AM.

Black Walnut Ballet Company presents an evening of dance at 8 PM in the Humanities Theatre for \$3.00 if you're a student. Tickets at the Box Office.

Sunday, April 1

Worship Service with coffee and discussion following. Pray for marks here and learn why that really doesn't work. (But there's always hope.) 10:00 AM, Conrad Grebel, Chapel.

Worship Service with Chaplain Remkes Kooistra, 11 AM HH 180.

Cabaret Pops Concert — the KW Symphony plays with guest soloist Jane Coop on the piano. This rare sight is at the Bingham Park Ballroom; Tickets are \$5.00 at the door, or available from the K-W Symphony Office.

Monday, April 2

K-W Pollution Probe Film Series features "The Nuclear Age" and other stories at 7:30 PM in the Kitchener Public Library.

The CC Pub features, oddly enough, a **D.J.** tonight. Odd, eh? But the pinball machines endure in case he doesn't. The problem is Feds

are now ripped off for 50 cents.

Tuesday, April 3

GO association meeting, from 7-11 PM, in CC113. **GO** — if you're up to it.

CC Pub has a **D.J.** again — the Grand Experiment continues. Tonight the question — is the difference between taped music and a D.J. worth the 50 cents for Federation members?

Wednesday, April 4

Campus Centre Free Movie tonight has Dustin Hoffman in "Little Big Man" at 9:30 PM.

Mid week prayer and worship at 4:30 PM in Conrad Grebel Chapel. This is your chance to ask **why me?** as regards today's exams.

Gay Lib Coffeehouse at 8:30 PM in CC 110, as usual.

Campus Centre Pub still has a D.J. (Disc Jockey, for those who haven't caught on yet.) Times were when you could have a quiet round of beer and pinball without paying 50 cents. So much for the good old days.

News

Math Defeats Another

The Math Faculty Council voted 24-21 against Motion 2 of the Promotional Standings committee. The motion would have limited the number of courses math students could take to a standard course load except for "exceptional" students.

A similar motion was defeated at the previous faculty meeting.

A motion to require students 8 terms residency at UW will be brought forward at the next Faculty Council meeting, Tuesday, April 17, MC 5158. All concerned math students are urged to attend.

Can You Vote?

Thousands of university students will not be able to vote in the upcoming Federal election May 22.

Citizens vote in their place of residence, determined by where a person was living at the time the election was announced. Students will be allowed to vote in their town of residence or at the homes of their parents, if enumerated.

Many students will be at neither location due to the timing of the election.

For further information, contact professor T.H. Qualter, Political Science, ext. 2100

CKMS Renewed

University of Waterloo's student run radio station (CKMS) has had its license renewed for five years. Administrative co-ordinator David Assman said that the CRTC was pleased with

what the station was airing, and at the same time told them not to engage in any commercial activities. Assman also said the CRTC insists that CKMS air 14 hours of classical, and traditional jazz and folk music per week.

Comment

The recent lamentations about reduced government grants for universities, and the fewer PhDs who will in consequence be produced, have turned my thoughts upon this highest degree. What are its advantages and disadvantages?

Universities love to produce PhDs. These students bring prestige and much government money to a university, teach undergraduates far more cheaply than faculty do, and undertake research which will increase the publication output of the supervising professor. Professors therefore often pretend that there is a future shortage of PhDs (story on OCUPA, K - W Record Jan 24, 1979) and that jobs for PhDs are readily available (Morton, UW Gazette, Jan 4, 1978 or Henry, Science Forum Nov-Dec 1978). At the University of Guelph, biology faculty go so far as to phone students to beg them to do graduate work.

Yet PhDs cost the taxpayer about \$70,000 each for their university training, with seven or more years of grinding work on the part of the student. There are openings for 450-500 PhDs in Canada each year, but 2000 PhDs are produced. The oversupply become short-term post-doctoral fellows earning an average of \$12000 or drift away in frustration from their field of expertise. At present, there are thousands of unemployed or underemployed PhDs in Canada.

What do these PhDs feel? Perhaps gratitude at having been allowed to study in depth some problem which interested them. Undoubtedly disappointment that all their work and hopes have come to nothing. Certainly rage when they learn they are overqualified for many jobs.

Is there much possibility that one of these PhDs could teach at a university? Virtually none. Only a few jobs a

year are offered across Canada in any one discipline. Many of these go to non-Canadians — last year 73 non-Canadian full-time professors and 90 visiting professors from abroad were hired by Ontario universities (Globe and Mail, Jan 20, 1979). As well, universities do not necessarily hire the most qualified people; despite their noble statements about high standards. In 1975 WLU hired a full-time teacher with only an MSc degree. The university apparently did not advertise the position, even though it knew many people with PhDs were desperate for work. (In 1974 154 people applied for 2 faculty positions in the same department.)

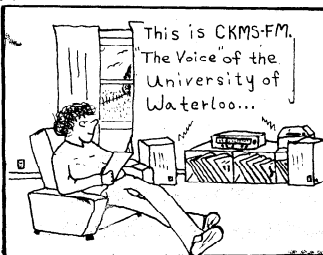
Perhaps PhDs could earn a living doing research? But there are few research jobs open, despite the government's bright promises, and few business want to hire PhDs (Sunday Star, Apr 2, 1978). A Dec 1977

UW survey of nearly 600 employers of co-op engineering students found that 75% of firms or organizations felt their employees should not complete a post-graduate degree. Only 15.5% felt they should.

Surely a PhD has prestige, even if no job? Not necessarily, if she is a woman. Some newspapers and some academics purposely refer to male PhDs as Dr. and to female PhDs as Mrs. or Miss. This shows, in a subtle way, their contempt for female pretensions.

In summary, it seems to me that a PhD can be personally satisfying, but that at present it is unlikely to gain one employment. If universities continue to pretend that it is something it is not, however, and if they do not honour it themselves, its value will gradually be degraded.

Anne Innis Dagg
Resource Person
Integrated Studies

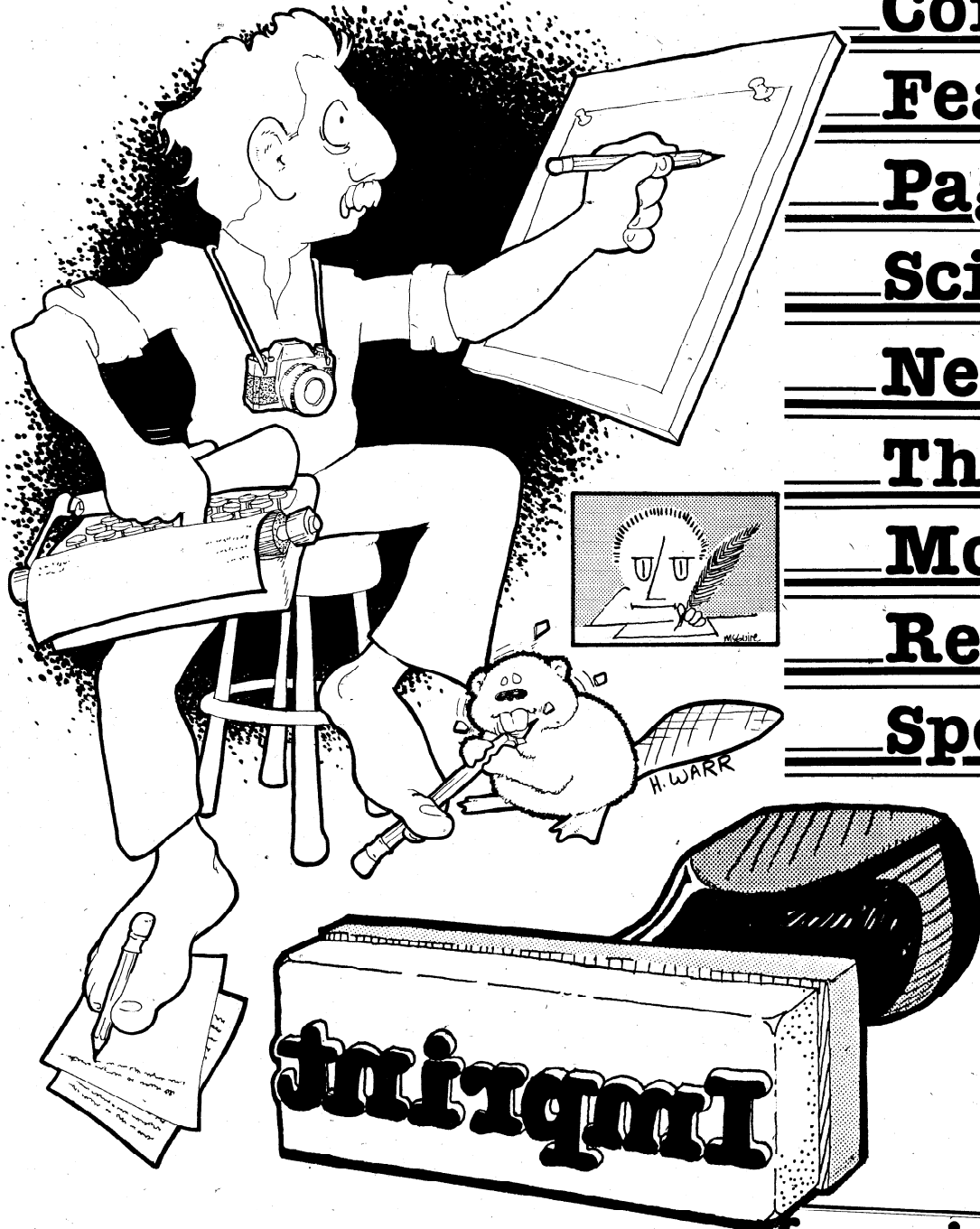


Imprint First Birthday Party!

This Saturday, March 31
Upstairs at the
Grad Club

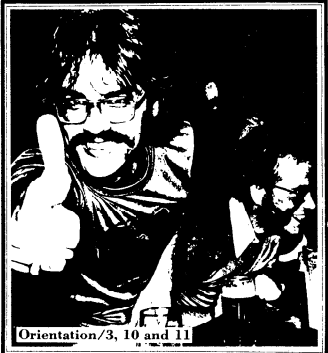
8:00 till closing

Come on over and
help us celebrate!

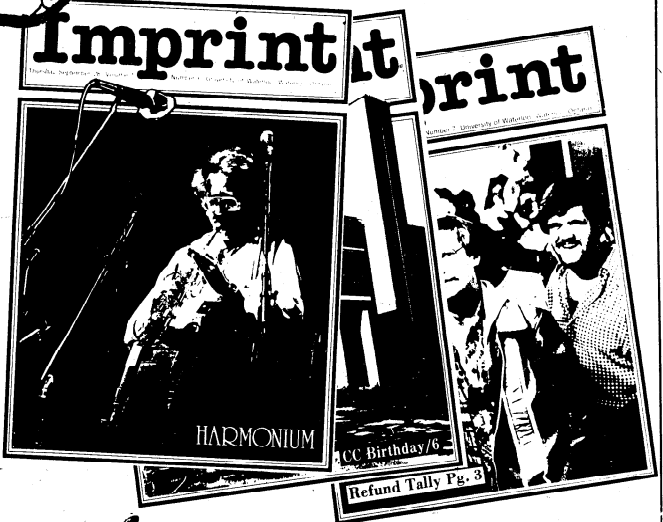


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Imprint



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I m p r i n t N e e d s Y O U ... F o r



McLauchlan plays highlights of his career

Concerts

If there's any truth to the saying that time flies when you're having fun, the people who saw Murray McLauchlan at one of his two Humanities Theatre performances must have found themselves looking at their watches in astonishment when the show ended.

Although McLauchlan performed for a full two hours, a rarity in these days of short concerts, time passed very quickly as he played all the highlights of his eight year recording career. In a well-paced concert that covered everything from the "Farmer's Song" through "Hard Rock Town" to "Whispering Rain" from his latest release of the same name, McLauchlan treated us to a solid cross-section of his best work.

Performing on both guitar and piano, often concurrently with harmonica, and using only bassist Dennis Pendrith to provide accompaniment, McLauchlan presented his audience with simple but tasteful rather than spartan arrangements of his songs. Even the heavier tunes from the Hard Rock Town days with the Silver Tractors seemed to retain their original spirits despite the simpler acoustic arrangements he employed, which is no trivial accomplishment.

McLauchlan's stage presence was every bit as profes-

sional as his musical performance. His often anecdotal introductions to his songs served both to entertain and inform his audience without being pompous or boring. They also gave insights into McLauchlan's lifestyle and attitudes.

