

... ARTS

Minister transforms into Tax grabbing monster

by Salman A. Nensi

"In this world, nothing is certain but death and taxes," Ben Franklin.

Who's speedier than a running bureaucrat? Who's more cunning than an incumbent politician? Who can cut red tape with a single snip? A deputy minister? No! A finance minister? Wrong again! It's CAPTAIN TAX TIME!!!

Fear not fellow tax payers, Captain Tax Time and his sidekick Sergeant Saver are here to save the day.

Paul Haynes, owner of Tax Time Services has started a new comic series: *Captain Tax Time*. At the beginning of the comic, Haynes states that, "The names, characters and institutions in this magazine are fictional. Any similarity to actual persons living or dead is purely coincidental."

Yet, inside the pages we find a parliament that constantly gives itself raises along with characters such as Byron Baloney, and a finance minister (Mikey) who metamorphosizes into a hideous demon called The Grabber.

This whole scenario sounds suspiciously like our government! Didn't our elected officials just give themselves an effective raise of \$9,000? Do we not have a GST? But I'm sure Haynes had no intention of making fun of our government... After all, who could hate a "progressive" tax?

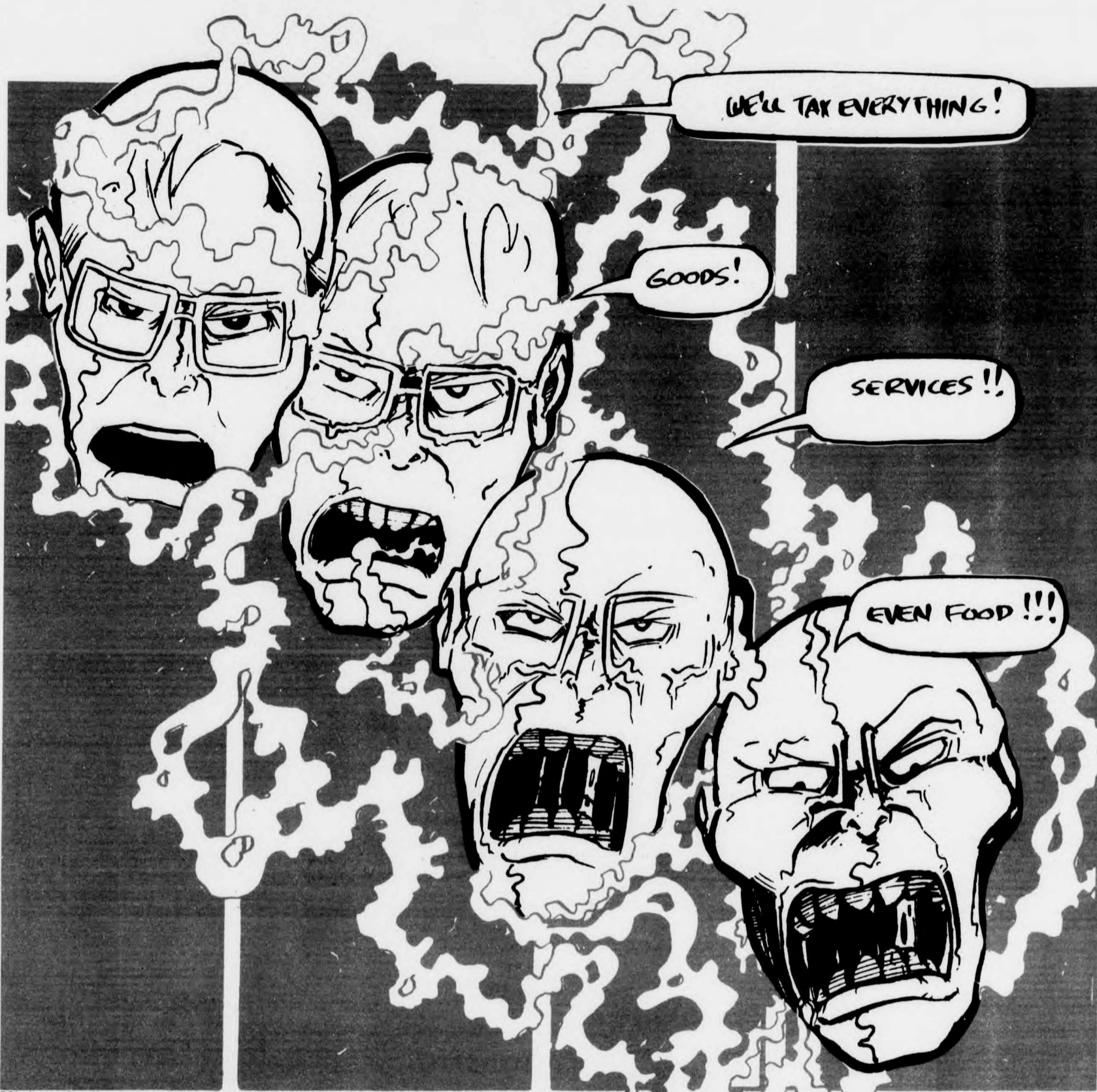
The comic begins with the creation of the Good Samaritan Tax by the Grabber. Unfortunately for the government, this leads to the creation of a hero: "He arose because he was needed. The growing burden of taxes that are crushing the middle and lower classes has to be stopped."

