

Campus publications truck on

Journals survive on grants, subscriptions

By LORNE WASSER

"Create your own image!"

This is the terse advice from Don Rubin, editor of the Canadian Theatre Review (CTR) to the many theatre and arts students coming out of universities and colleges with no jobs available to them and nowhere to go to get one. People must be willing, he explains, to create their own jobs.

The CTR is a prime example of this concept, as are the other commercial publications based on the York campus: Dance in Canada, Waves and Pulse.

The CTR is a commercial periodical which publishes new strips, theatre commentaries and just about anything which relates to Canadian theatre. The quarterly is Canada's only full-time professional commentary devoted strictly to bringing the professional Canadian theatre to Canada and the world.

The fall CTR took a close look at the Manitoba Theatre Centre of Winnipeg, one of the first regional theatre companies to attain national and international acclaim. The latest (winter) issue looks at Canadian theatre before the sixties.

The CTR has had a good response from readers. "York University is

being brought world-wide recognition," comments Rubin, and the number of international subscriptions is increasing at an encouraging rate.

According to the latest figures, the theatre journal has a readership of some 20,000 world-wide; 10,000 of these are national readers, another 4,000 are in Europe and the United States; and the remaining 6,000 subscribers are spread out throughout the world.

"The CTR seems to have an extremely promising future," suggests Susan Cohen, editor of a fellow York-based journal, Dance In Canada.

Despite the apparent success of the 150-page theatre periodical, however, it still remains Canada's only full-time theatre publication. The difficulty in establishing other theatre journals may lie with such complicating factors as French-speaking theatre in Quebec, the geographical distance between regions in Canada, competition from the many theatre reviews available in the U.S.A., or the fact that the O'Keefe Centre has many American productions.

The success of the one-year-old CTR is unusual, in that many

publications barely survive their 'early going'. They rely heavily on income from whatever grants they may receive from organizations like the Canada Council, the Ontario Arts Council and the Floyd Chalmers Foundation, or on any income from

their small sales or, perhaps, from advertising.

Most of the York-based journals have only been in existence a short time, ranging anywhere from one to three years. The editors of those publications generally feel that, after

the third year with adequate financial support and a fair-sized readership, a magazine's existence is fairly secure.

Since financial backing and readership are determined by what the publication offers the reader, the CTR and Dance In Canada receive more grants than Waves, York's prose and poetry journal.

"Canadian dance is so recent that it needs the coverage," said Susan Cohen, editor of Dance In Canada. "Up till now, coverage of Canada's dance has been somewhat limited, because the field is so new, really only coming into light in the last 10 years."

She also pointed out that no newspaper in Canada has a full-time dance critic.

Dance In Canada's function is to provide an outlet for Canadian dance information and communications. It fulfils its publicity function by focusing on dance company groups; and provides both insight into dance in Canada, and an outlet for writers on dance.

The dance journal is funded by the Dance In Canada Association, in turn funded by the Canada Council. At present the magazine has no financial income from advertisers; because of financial difficulties, the original magazine, which came out in two versions (one English and one French), has been restricted to a bilingual format.

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C.T. Squassero photo

Dance in Canada editor Susan Cohen

Past Pauper plays folk, draws in Keg carousers

By TED MUMFORD

"You can tell where people's heads are at," promoter Alex Andronache told me as we gazed on the lean turnout for the Tap 'n' Keg folk pub February 12. "I could book some Joe Schlock rock group and fill this place with people."

Nevertheless, the second "folk pub" of the school year, featuring Adam Mitchell and Windhover, turned out just fine.

Most people will remember Mitchell as a member of the Paupers, the phenomenal Canadian band that also produced Skip Prokop (the founder of Lighthouse) and Brad Campbell of the Full Tilt Boogie Band. Mitchell has been busy since the Paupers days, producing a long list of acts including Ian Tyson, Fludd, Mainline, Ian Thomas, James Leroy, Linda Ronstadt, McKendrie Spring and Gordon Lightfoot.

Mitchell has also been pursuing a solo career. He has released two singles, played numerous dates, and been involved in the Mariposa Folk Festival for the past three years.

At Bethune, the acoustics and audience response were mediocre, but Mitchell, dressed in a Hawaiian shirt, jeans and cowboy boots,

played his songs cheerfully.