Murray McLauchlan began his involvement with music at the age of five when he got his first harmonica and took up the guitar at the age of 11. He began writing songs, largely influenced by the Yorkville scene of the late sixties, and finally succeeded in selling some early efforts to such artists as Three's A Crowd and Tom Rush, thus slowly developing a reputation as a songwriter. He performed in folk clubs in Toronto and New York City until finally signing a recording contract with True North Records in 1971.

McLauchlan bases many of his songs on observations made while traveling, of which he does a great deal. Although he often works the music out on the guitar, he is increasingly using the piano, which he only began playing five years ago, preferring its harmonic richness on ballads. He records only his own songs, with the sole exception of a song called Carmelita, which Warren Zevon showed him many years ago (1972) when both toured with the Everly Bros., McLauchlan performing as a

supporting act and Zevon playing piano with the Everly's. Carmelita, the royalties from which kept Zevon from starving the days before he too became well known, appeared on the same album as Farmer's Song, the single which helped bring

McLauchlan from his relative obscurity to public recognition. Written in New York's Gotham Hotel while McLauchlan was producing the album on which it later appeared, Farmer's Song was a satiric look at the hippies who were working out of cities and starting up utopian farms without any knowledge of farming. It was released as a single, buzzed up the country charts and to everyone's surprise including McLauchlan's crossed over to MOR and top 40 charts, where it did very well.

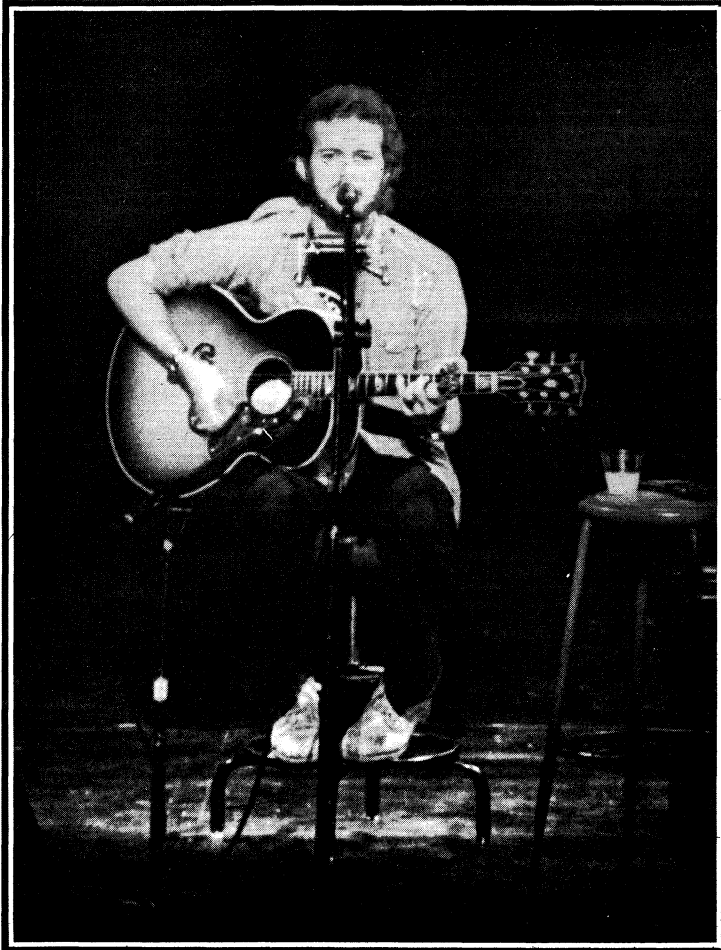
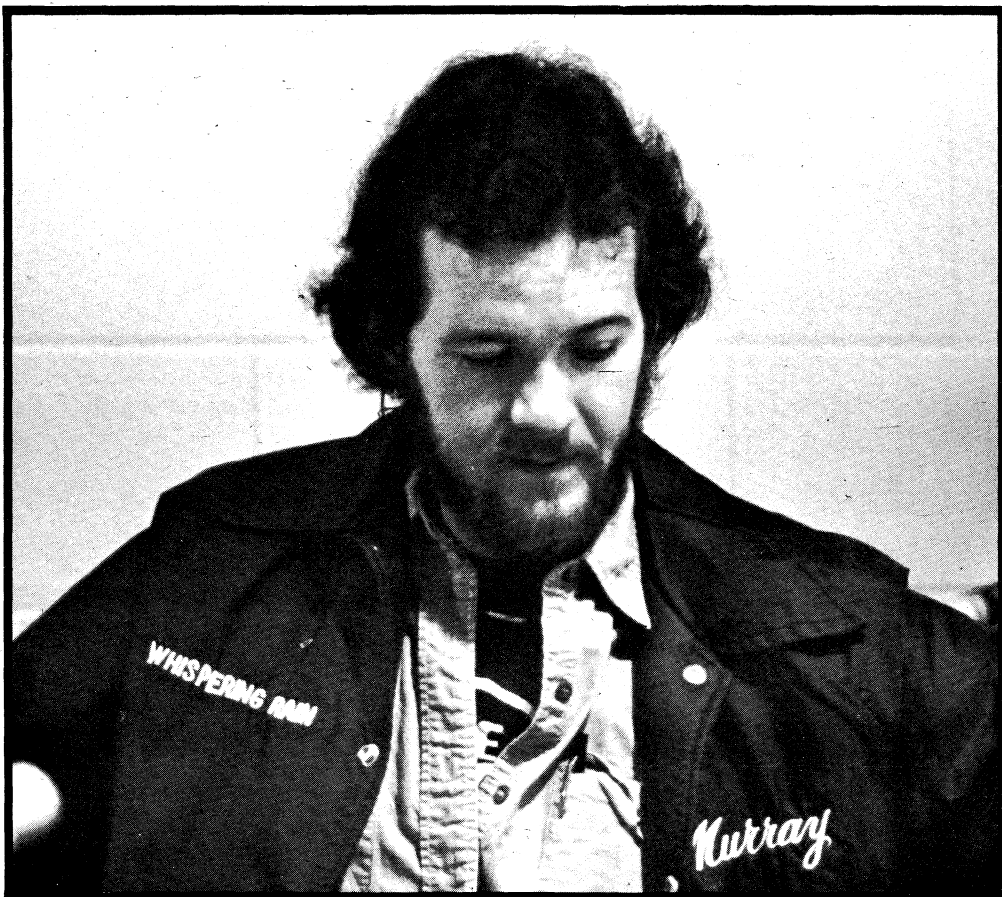
A major change is McLauchlan's direction came when he formed the Silver Tractors to support him in his live shows. Drawing largely on the sessions musicians who had played on his albums, including Dennis Pendrith on bass and Ben Mink, now of FM, on violin, he sought to make his live performances much more like those on his albums. His songs were also becoming more complex and he felt the need to inaugurate a heavier electric sound. Although initially successful and popular, McLauchlan gradually found himself becoming restricted by the format of an electric band and soon realized that it was becoming

increasingly difficult to fit his acoustic songs into the format of the Silver Tractors. He then disbanded the Silver Tractors, although he retained them for studio work on his albums, and returned to the acoustic format he had originally used, preferring to draw on the strength of his songs rather than the virtuosity of his sidemen. Although he doesn't rule out an eventual return to an electric format, it would be less electronics-and-effects pedals oriented than the Silver Tractors.

Whispering Rain is Murray McLauchlan's latest release and according to him, it marks an increasing ability to look inside himself and share his feelings with people. Judging by his rapport with his audience at the Humanities Theatre, he has more than increased his ability — he has mastered the art. The enthusiasm with

which his encore was demanded by the audience shows that Murray McLauchlan has managed to come full circle in his career without losing fan support, an achievement which few groups in today's trend conscious music industry can hope to match. With any luck, Murray McLauchlan will still be here when all the superficial disco and punk bands have gone to the Great Sound Check in the Sky.

Reinhardt Christiansen



Last Thursday Murray McLauchlan drew a fair crowd to this shows at the Humanities Theatre. His performance was outstanding. He played selected highlights of his career so far, including his new number, "Whispering Rain" from his new album of the same name. His acoustic guitar presented the audience with a simple but tasteful rendition of his repertoire.

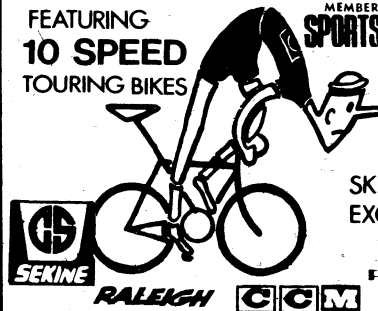
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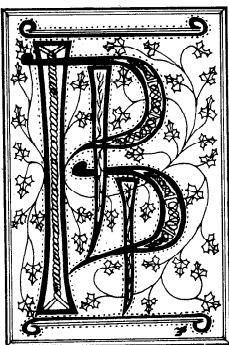
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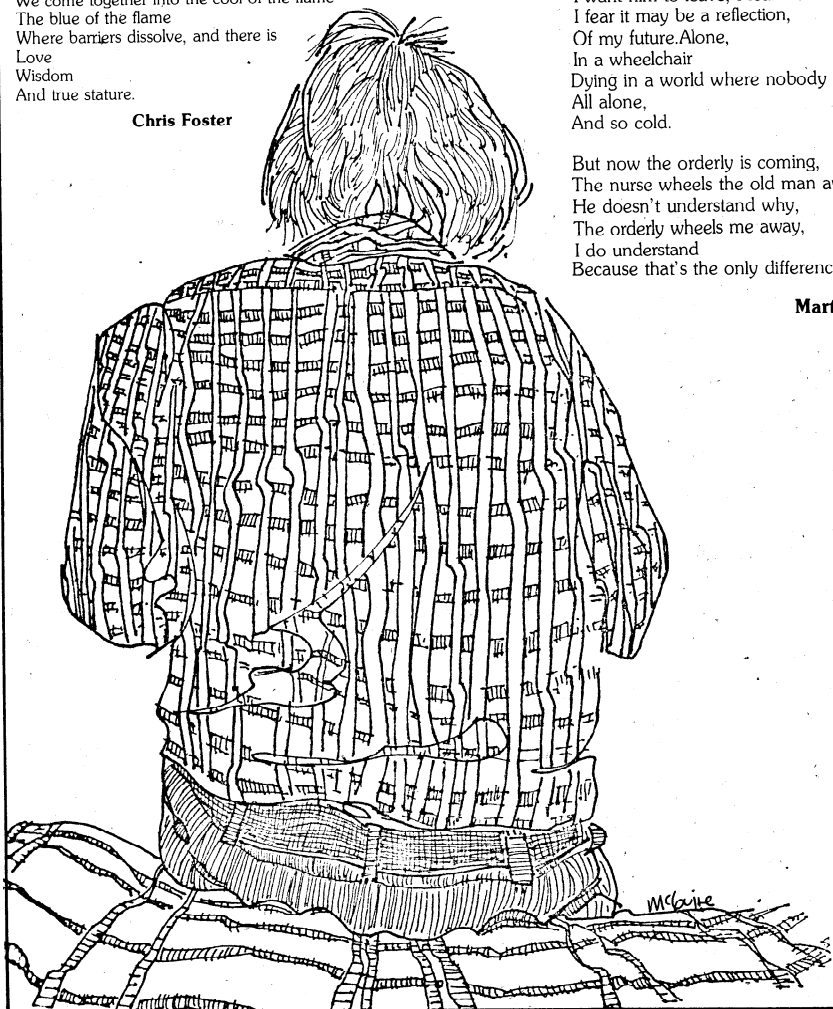


Like Abraham of old you felt an urge,
An impulse that lifted you up
Out of your father's house
Out of your native country
Out of your familiar customs and traditions
And set you down in a new land
A strange land
Where all was different
The behaviour
The people
The food
Even the English...

"I had no friends. I was staying alone.
I did not understand American English well.
I was afraid to talk with any American for fear
That we would not understand each other.
I did not like American food and did not know
How to cook. I was physically weak when I left India
But I became weaker at Iowa State University."
My friend Harshad recalled.
But out of the fire of discomfort
True comfort can come.
It is cool in the core of the flame
It is cool in the core of our own being.
"Out of many painful disturbances, love grew.
Now my eyes do not distinguish
People as Americans, Indians, Chinese etc.
There is love for all without any concern."

Is it chance, or the working of a design
So vast and intricate that the mind
Reels? No matter.
The stage is set.
All is ready.
There are people here from all corners of the earth,
Born like leaven,
Born like seeds upon the wind,
And they bring their countries with them,
And they bring the spirit of their people with them,
And if we will receive them
And if they will receive us
Then in that touching
That union
That blending
An event occurs that transforms the world.
We come together into the cool of the flame
The blue of the flame
Where barriers dissolve, and there is
Love
Wisdom
And true stature.

