

Macpherson and Aislin at York



Dave Fuller photo

By MICHAEL HOLLETT
Last Wednesday, while many students listened to political dynamos Donald MacDonald and Stephen Lewis, those who waited until the late afternoon got to hear perhaps the real political forces in this country, political cartoonists Duncan Macpherson of the Toronto Star and Terry Mosher (Aislin) of the Montreal Gazette.

Macpherson and Aislin addressed a packed audience following a screening of the National Film Board film, *The Hecklers*, which was produced by Aislin and featured both men's work, among others.

The two men, who often appeared to be almost a comedy team, were a study in contrasts. Aislin, with long hair and beard, was the cynical, chain smoking, up and coming talent to Macpherson's charming, conservatively dressed, almost Columbo-ish old master.

Aislin thanked Macpherson for his help in putting "The Hecklers" together. He said when he first thought of approaching Macpherson he was afraid the man would throw a beer bottle at him.

Both discounted the importance of the political car-

toonist. "We're only conversation pieces," Macpherson said. "We keep discussion going on a topic, that's all."

Said Aislin, "Cartoonists are not prophets. If you try to be one, you end up being a pompous asshole yourself. Anyone who thinks he is a prophet is full of shit."

Macpherson said he became interested in cartooning after the war when he used a veteran's assistance grant to study art. He then got work at the Montreal Standard as an illustrator. Here he met Pierre Burton who was leaving the paper to work for the Toronto Star. Burton suggested Macpherson try political cartooning and, as they say, the rest is history.

"Burton is a frustrated cartoonist but he failed, so he went on to lesser things, Aislin said.

Throughout the talk Macpherson emerged as a compassionate man, sincere in his concern for those he termed "the little guys".

"There are people who rule and there are those who are ruled. The politicians are the ones who rule, and you've got to watch them," he said.

The event was co-sponsored by Excalibur and CYSF.

Avoids cheap nostalgia, Next Stop Mazursky's best

By JULIAN BELTRAME

Paul Mazursky makes no bones about trying to be America's answer to Federico Fellini, but he may regret his complicity in allowing that label to be pinned on him.

His detractors, and there were quite a few after Bob and Ted and Carol and Alice, saw their chance with Mazursky's next effort, *Alex in Wonderland*, which bombed wonderfully. Aside from the obvious parallels with Fellini's *8 1/2*, (Alex is about a young director's artistic constipation after having made a successful flick,) Mazursky actually cast Fellini in the film.

Harry and Tonto started a comeback for Mazursky, and now he will undoubtedly come full circle with his newest release *Next Stop, Greenwich Village*. *Next Stop* was viewed by some 250 students Monday in Curtis LH L; it will be released in Toronto later this week.

In many ways, *Next Stop* in Mazursky's best film, but it will do little to shed the Fellini-limitator label.

If there is one modern film *Next Stop* can be most easily identified with, it is Fellini's *Amacord*.

Like *Amacord*, *Next Stop* takes an affectionate, retrospective look at what might have been a young Paul Mazursky trying to become an actor while his Jewish parents attempt to steer him, not too gently, into teaching instead.

Poogy tells tales in York event

Travelling around some five years ago between camps in Israel, some of a five-member entertainment troupe started to kid and fool around to pass the time, and the *Tales of Poogy* were born. *Poogy*, today the most high-powered and popular rock group in Israel sprinkles its show with a good dose of humour. The group is being brought to Convocation Hall by the Jewish Student Federation on February 29, at 8:30 p.m. Inquire in room S 101 Ross.

PALE IMITATION

The film is a light comedy, sometimes sad and sometimes pathetic, always sentimental. It is Mazursky's *Amacord*, only paler—the images are less sharp, the sentiment less touching, the comedy stunts are funny, sometimes even hilarious, yet not as outlandish, the music accompaniment not nearly as haunting.

It all adds up to a second rate *Amacord*, but that's not so bad.

Mazursky remembers clearly what it was like to be poor, struggling and happy, and he avoids like the plague the cheap, phony nostalgia that became so popular in films like *American Graffiti*.

He knows what it's like for a Jewish boy to leave his mother after living tied to her apron strings for 22 years; he knows what it's like to be without a prophylactic, and he knows what it's like to be caught in the act by visiting parents.

Throughout the embarrassment and the travails, Mazursky manages to see the humour of it all. There's a good chance audiences will too.

Records

By EVAN LEIBOVITCH

Buying this album for the music is like buying penthouse for the articles. Side two is an utter throwaway, so it must be the 17 minute title dance track that's making this disc sell. The music is average disco, with good rhythm, but the whole album will sell on the classic lyrics alone ("ooooo grunt aaaah - Love to love you baby"). This is the coming of porno rock, which began with an almost censored song called *Je T'aime*, a few years ago. No doubt the trend will be repeated, but whereas songs like *Lady Marmalade* could be considered erotic, this stuff can safely be called sleazy.

LINDA RONSTADT PRISONER IN DISGUISE (WEA)

Between this album and her previous one on Capitol, *Heart Like A Wheel*, I can definitely conclude that Ronstadt is the finest popular female vocalist I have listened to, bar none. Her voice adapts easily to all the material, from the raunchy yayas in *Heart Wave*, to the melodic version of *Jimmy Cliff's Many Rivers to Cross*, to some of the only real country & western songs worth listening to. Andrew Gold does much of the fine instrumental work, generally acting as a one man band, and even supplying some background vocals. The mixture of Ronstadt's vocals, and Gold's music are blended together perfectly.

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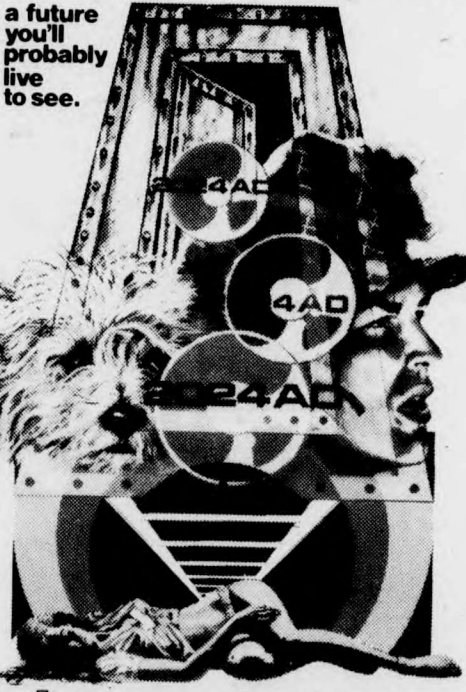


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Arists at Stong

In an evening of documentaries, showing three of his films, *Taddeusz Jaworski* and his wife *Tamara* talked about their art in *Stong College's Meet the Fellows Series* last Monday night.

Jaworski is an international award-winner filmmaker, who had spent several weeks on location last fall at *Rainy Lake Indian Reservation* in preparing *Wild Rice* for the CBC. The documentary, is a low-keyed sensitive representation of social forces in the lives of Indians.



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