Much of Mitchell's repertoire is tongue-in-cheek country music (Another Man's Hair on My Razor, Everybody Shoots the Shit Sometimes) but there are dashes of 50s nostalgia (White Socks and Brown Shoes), Presley (Old Shep), and music from the 40s (Jenner by the Sea).

Without even considering his skill as a producer or his musical virtuosity (in addition to guitar and harp, which he played at the show, he also plays keyboards, mandolin, drums and bass) Mitchell is a man of no mean talent. He has a fine sense of the balance between humour and music, so his lighter songs are amusing but never silly.

Mitchell was in control of the audience throughout the show, and even managed to attract the attention of the outer tables that seemed bent on carousing.

Windhover (Christie Dent, Alex Sinclair, and Gary Thornton) grew out of a seven member congregation called Redbird Blue. The surviving trio is now working throughout southern Ontario. They have recorded an album, but lost the financial backing to release it.

Thornton and Dent are both full-time students at York, so they have little spare time. "Tomorrow we finish classes at five; we have to be in Hamilton by six," Thornton said.

At the Tap 'n' Keg, Windhover pleased the audience with songs drawn from a broad repertory including Joni Mitchell's Free Man in Paris, the Eagles' Desperado and a lot of their original material, written by Thornton and Sinclair.

Thornton and Sinclair are competent vocalists, and Miss Dent has a voice that compares favorably with Melanie or Linda Ronstadt. She also plays a fine fiddle; Sinclair played lead guitar and Thornton played guitar and bass.

Windhover is an extremely talented trio of people. They don't knock you on your ass, but they sure do ease your mind.



Adam Mitchell

Fiddler makes Dragonfly soar

By DOUG TINDAL

Jefferson Starship has gone back to basics.

Dragon Fly, their latest release (on Grunt Records) sounds like nothing so much as After Bathing at Baxter's, Jefferson Airplane's second album.

The Starship is one familiar ground and it shows; they're comfortable and at home with their music. And they're better at it than they

were the first time around.

If cover photographs are any indication, Grace Slick has started to show her age, but her voice has lost none of its feline sensuality.

Paul Kantner's guitar work has matured to provide a mellow foundation for Be Young You and Hyperdrive, and supply the balance that transforms Marty Balin's wistful lyrics and vocal on Caroline from a whine into a moving appeal.

**Don Juan's doom follows Mahler**

Mary Jago was the Lady in White who brought doom to Sergiu Stefanski's Don Juan in the National Ballet's performance of this most difficult ballet last week at the O'Keefe Centre. During the current season, Toronto audiences were introduced to two new creations: Kettentanz, set to the music of Johann Strauss Sr., and Whispers of Darkness, with music from Mahler's sombre symphonies no. 2 and no. 10.

Inventions, a dance created for the Workshop a year ago by Constantin Patsalas, also reappeared in the programme, slightly modified and subdued. This week will be devoted to Sleeping Beauty.

But the best thing Dragon Fly has going for it is the violin of the venerable Papa John Creach. Papa John has been fiddling since long before any of the other Starship crew wore diapers, and his seraphic music makes the album fresh and unique where otherwise it might have been tired and trite.

The album's major flaw is the background vocals on the four cuts in which Grace Slick sings the lead. Without Slick's guidance, Kantner, Pete Sears (bass) and David Freiberg (keyboards) fall far short of giving adequate background support; they come off flat and uninspired.

But the Starship compensates by enclosing an important social message in the lyrics of the first cut, Ride the Tiger. "Look to the summer of seventy-five", they warn, "All the world is gonna come alive."

Make your plans accordingly.

Frozen twaddle

What is frozen, concentrated, and a twaddle? You may well ask. Find out this coming Monday, when Anne Camozzi, Jan Nicolichuk and Shelley Yampolsky show the contents of their art in the Founders Art Gallery at the sneak preview, with beer and cheese, on Monday from 7 to 11 p.m.

Slice of cabaret

The York Cabaret presents the programme Of Women, a musical docu-drama about the women's movement, featuring Nellie McLung, at the Vanier Open End, tonight and tomorrow night at 9 and 10:30 p.m. A Slice of Life, a multimedia dell'arte style farce, will follow.