Chris Foster



Your silence is a flame
That burns my heart with memories;
Of short nights in wine and laughter;
A dream I only imagined forever.

The tears don't answer why
I sent you away.
The only salt the wounds
That are raw;

I torture myself with the never question;
Dying of loneliness fathoms below the surface of pain.

"Don't go" the wind whispers
Through the trees.
Don't slay me with your
Love for her.

I shall become immortal and watching from afar
While you and she share a starlit night.

I shall be a star, dimly
lighting symphonies
And the dampness on your
cheek will be
The dew of my tears drowning on your beautiful face

And you will softly wonder of the morning
Feeling the majestic tenderness of the natural earth
Naive to the reality that
the universe weeps at your feet.

You! The Greek god — your brow
Moonlit and pale.
The locks of hair are swept
In golden silk.
The fine gentle curves of lips
promising mystery;
Feathers of lashes gently resting
on noble cheekbones.

Tina Basciano

"Doctor 220, Doctor 220"
The cool impersonal voice echoes,
Down the long antiseptic corridors.
The old man rolls by in his wheelchair,
Rolls by in his own world.
"Why so busy?", he wonders,
"Why so many people?"
No one wants to talk to the old man,
He is dying
He wheels into my room.
It is cold, painted frighteningly bright
The old man mumbles on,
I don't want him here, he frightens me,
His skin is all mottled, his hands shake.
I want him to leave, I fear his wizened old face,
I fear it may be a reflection,
Of my future. Alone.
In a wheelchair
Dying in a world where nobody cares
All alone,
And so cold.

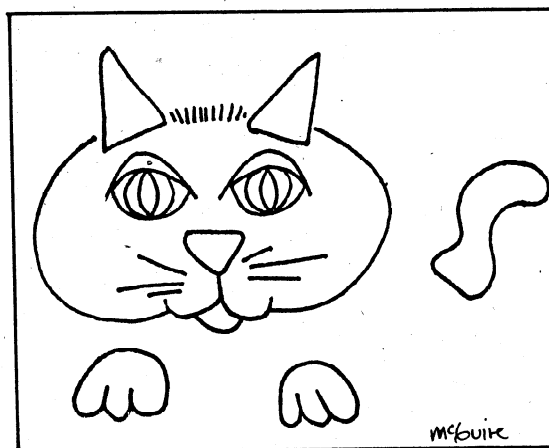
But now the orderly is coming,
The nurse wheels the old man away,
He doesn't understand why,
The orderly wheels me away,
I do understand
Because that's the only difference between us.

Martin MacPhee

Teddybear Dream

Animal-woolly and silkily softly
cosily warmingly ever-disarmingly
gently enveloping amber-eyed lovingly
shaggily erudite wisdom of child-time companion
gazing in mute comprehension
and smooth-pawed embracing in hunny-hued
furrily fuzzily disarranged carpet-like
pelt of deeply-warm meadow in summery
goldenly unheard-of-places where blue-eyed
and tawney-haired little boy burying
hands and face purposeful steadfast and
adamant child-grief in comforting lovingly
tear-moistened nestle of pink-skin and teddybear fur.

Pauline Dürichen



Wish You Were Here

The formats become known
And crystalized; bold of chill
my numbness takes forth
and commits surgery
to my memory
Shocking, electric connections:
Wires exposed to my fingertips;
Spontaneous sparks from my blankets, and
You, watching for more fireworks.
That's why I took up skiing;
I go away alone now
To study the sense
and nonsense of winter branches
And their inverted shadows under the snow.

I leave my best words on the trail —
Written in two long, smooth lines
Testaments to my satisfaction —
And return to the parties in my room
The onslaught of beers, pizzas, reefers,
And hands, with hands, with words.
The deaf do it best.

I think about the lack of joy
in the words I've heard all my life
And the impairment that resulted:
The tears that lack salty sorrow
The smiles we crack
Like burning logs.
The nights we freeze our faces
For one
Last
Toke.
The solitude and loneliness
Of waking in the morning
Alone again.
The inverted-winter-shadow-
nonsense- coldness of it all.

As I take more of the outside in,
And leave more of the inside out
a balance is struck,
Hard and burning in my face-
the mark on my cheek
where I slept on my hand;
Fingerprints in my ears
to shield from rude alarms,
banging pipes, dropped crowbars,
Slammed doors, falling water
In the shower down the hall,
Someone typing in another building,
Your restless sleep-breathing
Seven hundred miles, and two years,
Away from me.

J.R. Frost

World saved from Klingons and telepathic

This May, the CKMS Radio Theatre Group will celebrate its first anniversary, whether anyone else celebrates it or not. (It's always been a suspicion of ours that no one listens to our shows except the cast and crew. To keep our ratings up, therefore, we always try to have large casts.)

For those of you who have never listened to any of our shows, and for those rare few who do listen and are interested in what goes on behind the scenes, this article is a short retrospective of the year gone by.

If nothing else, we can claim we brought you variety in our programs: the heartgripping soap opera, *Sarah Goes to College*; our science fiction/fantasy series, *Total Eclipse*; our psychic investigation adventure, *Curio*; and our vastly unpublicized Christmas Mystery Special, which would have had a really clever name, if only we'd thought of one.

Over the year, we've turned a girl into a mermaid, mutated a marijuana plant into a jungle, changed an asteroid from dirt to gold and back again, ridden in a hovercraft with a pair of telepathic lizards, played a deadly party game, murdered someone in a locked room, and brought to life a two-ton statue.

We've saved the universe from the Klingons, killed the



From "Fireball" XL-5 on the left to Sara Goodbody on the right, these refugees from FASS (and other random elements) have put out four radio dramas and comedies in the past year and will soon be going for more, returning to another week in Sara's exciting (if unusual) life.

two most powerful gods in existence, and fouled up one of the most ambitious jewel heists of the century. And that's only brushing the surface.

Sarah Goes to College was our first effort, the one

in which we learned to do sound effects, write, and act for radio. At least, we learned a few of the basics, which may be as far as we'll ever get. For instance, we learned that the most unwanted sound effect in the

world was the sound of a script page turning. We have yet to learn how to avoid page turns, but we're still experimenting. One of the more laughable suggestions, often put forth by our director Marilyn Turner, is that we

memorize our lines and do without scripts. Memorization is of course an admirable ideal, but then it would be nice too if we were all professionals being paid a hundred bucks a show. Indeed, we're in a position

where we take what we can get. We've been exceedingly lucky with our actors so far, with a little rehearsal and browbeating from Marilyn, we've managed to create a number of memorable characters.

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BROOKS
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CONVERSE

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Joggers

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NORTH STAR
ATHLETES WORLD

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Arthur Ashe

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ATHLETES WORLD

lizards by CKMS radio theatre troupe

It's no small demand on a person's patience to spend four hours taping in a cramped and stuffy studio.

The most remarked-upon instance of a long session was the infamous orgasmatron scene in Week Three of Sarah Goes to College. It took ten takes to come up with a workable coordination of the noise box that faked the orgasmatron, the explosion on tape, the cellophane fire crackling in the background, and of course, the three actresses trying to shout over the hullabaloo as they were being burned alive.

All things being considered though, fancy sound effects like that are often less trouble than the simpler ones. The most difficult effect we have ever had to deal with is plain old footsteps.

After all, who's going to know what a flying saucer sounds like? What do you expect to hear when five people, a dog, and a cyborg are sucked into a black hole? but when it comes to footsteps, everyone's an expert. Footsteps across linoleum, footsteps over a creaky floor, footsteps on gravel, running footsteps, bouncing footsteps, sneaky footsteps...

I remember kneeling on the floor, tapping pencils on a piece of plywood to try to simulate the click of a dog's toenails make walking.

At the end of last summer, the people behind Sarah Goes to College liked their first taste of radio theatre so much, they clamoured for more. After a great deal of cogitation and consultation with those involved, I wrote the pilot episode of Total Eclipse, based on a horrible jumble of misconceptions about black holes.

The goal was to create a widely-contrasted assortment of characters with a vehicle that could go just about anywhere, anytime. One of the foremost problems the writers faced when handling the show was the very immensity of options from which to choose; the possibilities were so vast no one knew where to begin.

In the end, we decided to base the series on the seven deadly sins, though I would be greatly surprised if any of our listeners figured that out. In each of the seven episodes, our characters in the Fallen Angel bar zapped into a different environment to illustrate each deadly sin, from the asteroid prison of the wrathful Necromancers, to the artificial slum of the avaricious street gangs.

Total Eclipse was completely episodic, Sarah was one long story, so last Christmas we decided to try our hand at yet another form of presentation, the hourlong special.

The special was a murder story which finished just before Christmas break, and aired Christmas Eve, New Year's Eve, and the first Sunday in January. Apparently a number of people missed it and were disappointed (perhaps some of the people who heard it were disappointed too, but who needs critics?)

In all likelihood, the station will broadcast the show sev-

eral times again over the next few terms to make sure everyone gets a chance to hear it.

rest of the show.

Our most recent effort, Curio, is perhaps the most sophisticated series we've

the thing would end before the series began, thanks to the efforts of about half a dozen people who came up with the basic plot outline as early as January.

The six episodes break down neatly into three separate cases for the investigators, yet at the same time threads of subplots weave through the series and climax with what we hope are going to be some surprising revelations. (Since the final show won't have been aired at the time of publication, you can hardly expect me to give more than that away — if your curiosity is tweaked, listen to the show and find out for yourself.)

What does the future hold

for CKMS Radio Theatre? As much as anyone wants to make of it. I have every intention of writing another Sarah series for the summer with all-new floormates, and that means we need both cast and crew. If you've always wanted to act but freeze out on stage, you might find a radio studio less intimidating.

If you're the sort of person who likes tinkering with tape recorders and sound effects, we'll greet you with open arms. If you're masochistic enough to want to write for the airwaves, plans are proceeding to give you just that chance in the second half of the summer.

And if you aren't going to

be around in the summer, something's bound to be happening in the fall, but you'll have to wait to find out what; after all, you can hardly expect us to think that far ahead.

In short, if you're interested, come to the CKMS organizational meeting held at the start of every term, or call up the station and talk to the people there. If nothing else, see for yourself how much fun it is to gather round the radio with friends, floormates, and casual acquaintances, to listen to the laughs and excitement we broadcast each week. It has to be better than doing schoolwork.

Jim Gardner

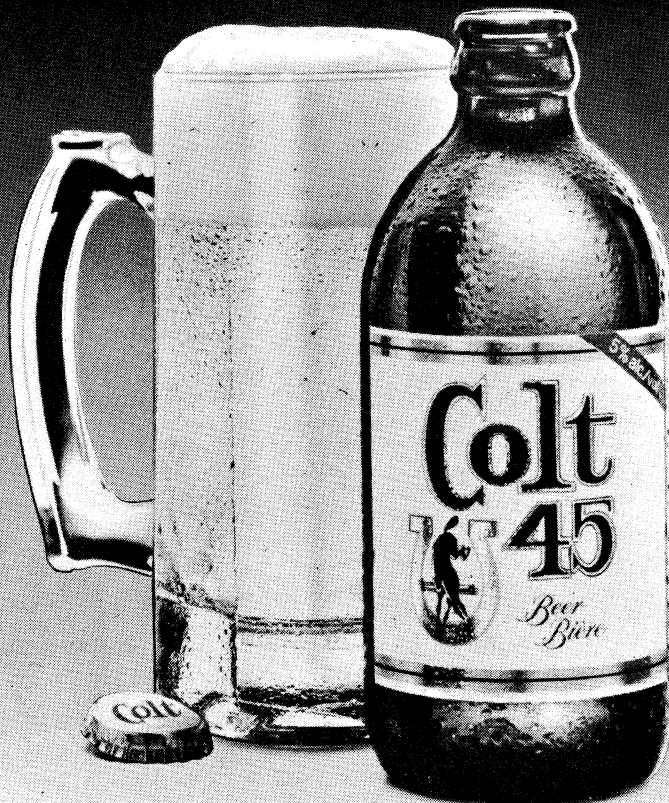
Radio Drama

I might make special mention of the music for the special, written by Steve Hull, as is all the music for CKMS Radio Theatre; the score consists of snatches of Christmas carols played in minor keys, just the thing to match the atmosphere of the

ever tried. The narrative flits back and forth in time as it deals with the doings of four psychic investigators forming the Curio Investigation Group.

