



Magnione returns

By STEVE GELLER

Last September Chuck Mangione presented his *Friends and Love* concert at Massey Hall. Incredible was about the only way to describe that concert. So accordingly Martin Onrot has managed to bring Mangione's complete entourage back to Massey Hall for what will most likely turn out to be an even better concert.

For Toronto, the concert will be a rather unique occurrence. Chuck Mangione is a composer, performer, music lecturer, and conductor. His musical knowledge includes a vast understanding of rock, folk, jazz, gospel, and classical trends. Because of his background, Mangione is able to manipulate various aspects of many differing types of music to completely express a desired feeling. At age twenty-nine Chuck Mangione can already be described as a "renaissance musician".

Mangione is intensely interested in the symphonic sound as he is a firm non-believer in the fallacy that the large orchestra is dead. It is his opinion that the spectrum of sound that an orchestra can produce is limitless and his goal is to explore the new sound that can be created for the symphony today.

Accompanying Mangione on the 29th of this month will be a forty-five member Mangione-selected symphony orchestra and instrumental and vocal soloists, including Esther Satterfield, Stanly Watson, Gerry Niewood, Gap Mangione (Chuck's brother), and Lew Soloff of *Blood, Sweat, and Tears*.

The concert takes place at 9:15 pm, Saturday, January 29 and tickets are from \$4 to \$6.

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York students try to get Can. science fiction going

By JOHN OUGHTON

York students Rob Rowland and Tiina Kikkajoon, along with Doug Caniviet of the University of Guelph, are undertaking an ambitious project: starting a publishing company which will feature Canadian science-fiction. According to a recent interview with Rowland, editor, and Kikkajoon, associate editor and secretary, the project is well underway.

Excalibur: What got you started on the idea?

Rowland: It all happened at the Secon (Secondary Universes) conference in Toronto last Thanksgiving. It largely gave an academic approach to SF, but there were only two Canadians lecturing. There were two groups of young people at the conference: the Canadian kids, and American exiles, who were mainly from Rochdale. There was a complete dichotomy of views between the two groups; the American exiles are still thinking in terms of the USA.

The thing that pushed me over the edge and got me mad was when Judy Merrill and some others put out a broadsheet at the conference to get more American professors hired at Canadian Universities. That's cultural imperialism! Doug and I then talked to Gord Dickinson, who is president of the Science Fiction Writers of America Association. He suggested that the best way to start publishing original Canadian science fiction would be in an anthology format.

Excalibur: Is this what your company will try to do?

Rowland: Yes. We're aiming at a book form collection of short pieces in the SF category. At present, the project is titled *Polaris*.

Excalibur: Will you do the publishing yourself?

Rowland: Whether or not we do the publishing depends on Canadian publishers and the Canada Council. None of the nationalistic houses were very interested. The only house willing to consider the idea would have to get approval from their

American parent company; we don't want to do that.

Excalibur: Why do you think that Canadian SF has been ignored in the past?

Rowland: I think that it's because of the huge amount of American SF around, lack of Canadian nationalism, and fear of taking risks on the part of Canadian publishers.

Excalibur: How well would an anthology such as this sell?

Kikkajoon: There is a major market of high school and college-age people. School bookstores handle a lot of SF, and have a high turnover rate. The market is there.

Rowland: If it sells well in Canada, it would be due to a sort of SF nationalism reacting to the influence of the big three in SF publishing: USA, Britain and Russia. There is new SF coming out of Poland and Czechoslovakia which reflects the aspirations of the people there. Australia has had its own SF for 15 years, yet we hear nothing of it

here. This is part of the Americanization process.

Excalibur: You mentioned earlier the influence of American exiles. Have they had a real effect on Canadian SF?

Rowland: SF was limping along in Canada for the last four or five years. Science fiction fandom is much more established in the USA; with the influx of American exiles, the beginnings of Canadian SF were stifled. We're trying to get it back. We want to provide an outlet for young Canadian writers who don't wish to crack the American market; at first just with short stories, and then novels.

Excalibur: In what way could science fiction be relevant to contemporary Canadian life?

Rowland: The way it is now, 25 percent of SF stinks; 50 percent is good adventure reading; and the other 25 percent actually explores modern problems and the future.

Hugo McPherson lecture enjoyable

By CARL LIBERMAN

On Friday, January 14, the Performing Arts Series offered its second in a series of lectures, Hugo McPherson on *The Arts; Affluence and Exploitation*. Dr. McPherson is the former head of the National Film Board, and is presently the director of a new graduate programme in communications at McGill.

Thanks to his vast knowledge in the arts, his pleasant speaking voice and simple language, the lecture was enjoyable. He was generally negative in his lecture, but he did see some hope in the arts scene. He pointed out the irony of the Canada Council which is run by rich politicians who give out money to poor artists. Another irony is that artists need a certain amount of

flexibility monetarily speaking, and the Canada Council politicians are a very inflexible group.

Dr. McPherson came out strongly against nationalism in the arts and viewed art as having no boundaries. He raised many questions, one of which was how to divide up the money among the various groups that need it. The problem, as he sees it, is that many of the previously private supporters of the arts, now serve on the boards giving out government funds.

One encouraging note is that McPherson offered a lot of possibilities in overcoming the problems. The situation is not hopeless. The only unfortunate aspect of the lecture was that there was a very small turnout.

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