Captain Tax Time's solution to the GST and deficit problem is to stop the druglords, crooked corporations and the criminal kingpins. He plans to halt the underground economy and by collecting those illegal funds pay off the deficit.

Together with Sergeant Saver, the two battle the forces of evil. But they are too successful. The crime bosses are being hurt where it counts! They call a meeting with The Grabber and order him to stop Captain Tax Time. The Captain crashes their little meeting and The Grabber, true to his nature, attempts to run with the money, leaving the others to fight Tax Time and Saver.

But alas, although he is wifler, he is not as quick as the Captain. Leaving the money behind, The Grabber escapes to fight another day. Tax Time pays off the deficit and eliminates the necessity for a GST.

Artists Terry Rotsaert and Ted



Mickey the finance minister metamorphosises into a hideous demon called the Grabber, who created the Good Samaritan Tax. Direct from the bowels of Ottawa, he arrives to wreak havoc on our pocket books.

Friends beware and be sure to ask at the counter if those nasty taxes have already been included in the price.

Collyer, both in their third year at Sheridan College's animation program, have done a fantastic job. The scenes have a "Batmanesque" quality: dark and brooding with skewed

angles and widely differing viewpoints. Close ups of The Grabber are chilling. The villains are reminiscent of those seen in the *Dick Tracy* movie, ugly and twisted, and full of

character.

Haynes has a razor sharp wit. Throughout the comic, he jabs and slashes at the government and its policies. The combination of writing

and superb art makes Captain Tax Time a treat to read. Although some may find it slightly political those with open minds will be delightfully amused.

Zest for carnal gratification inspires designer



Ettore Sottsass mixes simplicity and seriousness into his philosophy on life and design, making him one of the most influential and creative minds in the last half of the century.

by Kim Van Stygeren

Handsomely tailored in a fine Italian suit, his face, deep-lined and adorned with a modern day handlebar-moustache, paired with Clark Kent glasses, Ettore Sottsass, at 72-years-of-age, is as much of a visual paradox as his work.

Sottsass is best known as the founder of Memphis Design, an Italian furniture design group as well as being an architectural designer.

Using bold colors and patterns along with simple geometric forms, Memphis created a unique style. Childlike in its simplicity and ornamented with mock seriousness, Memphis furniture embodies the spirit of the man who lead the group.

Sottsass spoke with emotion about his childhood, his fervour to market Italian artisan's crafts in a depressed post-war economy, and his current designs of a town in Colorado.

Sottsass' opening comments to the audience, who were so numerous that they filled two levels, aisles and all standing space in the medical

science building at UofT, were, "Too many people... so much love... I never expected." "I have been a bad boy - I did not prepare for tonight." He didn't have to.

What Ettore did, was flick modestly through slides of his past and present works. He had little desire to deliberate the fundamentals of design. It seemed he wanted to examine what he enjoyed in life.

While he mentioned his wife several times, he was quick to point out the effect that women have on him. He mentioned his love of food and wine with such passion that I distinctly understood he would much rather be chatting with all of us, elsewhere, while ingesting something with garlic in it.

His silly sense of humor, melted the audience's "professional" facades. Sottsass only lacked enthusiasm when questioned by what were obviously design students.

He avoided the topic of design as much as possible, making technical answers brief.

Sottsass does not care about the

established concepts in design.

He is obviously a man in love with life, love, sex, good wine and laughter.

He has not fallen prey to the North American conviction of one's work being one's life. His work is truly an extension of his personality.

He is a statement against the confines of marketing to the masses evident when Sottsass pulled out of Memphis when the quality standard was lowered to accommodate wider distribution.

I would highly recommend the exhibition of Sottsass's most important work 1950 to 1990. Part of the "Italy in Canada" program at the Italian Cultural Institute (496 Huron St. 921-9515), the show will run until Jan 31.

Unfortunately, you will not be able to appreciate Sottsass' sense of humour or his zest for carnal pleasures as well as you would in person. But you will be able to experience the work of one of the most influential and creative minds in the last half of this century.