The most unique facet of the writing for the series is that we actually knew how

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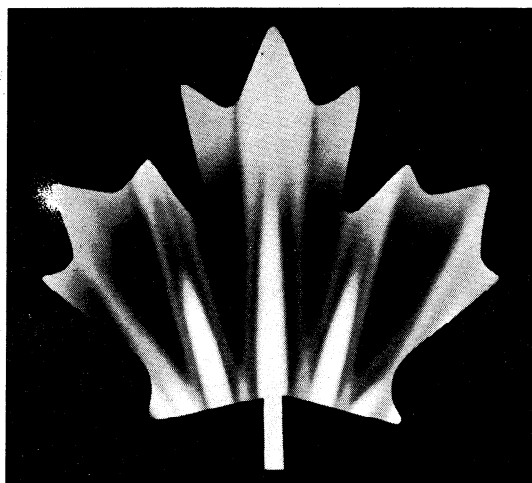
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Canadian natural gas looms large as the fuel that will keep Canadian industry independent, competitive and prosperous and more and more of our homes comfortable. For a long time to come.

This is a welcome change from the energy problems you've so often been hearing about.

And it makes a great deal of sense to make the most of this energy opportunity right now.

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Union-touting film covers issues limply

"Norma Rae" is an ambitious but, nevertheless, ambiguous attempt to examine the unionization of a

evangelical aspects of the union organizing drive (like handing out leaflets at the factory gate, the first meeting

largely due to feeling minimal intimidation from her sparse vocabulary.

This lack of sophistication stands out, of course, in her interactions with Reuben, the union organizer. His intellectual abilities, while invaluable in harassing management and providing legal advice and all the technical support for the organizing drive, prove to be an emotional barrier between him and the people of the mill, especially Norma Rae. It's obvious that she is continually frustrated by his aloofness; in fact in some of the scenes where her probing is a clear attempt to break down the separateness between them he seems to be acting in a different film altogether.

Nevertheless, some of his actions are brilliant. His promenade through the fac-

tory, increasing the fury of the management with every step, every salesman-like greeting to workers, and every poisonous insult to the bosses is militantly comical (purposefully, not unintentionally, as in the case of

Here and more so in other places his characterization falls down. He is even more fearless than Norma Rae, but it is not at all evident why this is so. Does he have sharpshooters hidden behind every scene to protect

New York City? Whatever the reason, it's either an in-joke for the filmmakers or the secret ingredient of a union organizer and makes the character hard to swallow.

With these qualifications the film remains a moving portrayal of people in struggle to change conditions that originally seemed unchangeable. It provides at least a glimpse of the multi-dimensional pressures on people to suffer under the way-things-are, and the kinds of excitement unleashed as people begin to work together to widen the cracks in those pressures. It's just unfortunate that the filmmakers can see this struggle only through the filters of the strange compromise of unionism and "Hollywoodism".

Fred Nieman

Movies

textile mill in the southern U.S. Its success will probably rely more on its ambiguity than on any precise perspective — political or otherwise — that lies in the film.

The film's construction is of a something-for-everyone form, and it seems to cover almost all the angles that may be expected from a "controversial" film. The problem is that it covers them rather limply. For those who need to categorize a film in order to appreciate (or hate) it, its contents could be distilled easily into: 1) a union film; 2) a woman's film; 3) a live story; 4) a film on the horrors of archaic factory conditions; and, most ironically, 5) a technocrat's film.

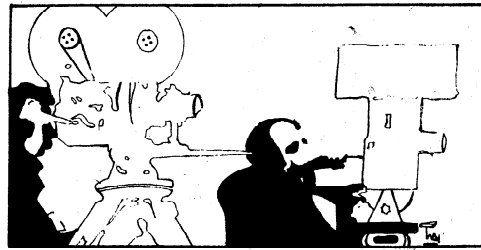
The source of the irony is that hardly anyone could fail to sympathize with the protagonists of this film because in all the categories mentioned above the worst possible conditions prevail: 1) in this town, union organizer means "Communist"; 2) the women portrayed in the film are treated either brutally or as highly protected objects and always with a double-standard; 3) stability in love relationships is far worse than even job security; 4) the horrendous work environment, though not atypical in the twentieth century, makes one yearn for the stone age; and (this is the cruncher): 5) any sophisticated corporate manager would realize that forcing people to work in such conditions is unprofitable — forcing people to work stoppages, or strikes, sabotage and work inefficiency.

Thus the conditions described in the film, while certainly representative of the most regressive areas of modern industrial society, amount to nothing more than a spectacular horror story, and, like a rendition of Dracula in Transylvania, bear little relevance to the situation of most people who will see the film. If the intent of the filmmakers was to foster a pro-union sentiment in the audience, such a spectacular presentation leads to little more than passive awe; this, together with the various

and speech/sermon taking place in a church, and the sacramental holding aloft of a sign marked "union" by Norma Rae, initiating a work stoppage) are all elements leading more to a renewal of faith than to social change.

Yet, even if this was the filmmakers' intent (and I would despise them for it) it's possible to shuck away the political opportunism and appreciate what's going on among the characters of the film. Although it appears that the union is the instigator of the rebelliousness at the mill, it's very clear that people working there don't need to be told what they don't like about work. The union organizer, bundle of energy that he may be, is still merely a spark that is quickly followed by passionate activity much too long subdued in the din of weaving machinery.

Sally Field as Norma Rae bears absolutely no resemblance to a flying nun, regardless of the religious aspects of the union drive. Nor are her concerns reducible to any of the issues outlined before: she experiences not just the issue of dangerous and debilitating work conditions, nor merely a concern for an organized resistance to the factory managers, nor the attempts by most men to subordinate her, not the impoverishment of her and her children's lives, but rather a conscious or unconscious merging of all these factors into an almost completely fearless motivation. While the tendency in many films of this nature is to portray a resolutely wooden character, Norma Rae goes through conflicts and errors as well as joy and some amount of success in her struggles. You can't pin her down to this or that stereotype even when she's speaking clichés; the strength of her other responses reminds us that real people with real emotions are sometimes left with nothing better than clichés to express something important to them. Her success at moving through problems as well as she does is probably



Maoists). His response to his own bosses hits the nail on the head — they're a couple of self-righteous creeps — yet stretches credibility.

him? Has he deadly martial arts skills? He seems to get away with murder and to be saturated with heroics. Does it come from being raised in

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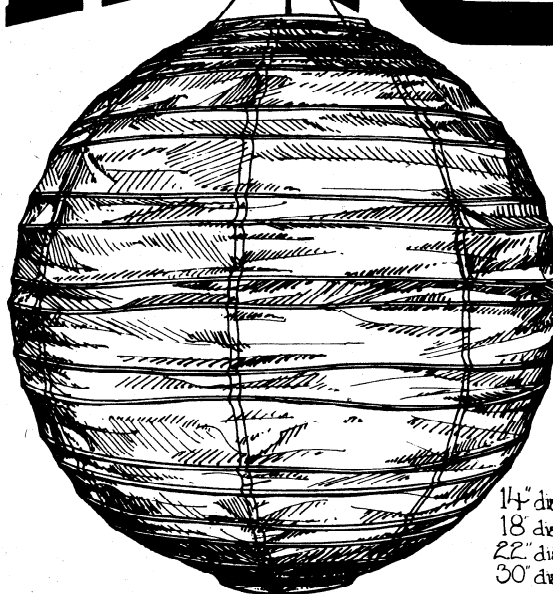
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Anti-porno film damns commercialized sex

'Hardcore', directed by Paul Schrader is a film describing pornography as it is found in every major city

of the world. It damns the sexual revolution that started in the 60's through a portrayal of street-corner,

commercialized sex. 'Hardcore' describes how a girl in her late teens runs away from her deeply

religious family. A detective employed to find her shows Alex Vandom, played by George C. Scott, his first 'skin flick', in which his daughter is playing the lead. Vandom then sets out into the streets of vice to find her.

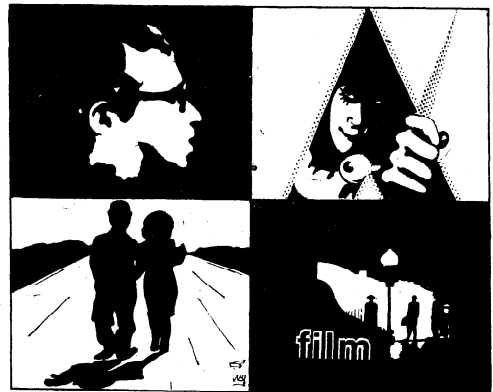
Scott is a very powerful actor and is impressive in his role. Due to his force of character the viewer's attention is fixed on Scott and none of the other characters stand out. This is very effective: the audience identifies with the reactions of Vandom, seeing what man will do to himself to survive.

A lot of the audience may find the language and some of the scenes repulsive to the extent of asking themselves if such sequences are necessary. This film, however, would not be very effective if Schrader showed a slightly tamer view of pornography. The audience should be shocked by what

they see: the sex industry has gone far beyond what one could call entertainment.

One criticism could be that one never finds out how the

for its topical value. It is not a sex flick, but instead a very moral film. The story tries to show how low and revolting pornography can be. This is



daughter got into the sex scene in the first place. This is the only major loose end. The film is worth seeing

a current issue due to our constant exposure to the topic.

Dennis Jackson

Applications are now being accepted for the half-time position of Editor of the Fall Information Handbook

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'China Syndrome' forecasts atomic disaster for world

The China Syndrome, now playing at the Lyric will stun you. Producer Michael Douglas (One Flew Over the Cuckoo's Nest) has put together a powerful thriller with a message. Syndrome is a combination of Network and Cuckoo's Nest; its impact is crushing.

Jane Fonda is brilliant as Kimberley Wells, a girl hired for her looks in a Mary-Tyler-Moore-type job with a nose for hard news. She yearns to do hard news and gets the hard and straight facts at the end, of the movie, a memorable media message.

Michael Douglas plays Richard Adams, a stubborn, shrewd camera-man dedicated to his art and truth in the media, no matter what the cost. Together he and Fonda make a mean combination digging to find the secret at the Ventana Plant and of employee Jack Godell, the hook to their story, in a fast paced climax.

Everyone makes the China Syndrome real but Jack Lemmon as Godell makes it human. Every man can identify with his character; the man who has to make a moral decision, a sacrifice, for something he knows is right. This is Jack Lemmon's finest performance ever. It's his movie though the script is a powerful antinuclear statement.

Written and directed by Jeff Bridges and Mike Gray, there is never a boring moment in China Syndrome. The dialogue is punchy, the research flawless.

The camera shots are to the point and tight, making the movie that much more intense. Bridges' use of silence throughout and at the conclusion is a stroke of creative genius. It numbs the senses.

If anyone deserves dramatic acclaim for any movie this year it's Michael Douglas, Jane Fonda and Jack Lemmon for proving that Hollywood can deal with serious matters. The research and technical detail is clearly evident throughout China Syndrome, and the result of handling controversial subject matter in a commercial movie market is overwhelming.

Ventana Nuclear Power Plant, Southern California. KCLX reporter Kimberley Wells and cameraman Richard Adams watch intently in the visitor's gallery, just another routine report...

They feel a tremor. Adams sixth sense for scoops tingles as he sets up his camera. Split seconds later, the camera captures shift supervisor, Jack Godell, his face pallid, as he and his harried staff struggle wildly to avert catastrophe that could affect millions...

One day later, at Adams' private screening, a brooding Professor Lowell watches the panic in the visitor's gallery that fateful day. His voice holds a strange eeriness as he confirms Kim and Richard's discovery.

"We came close to the China Syndrome. If the nuclear vessel — the core — is exposed... the fuel heats beyond... tolerance in a matter of minutes, nothing can stop it, and it melts right through the bottom of the planet, theoretically to China.

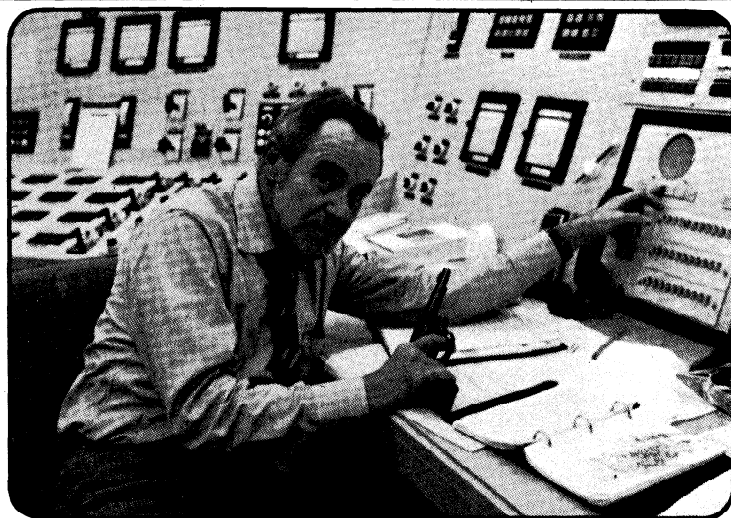
people killed would depend on which way the wind was blowing... render an area the size of Pennsylvania permanently uninhabitable — not to mention the cancer that would show up later."

