

Little mag

By Michael Korican

Waves, York's tri-annual literary magazine, is marking its seventh year of publication and move to new office space in 357 Stong College with a reading next Monday at 4 pm. Gathering in Stong Theatre will be editors Bernice Lever, Robert Casto, Hedi Bouraoui, and John Oughton as well as friends Miriam Waddington, Lix Lochhead, Greg Gatenby, Pier Giorgio diCicco and four others.

Waves began publication in the spring of 1972. Northrup Frye, international critic, said of vol. 1, no. 1: "It is an issue of great variety and liveliness, and I congratulate you on it, besides extending my best wishes for future success." Seven years later, *Waves* certainly is going strong, and according to poet Irving Layton is "one of the best little mags in Canada."

Editor Lever claims "Hundreds of poets send us poems — we can use only five per cent of what



arrives. *Waves* tries to print one student from York per issue and several unknown writers. The established names sell the magazine and allow the 'unknowns' a readership."

All poetry is judged by a standard of good contemporary writing with a fresh, interesting use of language. Each issue also contains some fiction, graphics and reviews. The current volume, 7, no. 1, also has an index to vol. 6 and features "Amuck in the Bush Garden" by Scriblerus Redivivus, a playful diatribe on the state of Canadian writing.

With subscribers in Paris, London and Sydney as well as across North America, *Waves* is definitely a credit to York as it nurtures new writers and artists, exploring emerging Canadian Literature.

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Off York



Cinema

The Lord of the Rings: Ralph Bakshi's animated film version of J.R.R. Tolkien's classic is an experiment with several prominent flaws but a final result which is nonetheless powerful. In his last film *Wizards* Bakshi toyed with rotoscoping (a process whereby a scene is shot in black and white and then painted over for an animated effect) and met with dismal failure. In *Lord Of The Rings* the technique has been perfected, especially in the eerily effective battle scenes, but Bakshi is unable to integrate it into the film as a whole. It is very disconcerting to have a character who was living and breathing in full glorious animation become a half-human rotoscope creation in the next sequence. Tolkien purists will, of course, be disgruntled at the rapid pace with which the film introduces and disposes of characters. It is unlikely that it would have been possible to please the legions of fans who all have their own conception of how Frodo and Gandalf 'really' look. The film is playing at the Eglinton theatre and should not be missed by anyone interested in either animation or J.R.R. Tolkien.

Andrew C. Rowsome

Theatre

Action: Put away three dollars, a couple of bus tokens and head to the Theatre Second Floor (86 Parliament and King.) Til December 23 director Paul Bettis presents *Action*, a one-act play by the American playwright Sam Sheppard. This theatre is one of English Canada's few remaining genuinely 'experimental' theatre companies — having produced new Canadian works as well as "Waiting for Godot" and "Julius Ceasar." *Action* continues their policy of entertaining audiences with provocative 'off the wall' features. The brilliant script is highly crammed with themes of alienation, loneliness and anger. As

the four characters interact within the context of snowbound isolation in the woods we see them questioning many facets of their lives, tossing out symbols such as fish, water and food.

Sam Sheppard currently is experiencing a wave of popularity within Toronto theatres, following similar successes in New York and London. Four productions, including *Action* are slated for presentation this season. They include *Cowboy Mouth* at the Horseshoe last week, *Curse of the Starving Class* at the New Theatre and *Angel City* at the Toronto Free Theatre.



Music

Tony Bird of Paradise: Who is Tony Bird? He hails from Africa, growing up in Colonial Nyasaland, now Malawi, where the local music and Dutch Afrikaaner mixed in his head with the folk, rock and country music he heard there and overseas. What brings me to this, his second album, is the fact that John Lissauer produced it. Known for his work with Canada's 'enfants terribles' Lewis Furey and Leonard Cohen, Lissauer is a sympathetic figure who can ignite a prolific songwriter with some equally competent music writing. To Lissauer's credit, the project is carried off with the same flair as exhibited in past efforts. Bird is surrounded with a varied selection of musicians who play the songs as they were first heard in the composer's head. The title cut is pure pop, but it is pop with tongue way back in cheek. Listeners will smile and hum the song before they even finish a first listening. The album's lack of noterity should not discourage prospective buyers. Latch on to Bird now and be the one to say, "I knew him way back....."

Elliott Lefko

Street Talk. The name says it all. It's the Toronto Star's new tabloid that talks about what's happening with the people on those streets that make Toronto the great city that it is.

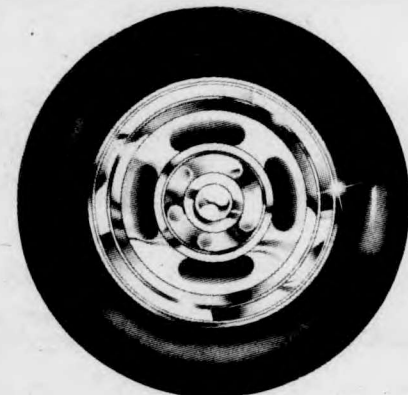
Every Thursday in The Star, Street Talk talks the language of anyone who's into Toronto.



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Street Talk means just that



ing to forge the face of the seventies.

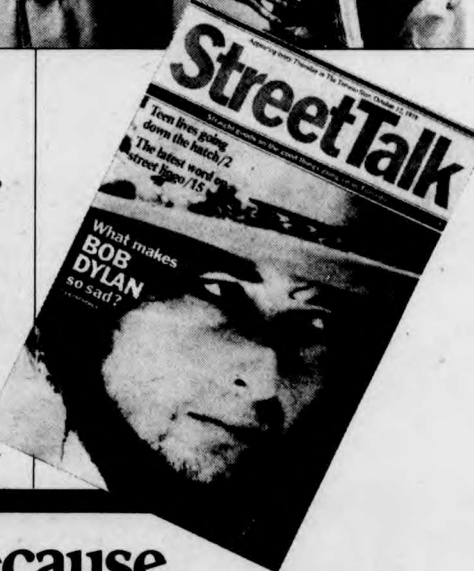
It talks through people like editor Kevin Boland, columnist E. Kaye Fulton, fashion-wise Bonnie Hurowitz and many others. So if you're thinking young in Toronto, Street Talk is talking to you, every Thursday in The Star. Pick up a copy, or for home delivery phone 367-4500.



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music and the arts that are help-



Street Talk. Because Toronto means a lot to The Star