KCLX sat on the story and refused to air the film.

Movies

But of course, when it hits the ground water, it would blast into the atmosphere and send out clouds of radioactivity. The number of

War; manmade horror, Nuclear energy; man's modern day, power. ... Is it safe? Fear gnaws everyone's brain. Would happen if



radioactive fumes escaped into the atmosphere? The horror of radiation, mutation, cancer, at any moment. Man lives in fear of other men.

Men that have money to use and abuse nuclear energy, men that would ignore safety standards and risk thousands of lives, men

that refuse to see the danger. How safe are human beings? Does any man know? Do you know or want to know?

You should know. China Syndrome is going to stir people and make them think about nuclear energy and its dangers, people that don't know the

truth or are ignorant of serious issues because the government has never wanted them to know.

Thanks to Michael Douglas' genius, insight and compassion, China Syndrome will give all of us a chance to think again.

Coral Andrews

THIS SUMMER GO TO WORK IN KODIAKS.

Chances are, your summer job won't be a "cushy" one, so you'll want a boot that's tough enough to keep on going. You'll also want a boot safe and comfortable enough to keep you going.

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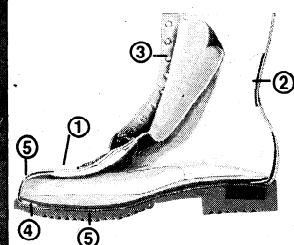
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THE ROCKY HORROR PICTURE SHOW

What can you say about the world's only rock and roll, science fiction, transvestite, bisexual, fifties monster movie?

That it first saw the light of day as a West end musical in 1972? That it starred Tim Curry and Richard O'Brien? That in 1973 it won the London Drama Critics' Award for Best Musical of the Year?

That it is still running, seven years later, at the Kings Road Theatre (if memory serves me correctly)?

That 20th Century Fox made a movie of it with the same principals in 1975? That, though both the play and film were big hits in England, they both initially bombed in North America? That the film was made on location in the Sistine Chapel?

Well, I'll tell you: You can say anything you want. Yes. Yes, Yes, Yes. Yes. Yes. No.

Given its immense popularity, one would expect to see RHPS reviewed in the media. The fact that I have never seen such a review would suggest one of three things:

1. Reviewers realize the danger in approaching something with a cult following as large and perverse as this; not only is it difficult to approach objectively, but saying the wrong thing could result in one's untimely demise by unusual means, say drowning in uncooked rice.
2. I have not looked very hard for a review of RHPS.
3. There is no third thing. Assuming for the sake of argument that thing number one is correct, I will now proceed to rush in where angels and critics (mutually exclusive sets, I'm sure you will agree) fear to tread.

Ahem.
The Rocky Horror Picture Show is a wonderful exam-

By Steve Hull

ple of how an imaginative director and a talented cast can overcome the confines of a small budget.

The cinematography is competent. It doesn't dazzle, but neither does it deaden. It simply records accurately what is happening. One can't really hope for more, given the small amount of money this film was evidently made with. And with either a good director or a good cast, one doesn't need anymore. And this film has both.

Jim Sharman, the director, was apparently given free rein to adapt the play as he wished. His and O'Brien's screenplay cuts out some of the play's deadwood at the risk of leaving the plot slightly ragged, but the end result is worth it. The story goes from high to high at a pace manic enough that we have no time to worry about explanations. The most noticeable changes from the play are the addition of the opening wedding scene and the inclusion of the Transylvanians. Both help to remove the story from the rather cramped confines of the stage for which it was written.

One of the most enjoyable changes Sharman has made is the inclusion of numerous subtle (?) sight gags and irreverent bits of humour. Quite apart from the actual plot, these can keep you busy for most of the film. Examples which immediately spring to mind are the appearance of the works of Michelangelo, Leonardo and James Whistler in the most unlikely spots; the slightly veiled reference to Dayton, Ohio; the wonderfully concise jab at Richard Nixon, as his speech is ignored; the calculated sentimentality of Frank N. Furter, complete with foot-operated stage effects and glycerine tears; and especially the wonderful parody of the end of King Kong, wherein Frank finally has his chance to be Fay Wray.

The music is just right, both the composition and performance, despite the occasional grotesque lyrics ("... a Triffid that spits poison and kills" (!)). The sets are also extremely effective: it's amazing what a talented person can do with a few glass bricks and some pink bathroom tile. The costumes — words fail me, but the reaction is definitely positive.



And what of the cast, that small group of extroverts who have to take this boggling Britannica of the bizarre (Spiro Agnew eat your heart out!) and, far more difficult than making it believable, make it work? They are superb for the job.

Janet's middle-American housewife-to-be undergoes a wonderful rebirth into an unquenchable fire of passion. Brad's later self is somewhat weaker, but is more than made up for by the archetypal schlemiel he starts the film as. The Criminologist and Dr. Scott are very different yet equally preposterous authority figures, and their violent fits of boogie fever are devastatingly funny. Rocky is the weakest performer of the lot, perhaps because his part is the weakest, but he is physically perfect for the role — and for the role of Rocky, that is an important consideration. Eddie's song is handled as well as can be expected for a part with very little for an actor to sink his teeth into...

Both Columbia and Magenta exude their own personal charm and strangeness (and flavour and colour?), and an almost androgynous sexuality which complements the hermaphroditic presence of Frank.

Riff Raff; as if it weren't enough to have a balding, blonde, pale-skinned, red-eyed hunchback with a lunatic stare intense enough to melt celluloid, his other involvement in the film (see the Trivia Quiz) makes him downright awe-inspiring.

Few films depend so much on one role as this one does on that of Frank N. Furter. He is not the only major character; he is not even officially the hero (or heroine...). But he is without a doubt the focus, the source of the other performers' energy — he alone must provide the stuff which determines the whole calibre of the film. And his portrayal by Tim Curry is so powerful, so grab-you-by-the-apels-and-shake-you-silly that after having seen him once one can't even conceive of the role being done by anyone else. He howls, he purrs, he struts, he slinks, he abuses, he seduces. He's sincerely artificial. He's cruelly affectionate. He's heroically cowardly.

He's got guts. He lives everyone's dream — he is what he wants to be, the way he wants to be it. And anyone who sees this film and, regardless of how they feel about him morally, isn't moved by his life, is to be pitied, for they are missing an amazing sight.

Even James Wark would sit up and take notice.

Rocky upstaged

On Thursday, March 22, ninety-two brain-damaged people went down to the Rex Danforth Theatre in Toronto to see a production of RHPS. Before the show the gaily-clad exhibitionists proceeded to capture the hearts of the audience with their touching rendition of "Singin' in the Rain".

One woman was moved to tears as she rummaged through her sleeping bag for earplugs.

Though the management expressed some apprehension at the sudden influx of deviancy ("We don't like your kind around here, boy."), they quickly got into the spirit of things when they saw the 72-millimetre Howitzer pointed at the building from the back of the bus.

The bus, by the way, is presently in a sanatorium recuperating from the arduous journey.

Soon after our arrival the show began. Amidst a downpour of rice and playing cards, we huddled together to better intimidate those on stage. Our presence was apparently felt. After the performance, one of the actors was seen to bury his head in a bucket of sand and fingerpaint the proscenium. A touching gesture if there ever were one.

By the end of the performance our pictures were in every post office in the country (look for the new 23 cent stamp), and, exhausted but tired, we wheelbarrowed back to our waiting chariot — the horses had double-parked. Though elated at our indiscretions, we were able to top off the evening with a quote from the great mime, Marcel Marceau:

Ending butchered in mutant Rocky prints

Veteran Rockyphiles can probably recall having seen two different endings to the film. What most of them won't realize, however, is that there is a **third** conclusion as well, one which, to the best of my knowledge is not shown in North America.

I encountered this version the first time I saw Rocky, in August of 1976 in London, England. A friend and I had decided to see this very strange and very successful musical called "The Rocky Horror Show" before we returned to Canada. On determining the distance we would have to travel to see it, however, we decided that an acceptable alternative would be to walk to a cinema a block away where the film version was showing and see it there instead.

After the film we proceeded to kick ourselves around the block for not catching the live version (this was our last day there; our only chance to see it). On reflection I am glad we saw the film instead, for two reasons.

First, we had a chance to see it under what I consider ideal conditions for a first viewing: the audience was completely sedate. There was the same kind of silence which would greet any movie but Rocky. As a result, we heard all the dialogue, with nothing to break our concentration.

Secondly, (at last we reach the crux of this article) we saw an ending which I only later came to realize is unique to the British Isles. In it, the castle's departure is followed by the **complete** version of the song "Super Heroes", sung by Brad and Janet writhing on the ground, surrounded by mud and dry ice. The last verse is taken by the Criminologist, who walks out the door leav-

ing his globe glowing in the dark. The closing credits roll by as "Science Fiction/Double Feature: Reprise" is heard, and the film quickly ends. The ending is brief, low-key and (I'm serious) thoughtful.

The second ending I first encountered at the late lamented New Yorker in Toronto, for my first Canadian viewing. Here the last two songs are eliminated in their entirety. From the moment the castle lifts off we hear "The Time Warp". For a few moments we see Brad and Janet roll in the mud and mouth the words to "Super Heroes", but we hear Riff Raff, Magenta and Columbia sing something quite different. Then the closing credits begin; but what closing credits! Instead of the expected blood-drenched names, we get stills of all the leads, their names superimposed over top of each. The credits are long, and "The Time Warp" is heard through completely at least once (possibly twice; it's been a while...).

The third ending is the one seen almost exclusively in this area. In it the last two songs are again eliminated, with the exception of the Criminologist's verse from "Super Heroes". In their place we hear "The Time Warp" (you were expecting maybe "Tea for Two"?), and closing credits roll quickly by.

One can picture a Fox executive sitting in his office, deciding that what the show needs to appeal to a North American audience is a nice, meaningless but upbeat ending to the show, thus eliminating the possibility of the first ending being seen over here. If this is so, then we are the losers — instead of RHPS the way it was meant to be seen, we are left with a hatchet job.

Rocky Quiz

A lot of these questions are easy, but some are very difficult. Some are also totally irrelevant. So sue me.

1. Who wrote the book, music and lyrics, and what's his other connection with the picture?
2. In the opening credits, how are Magenta, Columbia and Eddie described?
3. How many movie titles are mentioned in their entirety in the opening song? What are they?
4. What are the names of the bride and groom?
5. What is unusual about the minister? The congregation?
6. What is written on the car?
7. What is written on the notice board in front of the church?
8. What is written on the billboard beside the church?
9. In what James Bond movie did Charles Gray, who plays the Criminologist, take the part of Ernst Stavro Blofeld?
10. What is the title of the Criminologist's book concerning what happened to Brad and Janet?
11. What is the newspaper Janet is reading in the car? Is it for real?
12. On what date does all of this occur? How can you tell?
13. What is the time on the coffin at the start of "The Time Warp"?
14. When Frank first enters, what does the tattoo on his right shoulder say?
15. What supports each loudspeaker in Frank's lab?
16. What is written on the knuckles of Eddie's right hand?
17. What is odd about Eddie's bike?
18. What do we see behind the Criminologist as he is talking about the part meals play in ritual?
19. What does RKO stand for?
20. Who is Magenta made up to look like in her final scene?

Answers

1. Richard O'Brien also plays Riff Raff.
2. A Domestic, A Groupie and Ex-Delivery Boy, respectively.
3. Nine: The Day the Earth Stood Still, Flash Gordon, The Invisible Man, King Kong, It Came From Outer Space, Forbidden Planet, Tarantula, Them, and When World Collide.
4. Betty Monroe and Ralph Hapschatt.
5. The minister is Tim Curry and the congregation is composed of the Transylvanians. In fact, the only member of the cast not to appear in the wedding scene is Dr. Scott.
6. "WAIT TILL TONITE/SHE GOT HERS NOW HE'LL GET HIS"
7. "Be Just and Fear Not"
8. "Welcome to Denton/ the Home of Happiness"
9. Diamonds are Forever.
10. "The Denton Affair".
11. The Cleveland Plain Dealer is, believe it or not, a real newspaper.
12. August 8, 1974. You can hear Nixon's resignation speech over the car radio. (It is worth mentioning that despite this, the Criminologist makes reference to the "September evening" when it takes place)
13. Twelve o'clock.
14. "MOTHER"
15. A copy of Michelangelo's David.
16. LOVE.
17. It has two throttles.
18. Leonardo's "Last Supper".
19. Radio Keith-Orpheum.
20. Elsa Lanchester in "The Bride of Frankenstein."

New music: predictions for the eighties

The 1970's are rapidly drawing to a close, and soon the 80's will be upon us. This will mark the beginning of many new changes in our lifestyle. Perhaps the biggest change will be the type of music the average North American listens to. If the music being created now is any indication of what's to come, look for more specialization in recording technology, and the defraction of music into newer and clearer categories.

Flashback to the mid 50's when Bill Haley and his Comets made their epic debut. What existed then was simple. Music was either jazz, country and western or rock and roll. Twenty five years later, we are listening to progressive rock, punk, pop, new wave, easy listening and jazz rock (fusion). As you read this article, the moguls of the recording industry are creating newer music for us to listen to, and subsequently purchase.

The new artists of the eighties will not be as prolific

as their forerunners. The large record companies estimate that it takes \$300,000 to sell an artist today. With so much cash at stake, they are not willing to take many risks. So, you'll probably hear more from artists who have established themselves, and less new music. As a point of interest, the two music industry heavies, Warner-Electra Atlantic (WEA), and Columbia have announced that they are going to release fewer albums annually beginning this year.

The few lucky musicians who get a crack at making the big time, will be marketed using highly sophisticated promotion campaigns. The market will be flooded with souvenir buttons, posters, coloured vinyl discs, AM hit singles and promotional movies in an effort to keep the public buying. Bands like Dire Straits, who let their music sell itself, will become less prominent in the eighties. If a band with that kind of potential materializes, the record companies will push

the shit out of them if they notice the public likes it. However, as a rule, the companies will dictate to us what we should hear by using elaborate marketing techniques.

In addition to the record companies, commercial radio will also shape what the proper music to listen to in the 80's. Radio as a whole is at the stage where each station is aiming its product at one specific sector of the market. Example CHUM-FM, and Q-107 (egad!! What trip!!) determine what the listeners want to hear by phone surveys. The most popular tunes are played the most, to reflect their demand. As a result, both stations have degenerated to the point of rarely airing obscure music that many listeners cannot identify with.

Radio will return to the format of the sixties to a slight degree. Whereas in the past stations operated to provide the public with entertainment in addition to turning a profit, they now are money oriented. They'll change styles to please the largest market audiences. The guy who likes culty rock, will listen to the culty stations, aka CFNY-ish, which will experience a resurgence in popularity.

The underground station will play relatively anything. The result: the disc jockey will be able to mix old and new music together into a continuous package. Nobody will get sick of hearing the occasional hit on FM, because it won't be a regular practice to play them daily.

Surprisingly, college radio will flourish successfully. It's at the stage where many

non-college affiliated people listen to campus radio on regular basis. The reason, firstly they tend to air a wide spectrum of music. Secondly, they don't have commercials. Thirdly, radio is considered business. Everybody has fun without the worry of maintaining large listenership.

The television industry will jump into the music business headfirst. The tube will offer sports, variety programmes sitcoms and music shows. In 1973, NBC treated us to Midnight Special, Next ABC gave us In Concert, followed by Speakeasy with pyro technician Chip Nonck and Don Kirshner's Rock Concert. In past years, the rock stars were relegated to the early hours of the morning. Now, the stars command the prime watching hours. Meat-loaf in a 2 1/2 hour long special, simulcasts between FM and TV stations, another two dozen rock award shows, and a googol of shows dealing with any aspect of the music business will permeate the airwaves.

Similarly, the nature of the artist is going to change radically. Musicians are becoming technicians, and recording engineers in a few years. The combination of electronic instruments such as synthesizers and mellotrons and the advancements made in recording equipment have left the musician in the position of having to know how everything works, to get the sound he or she may want. It's a long way from the days when the musician was pleased if he had his music transferred onto record regardless of the sound quality.



Live performance will be revered as if they are a holy event. Hockey arenas and football fields will house crowds upwards of 70,000 people to hear a handful of giant stars. Those who quickly fade from the top ten scene will return to playing the bar circuit, where they can see the faces in the crowd enjoying the show.

The gods and goddesses who survive long enough to make the top ten on the charts, will depend heavily on gadgetry and theatrics to keep fans happy. Electric Light Orchestra and Paul McCartney thrilled thousands at CNE stadium, and Maple Leaf Gardens with bolts of laser beams piercing the thick pall of smoke.

Well, the eighties will probably see the introduction of holograms into live stage shows. Giant three

dimensional images will hover in mid-air over the heads of the crowd. These apparitions will act and move as if they have their own free will. Emerson brought us the flying piano, Devo will bring us Devo-Vision in Devo-Colour proclaiming the principles of Devo-evolution.

The actual music we will listen to will be categorized into main groups and sub-groups. We had punk in 1976. From there new wave and pop emerged. New wave will become more popular, but we will also see the evolution of new wave country, new wave jazz. Punk will persist because youth and their quest for violence and sex during the ages of 10 and 20 need a constant supply of decadence. Pop, which is punk without the chaos will progress. Pop will become the new AM music. The Cars in 78, Nick Lowe and Dave Edmunds in 84. As an added bonus Johnny Rotten who founded the legendary Sex Pistols in 1976, will still be performing in 1986, if he doesn't burn himself out like Sid Vicious.

Jazz will no longer exist under that name. Instead, we will buy mainstream, swing, bop, and fusion. Most jazz artists will follow the example the rock stars showed, and become more technically oriented.

The blues of the eighties won't change. Blues is always blues. The topic no longer will be about bad women, great women or having no money. The blues fans will sing and listen to credit card blues, or I woke This Morning And Both Cars Were Gone Blues.

Soul, disco and funk will remain in its present state. Disco will be strictly for the meat-market pick-up palaces known as The Disco. Soul will be heard on rhythm and blues stations. And funk will be heard everywhere.

As the decade of complacency is quietly ushered out, the dynamic eighties are beginning with a bang. Already, lyrics of songs suggest present anger at the system. Unfortunately, the musicians are members of the system, and are only bad mouthing it as a ploy for us to buy records. Still, it's a nice way to help a can of beer go down. Billy Joel's portrait will probably replace Billy Carter's on beer cans. "Here's to tomorrow! Urppp!"

Leonard Darwin

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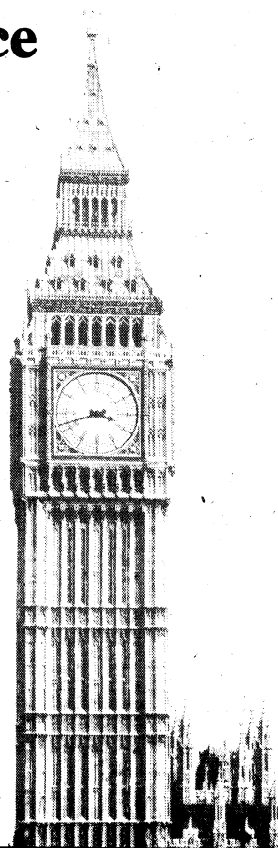
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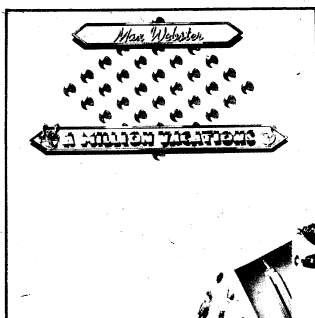
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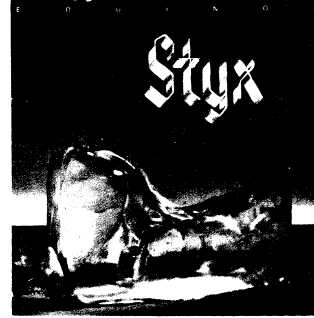
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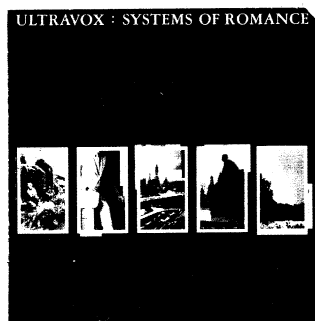
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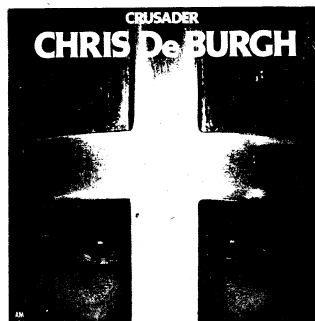
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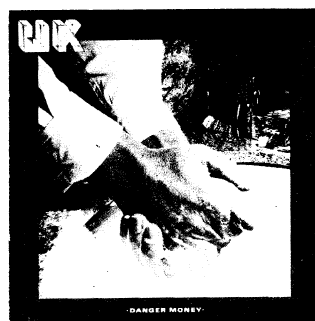
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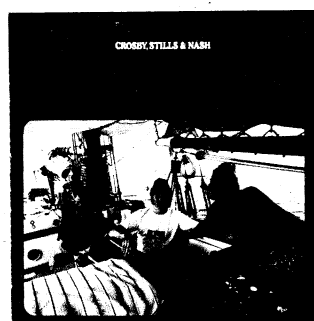


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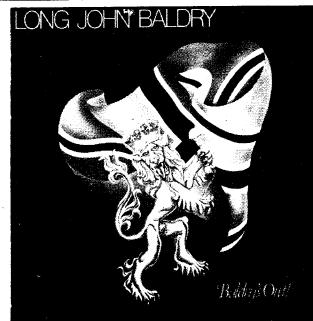
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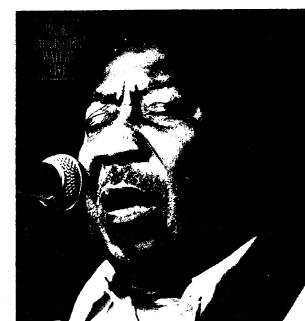
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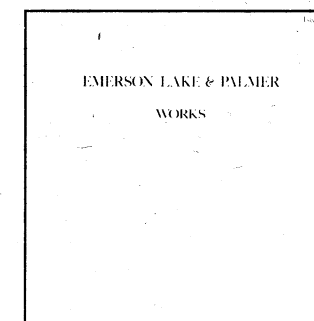
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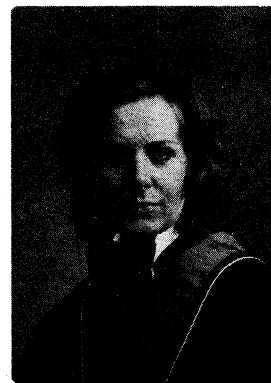
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Summer comedy seeks characterization

If you thought you had heard the last of the Sumwat Theatre company when their successful production "It's Just a Stage He's Going Through" closed last July, then think again.

In what is becoming an annual tradition, Sumwat is coming back this June with yet another original comedy. This article looks at just who makes up this group, where we came from, and what you might expect in the newest production.

The core of Sumwat Theatre is a group of five writers, Ian Allen, Ron Dragushan, Jim Gardner, Mamey Heatley, and Steve Hull. All five have been active in the annual FASS musical-satirical revue of life here at the University of Waterloo, and it was toward the close of FASS 1978 that the idea of summer theatre took root. The writers felt the need of a greater challenge than FASS's light comedy.

Even before the show had closed, a meeting had been arranged to discuss writing and producing a smaller, more intensive non-FASS comedy.

Our first aim was to establish what we wanted from a theatre production. We knew it was to be different from FASS, but we hadn't yet established common ideas of what those differences would be. After discussion, the single most important change we wanted was characters that **mattered**, characters which would be developed and real enough to be important to the audience. If we were to attempt serious moments in our play then these moments had to be serious from the point of view of the audience as well, not just comic contrast to blatantly humorous situations.

In order to create this sense of intimacy, we realized we had to keep the size of the cast small — considerably smaller than the horde of over 60 typical of FASS. Our original hope was for a cast of five to seven; this grew to nine in the final version of *It's Just a Stage He's Going Through*. The current forecast for the (as yet untitled) new production is a cast of eight.

The first few meetings of the writers that spring, served to outline possible plots for the show. During these meetings, two other concerns became evident.

We first looked at the

problem of the cliché. Many of our possible plot outlines seemed to contain uncomfortably standard situations, and we found ourselves treating these familiar situations in traditional ways. The lack of freshness bothered us.

strictly through the words used by our characters. Putting this on stage required us to translate some of this into more theatric modes of expression. Our audience could actually **see** our characters in the theatre. We had to go from manipulating

Gardner reworked each scene, providing character consistency, and then collectively we all went over the dialogue to produce the finished product. The result was a play that all five writers had had a hand in. Four of the five writers

ticket sales. We found out what summer audiences were like from records kept at the Theatre of the Arts, and came up with \$700 expected revenue.

To keep production costs low, instead of buying many items and services we

borrowed from the Humanities Theatre and one item made from scratch by our costumes manager, Judy McMullan.

Our poster was hand-drawn and was distributed by volunteers; ticket sales at the door were also handled by friends. The tremendous amount of goodwill and help enabled us to come in several hundred dollars under budget.

Our initial float for the show was provided by the Creative Arts Board of the Federation of Students. The Board was prepared to accept a one or two hundred dollar loss in subsidising our production. In fact, our revenue exceeded our expenses by a factor of two and we became the only Arts Board production that didn't lose money; the money over and above expenses has now been set aside by the Federation of Students to provide the float for Sumwat's next production.

And what of this next production?

We intend to put the show on twice this year — once the third week of June, and again in late September. The plot is nearing completion, and all we dare say at this point is that it is a delightful story that already has us quite excited.

This year we will be using more than one set, and we will be spending more time in rehearsal. We are all looking forward to the new challenges offered by the production, and invite you to see the fruits of our labours.

Ian! Allen
Sumwat
Theatre

"It's Just a Stage He's Going Through", produced last summer by Sumwat Theatre, was a roaring success. This year, scheduled for June, will be another production. Seen above (Left to right) are Jim Gardner, Ron Dragushan, and Ian! Allen (on top) — writers and actors. Under Ian! is Coral Andrews and left is Gillian Teichert.

Looking at the plots again, we thought we might try avoiding all such clichés, but this put us in the position of having to deal with our characters in rather artificially contrived situations. Clichés were hard to avoid; in one sense, any situation could be distilled down to something traditional.

Our solution was to put up with the familiar situations, but to try and approach or deal with them in non-traditional ways. As an example, where the plot required the husband to find out about his wife's supposed affair, we avoided the traditional husband-overhears-conversation gambit and had the wife's lover shout out his intentions directly. With half the household hidden in the room, expecting to overhear quite another conversation, this provided a twist we were quite satisfied with. The situation was familiar, but we felt we had dealt with it in an innovative manner.

A second concern dealt with the medium we were working in: the theatre. As writers, we were used to expressing mood, personality, and action

just dialogue to manipulating the entire theatre environment, including lighting, sets, sound and space. We wanted to make sure that we remained conscious of this potential as we wrote the play.

With a central concern for characters that mattered, and with the previous concerns more or less in mind, we created the scene-by-scene plot for *It's Just a Stage He's Going Through*.


The play was five scenes and wrote an initial draft. Jim

were available to act in the production, and we found the remaining five actors among the ranks of those involved in either FASS or CKMS Radio Drama. Having this pool of talent to draw on, we had an idea of the capability of the people we were approaching. This also created a cast that was already partially introduced: every member had worked with at least one of the other cast members previously.

Our budget was geared to our expected revenue from

Photo by John W. Bast begged, borrowed and rebuilt them. The living rooms of many cast members looked a trifle bare during the week of the show as lamps and couches were spirited away for use on stage! Garage sales provided some items not found in the cast's homes, notably an old headboard that became part of a CNR railway bench.

Costuming was provided by the cast, except for a few special items which were



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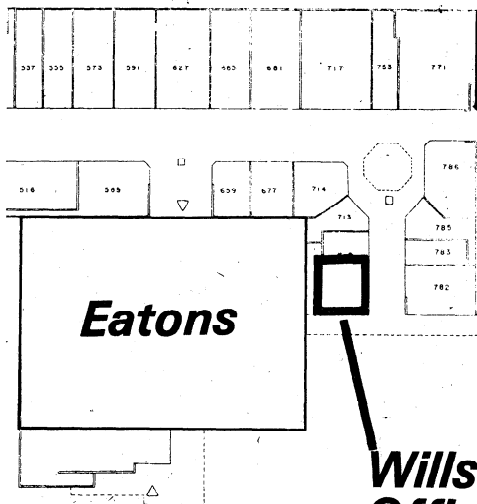
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Records

The Ramones Road to Ruin

When an individual hears the term punk or new wave applied to an artist's music, he or she either falls in love with it, or denounces it without ever listening to the artist's work. As a result, sonic sounds that might appeal to mass audiences never get the recognition they deserve.

The Ramones, reigning from the Excited States (United States for all you traditionalists), are victims of this labelling process. Because they are a "punk" band, people have a tendency to shun them. Its about time all this nonsense stopped. The Ramones fourth album has the makings of one of the finest rock and roll discs to be released in a long time.

Road to Ruin is about the lives of losers on the "road to ruin". Their lives have become meaningless: they have lost girlfriends and they are depressed. Songs like I Just Want Something To Do, Don't Come Close, and I Don't Want You carry all the convictions of what losing out means.

The Ramones view about such a lifestyle isn't sucky as one would suspect. Instead they scream out in anger about such a monotonous plight. Their brand of three-chord guitar rock sears out loud and proud. The Ramones don't pretend to be Dimeolas or Bensons on the guitar. They are being sincere to themselves, playing simple rock. Also, not every soul in the world

wants to hear flashy showmanship. At times, the show-offs, eg. several jazz artists, get a little difficult to swallow.

The result of striking out in life is some sort of brain damage. On Rocket To Russia, they sang about

clude a version of Sony Bono's Needles and Pins, and Its a Long Back, lauding the necessity to get back to Germany. Why? I don't know!

Road to Ruin is the best to date the Ramones have done. If you like Foreigner,



Teenage Lobotomies being the answer to rebellious youth. Road to Ruin contains three numbers concerned with the deprived state of mind individuals suffer from. I want To Be Sedated, So Mental and Bad Brains, focus on not having a mind.

Apart from the bizarre stuff on Road to Ruin, this album represents a musical progression for The Ramones. A couple of the songs shy away from madness, and transcend into the boundaries on country-rock, à la new wave style.

A couple of surprises in-

and Boston, you'll love Ramones. They are aggressive without pretention like the former two. Great stuff.

The Tubes Remote Control

Their fifth album, Remote Control triumphantly marks the return of The Tubes and Todd Rundgren to the recording scene.

Remote Control exemplifies Rundgren at his best which is when he is advising others, and it also delineates how far the Tubes can go musically.

On Now and What Do

You Want From: Live, the Tubes were beginning to sound stale. They lacked direction often ignoring their comic talents. The only element that kept them afloat was their fabulous stage antics they offered during live performances.

Remote Control is a concept album focused on the greatest pacifier of all time, THE TELEVISION. The Tubes know that almost every North American has gone past the love affair stage with TV and is now totally dependent on it.

The album opens up with Turn Me On, a spirited heavy-metal rocker demonstrating the power the idiot box has. Michael Cotten's synthesizer capabilities have been enhanced to their fullest.

However, the highpoint of Remote Control, is a Rundgren song called TV is King. The opening rambling synthesizer lick catches the ear's attention almost immediately. Then the song explodes into sincere, hard driving rock. Prairie Prince, their prima donna drummer still packs the same punch today as he did on their debut album.

Remote Control also features a little more singing from Tube plaything Re Styles. Rundgren has discovered her similarity to Blondie's Deborah Harry, and combined it with Fee Waybill's vocal prowess.

The Tubes are back bigger than ever in 1979 and they mean business. Fall victim to The Tubes, and not the tube today.

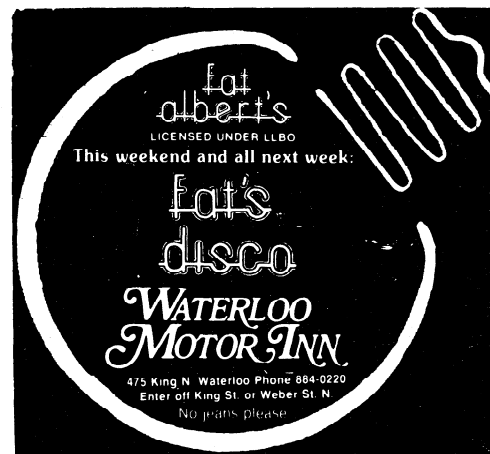
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Letters

Failed to Understand

It is evident that Dr. Schroeder has failed to understand my stipulations on evolution and thermodynamics, for his last letter is a mere repetition of his previous claims which have already been refuted. To sum up my argument: even though entropy of the entire universe has always been constantly increasing, entropy of local regions and open systems can decrease. The entropy argument isn't even relevant because survival of the fittest and heredity of fitness violate no scientific laws. However much chance is involved in survival, survival probability is higher for the fit than for the unfit. Even if the stronger, quicker, or more alert have one in a thousand more survival chance than their lessers, that is enough to cause a trend in average quality across a million

generations. Species which could not adapt at all became extinct.

Dr. Schroeder dismisses all this as irrelevant. My arguments don't seem to touch his postulates at all, because he is arguing on an entirely different and separate plane of "reasoning". In his plane it seems that lack of conclusive proof implies falsehood, or when convenient, lack of final refutation implies truth, the definitions of order and randomness are unclear and in constant flux, and atoms are assumed to be in total chaos forming molecules helter skelter unlimited and unrestricted by any chemical characteristics. As a result, the debate has stalemated and is degenerating to a Monty Python "no it isn't — yes it is" dialogue. A debate will get nowhere if there is no agreement of basic logical principles and no common realm of dispute.

One can't have a game in which one side plays chess against the other side playing checkers. Each player would consider himself the winner and his opponent a bizarre player, a cheat, and a loser.

The assumption about chaotically forming molecules is absurd. Most of organic chemistry teaches about ions and molecules interacting only with certain specific parts and positions of other molecules, and how and why they do. Thus, molecular formation under any given conditions is causally predetermined, so that macromolecules of arbitrary size and complexity can be formed in a lab by manipulation of conditions, chemical presence and proportions of substances. Proteins and other macromolecules and some bases have already been formed in experimental duplications of conditions and composition of the primordial sea.

Dr. Schroeder claims that "as evolution is postulated to have taken place over millions of years, any direct verification of this hypothesis by data is impossible." Poor Dr. Schroeder

has a curious habit (very useful for creationists) of either completely ignoring evidence against his beliefs or dismissing it with a pat alibi such as "locusts are still locusts" or "carbon 14 accumulation is too variable to be used as a dating technique". Evidence for evolution was described in my last letter, but those passages had to be edited out due to lack of space, I shall reiterate them in condensed form:

Though carbon 14 generation in the upper atmosphere by cosmic and gamma rays from sunspots varies in time, the rate is in regular cycles which have been recorded in the growth lines of giant redwoods and other ancient trees for three thousand years. The pattern remained unchanged in all that time and can easily be extrapolated. Moreover, the potassium 40 content in volcanic ash fresh from the Earth's mantle can be known because any that has decayed to argon 40 was dissipated from the dust, loose ash, and lava, and when the latter are cooled, packed down, and hardened, all argon generated from then on is trapped. Since the half-life of K 40 is known, the minimum possible age of the rock can be calculated. Both these dating methods are said to be accurate to within one percent.

Finally, creationism isn't a theory at all, much less a fact because by the criterion that Dr. Schroeder himself mentioned, it is not empirically verifiable and is therefore epistemologically meaningless and academically worthless: While evolutionary theory is backed by indirect evidence and explains observed phenomena, such as all the geological and astronomical evidence that the universe is far beyond 6000

years old and far larger than a few light-days, creationism would contradict many observed facts if it didn't riddle itself with an infinite series of qualifications. To be meaningful at all, it must be open to the possibility of refutation, but all the evidence it 'confronts', or rather avoids, such as the facts mentioned above and the fact that Man is a specialized branch of the animal kingdom, are either ignored or explained away by excuses which protect the myth from confutation and even from contrary evidence. As Anthony Flew once wrote, "To assert such is to deny that such is not the case. If the contrary is not denied, then nothing is really asserted."

But I'll say again, seeking truth is not the intent of the creation-pusher, the aims are turning back the clock and suppressing civil liberties. For more about creationism, see "Fads and Fallacies in the Name of Science", A.J. Ayer's "Language Truth and Logic" or Flew's "Can Religious Beliefs Be Tested Empirically?" in "Problems of Philosophy", and an Evolutionists letter in March 14 Today's Student.

John E. Leeson
Year 2, Science

Inconsistency of Islam

"Ahmad emphasized throughout that the Islamic faith is based on rationalism". This was the concluding statement of the Imprint article "Islam, total revolution", (March 16, 1979).

Dr. Anis Ahmad also emphasized that Islamic faith is based on the Koran, which is accepted by Muslims as a divine revelation. The duality of revelation and rationalism leads to an inconsistency, as rationalism accepts reason as the only authority and rejects revelation.

An inconsistency of revelation and reason in Islam is reflected in the writing of M. Hamidullah in "Introduction to Islam", (1969). He writes:

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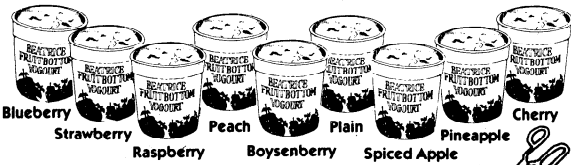
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"Islam is based on the belief of a Divine revelation sent to men by prophets as intermediary.... it is the Divine aspect which has the decisive significance in Islam and not the reasoning of a philosopher, a jurist or a moralist, the more so because the reasoning of different individuals may differ and lead to completely opposite conclusions." And yet, he quotes a saying attributed to the Prophet Mohammed (570-632), the founder of Islam, who did not read or write: "... Knowledge is my capital, reason is the basis of my religion..."

As man can reason only from particular experiences towards general universals, his reasoning does not lead to a unity of knowledge and consequently not to the truth. Thus, to base religion on reason, is to base religion on arbitrary absolutes.

In Islam, the rationale of the intermediary Mohammed was made the arbitrary absolute. Christianity is based on the direct revelation of God to man through His Son Christ.

F.A. Schaeffer, theologian and philosopher, explains in his book "Escape from Reason", (1968) the Christian position on both, human knowledge and salvation, which can not be separated. He states, that the Reformation of the 16th-century accepted the biblical picture of total Fall of man including his intellect and will. Consequently, fallen man is not autonomous in the area of knowledge and salvation.

M. Hamidullah reasons in his book, that man has his weaknesses, as he is constituted simultaneously of the capacities of both of good and evil; yet Islam recognizes the possibility of pardon, the elements of which are repentance and reparations.

Thus, in Islam it is reasoned that salvation of man is up to man, in spite of the admittance that man's knowledge is not unique and that he does evil.

Man commits sins until he dies, practically from the day he is born and Schaeffer writes, that the only way to be saved is to raise the empty hands of faith and, by God's grace, to accept God's free gift - Faith Alone. He states that final and sufficient knowledge of man rests on the Bible and on the words of Christ and that man's salvation is through the death of Christ on the cross.

Schaeffer explains that through Christ, the Son of God incarnate, the truth has been revealed by God directly to men and this leads to a rational unity of particulars and universals. He writes: "He (God) spoke in true revelation concerning Himself — heavenly things — and He spoke in a true revelation concerning nature — the cosmos and man. Therefore they (the Reformation men) had a real unity of knowledge.... They had a real unity, not because they were clever, but because they had a unity on the basis of what God had revealed in both areas."

Schaeffer explains that there was now possible true freedom within the revealed form, as man, even though fallen was an unprogrammed man, created in the image of God. He points out that the Christian unity of knowledge lead for example to the birth of modern science. All three, Galileo, Newton and Pascal, who founded modern science in the 17th-century, were believing Christians.

The recognition of the limits of human rationality based on particulars and the acceptance of the absolute truth by faith alone, is the essence of Christianity, which is based directly on the words spoken by God through Christ.

Islam is based on the ability of man to reason and to interpret prophetic experiences. It recognizes that reasoning is not unique and yet insists on the uniqueness of its religion.

Dr. J. Schroeder
Professor of Civil Engineering

Letters

No Basic Facts

Just who is incompetent? (re letter from Glenn Julian, Imprint, Mar. 22) In his letter Mr. Julian criticized U of W Music Director Alfred Kunz for being incompetent and self seeking. It is a telling fact that Mr. Julian's letter deals at great length with advertising his own credentials and later with unsubstantiated slander. He accuses Alfred Kunz of being unable to run a "kindergarten class, never mind an adult music program at a university." Obviously, Julian knows nothing about Alfred Kunz and his work, his situation at the university or the purpose of the U of W Music Program. Despite Julian's gross statement that Alfred Kunz is a "phony composer," the fact is Kunz has studied with the leading composers, Karlhienz Stockhausen, Ernst Krenek, and Earl Brown and while participating in the Darmstadt courses, attended lectures given by Milton Babbitt. In many compositions Alfred Kunz has demonstrated his creative and intellectual abilities as a composer. These facts clearly demonstrate that Julian is ignorant when he says that Kunz "has no understanding of the subject at all".

Again Mr. Julian displays ignorance when he complains about the quality of the performances — he does not realize that the U of W music program is an extra-curricular activity for interested student amateur musicians. These students make no pretensions at being professional, unlike the pompous Mr. Julian. In fact, it is amazing the performances Kunz has achieved with enthusiastic but untrained performers.

The music program is not to provide would-be critics with alternatives to the Canadian or Metropolitan Opera. The program is designed to allow students to gain an introduction to ensemble and choir performing with the prime objective of providing an opportunity for entertainment. Julian feebly attempts to criticize Alfred Kunz as having "no knowledge" because his performers do not have the "nuance of a great violinist like Jascha Heifetz or a Johann Strauss waltz or the Mona Lisa." Perhaps it is the self aggrandizing Mr. Julian who is not aware of the "difference between hype and music" as his letter is pure journalistic sensationalism.

1. Mr. Julian claims that there are "sufficient outlets for such music at both Wilfred Laurier University and Conrad Grebel." This has been discounted by Dean Mather of W.L.U. in a letter to the K.W. Record. It is a well known fact that W.L.U. will offer some opportunity to a limited number of students, if and when some openings in their ensembles arise. Conrad Grebel College has announced, but made no commitment, that they will attempt to fulfill some of the functions previously provided by the extra-curricular music program. However, their performances may be limited by their conservative perspective. These two schools hardly present the sufficient outlet that Julian claims exists.

2. In his second point Julian jumps of the deep end!!! Julian wants the non-existent 20,000 dollars (Kunz's salary) for "an on line computer hook up with U.S. universities.... so we.... can get more complete information on truly educational matters such as Einstein's creation of the atomic bomb"!!! Julian suggests to us that amateur music is not a truly educational pursuit. It seems also, despite his introductory disclaimers that he is more

concerned with the atomic bomb than music.

3. Julian continues to propagate falsities when he claims that Kunz started a petition on his own behalf. In fact, the petition was initiated and distributed by concerned members of the music program. Furthermore, I can say from personal knowledge that Alfred Kunz is not interested in regaining the position he has successfully held for the past 14 years, but he is genuinely concerned with the plight of his students. Mr. Julian's cheap shot is of the most disgusting variety.

4. As for the fourth point, the reader will recognize that, except for its unfortunate nature, it is virtually its own parody. (By the way, Glenn, the University does not have a board of directors.)

We would suggest to Mr. Julian that if he considers writing such trashy letters in the future he should at least inquire into the basic facts. It is appalling to see that a person who claims to have been "a drama and music critic for the biggest paper in Canada" and to have "a little knowledge and background about the subject" write such unthinkable garbage.

John Free
George Free

Shock and Anger

It was with much dismay, shock and anger that I read Mr. Glenn Julian's letter of Thurs. March 22, 1979 within which he deemed fit to slander Mr. Kunz.

Mr. Julian was a critic for the largest paper in Canada, he says. So what? I think the Chevon would have us believe that it is the biggest and most influential paper in Canada (at least in ego). May I remind Mr. Julian of the old adage: "Those who can do: Those who can't, criticize." Considering that one of his main interests is music, all of the ac-

tivities he referred to were listed in past tense. Weren't you good enough, Mr. Julian, to continue these interests? Are you so vehement towards Mr. Kunz because he didn't immediately offer you his position of director of music upon hearing of your marvelous credentials?

I also attend many of the finer arts and am involved in music when time permits, so I guess that makes me an expert critic also!

From your letter, Mr. Julian, I infer that you are only a part time student and have not been at the University of Waterloo very long. I have attended Mr. Kunz's performances for nearly four years and found them exceptionally good in all instances.

I would also like to point out the following flaws in your arguments:

- 1) Mr. Kunz is not the cause of dissension but is in fact an innocent victim in the struggle between students and government cutbacks.
- 2) Conrad Grebel tends to specialize in religious music and furthermore, what has

W.L.U. to do the The University of Waterloo's extra-curricular music program?

3) An "effective" computer link of the kind your advocate would cost many times \$20,000. I suggest you refer to a computer specialist (I myself am a consultant for the Department of Computing Services) before you make such ridiculous propositions. Rumour has it (within all respected scientific circles) that Einstein was an outstanding humanitarian and did not support the bomb issue. Next you'll be telling me that you want to spend the \$20,000 to "Make the rich pay"!

4) If Mr. Kunz is in opposition to the administration it is because there is a large body of students that do not wish to see our music program die. The petition was instigated by these students, not Mr. Kunz.

The music program under the direction of Mr. Kunz has been an excellent activity and a great asset here at U of W for years. I

suggest to you, Mr. Julian, that you take whatever instrument you profess to play (I do hope it's a tuba) and shove it up your ass sideways! No doubt, to your discerning ears, this will produce a beautiful melody replete with the subtle nuances that you crave.

Andrzej
Jan Taramina
3B
Computer Science

Special Thanks

Special thanks to those of you who helped an honorable cause by buying a Greenpeace T-shirt and up yours to whoever ripped a bunch off. Close to a hundred shirts have been sold this year and another \$120 of the proceeds have just been sent to Greenpeace Vancouver. I can just hope that this years Anti-Whaling expedition can successfully impede a Russian whaling fleet and once again arouse worldwide attention to the plight of the Pacific whales.

P.S. Hats off to the Engineers' money-raising bus push.

Alan Cope

Colts. Great moments in college life.

On October 12th, after three intensive years of studying the theory of relativity, Wayne Thomson left his lab, lit up a Colts, paused, reflected, and decided to become a phys ed major.

Colts. A great break.
Enjoy them anytime.

Graduate Studies in Fine Arts at York University

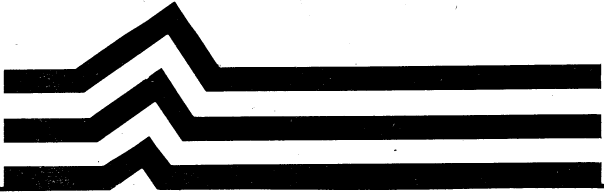
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Proposed graduate programs are: **Film** — Canadian film studies and Film production, to begin September 1979; **Theatre** — Performance, to begin January 1980.

For more information, contact: Mrs. Magda Davey, Faculty of Graduate Studies, York University, 4700 Keele Street, Downsview, Ontario, Canada M3J 1P3. Phone (416) 667-2426.

Undergraduate degree programs and **Summer Studies** are available in all five Departments. Contact the Information Officer, Faculty of Fine Arts, York University, 4700 Keele Street, Downsview, Ontario, Canada M3J 1P3. Phone (416) 667-3237.



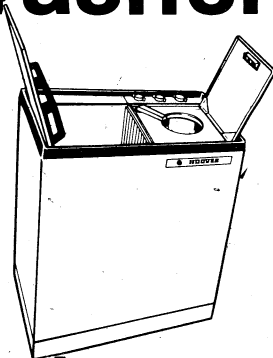
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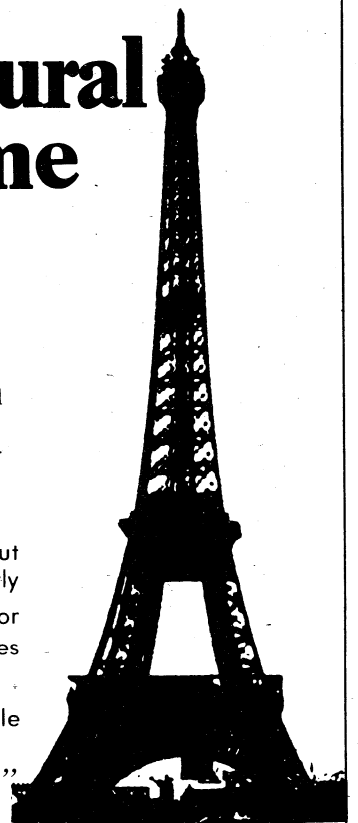
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