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Jethro Tull comes to town, delights in the Carlton Castle



It was the perfect vehicle for Anderson's one legged flute solo that moved the fans through the melody of 'God Rest Ye Merry Gentlemen' to the rolling, fluid notes of 'Bourée' and back to his own snorting, growling flute improvisations.

The lights were used tastefully to accent the energetic proceedings and were especially effective during Barriemore Barlow's drum solo which convinced the crowd that these can still be exciting if executed well and kept from drifting.

AUDACIOUS KEYBOARDS

It was unfortunate that the keyboard men did not have a similar opportunity to explore their instruments, since both played with verve and audacity when featured during several compositions from Tull's latest record.

Such tunes as Velvet Green and Jack in the Green were received enthusiastically, but not until the majestic chords of 'Aqualung' rang out did the crowd spontaneously jerk to its feet.

SLIPPED AWAY

Two encores and several standing ovations later, Anderson was left standing alone as he began and playfully wished us goodnight, before he slipped away in the dark.

Let us hope it is ne'er too long before this merry minstrel and his band of jesters entertain in the Carlton Castle yet again.

By KEITH NICKSON
Prancing and dancing while whirling and twirling his silver flute, Ian Anderson led Jethro Tull through a musical equestrian course last Thursday that left the fans ecstatic and yearning for more.

SOMBRE START

Foregoing theatrical intricacies, Jethro Tull played what was perhaps their most musically intense show to date. The first set began in a sombre fashion with Ian Anderson gently strumming the introduction to "Wondering Aloud" and reached an enthralling climax with a tight, twenty minute rendition of the highlights from *Thick as a Brick*.

Anderson alternately brandished his flute like a frenzied conductor and punctuated the progressions with gesturing hands, rolling eyeballs and gargantuan leaps. The older Tull classics were executed with a refreshing vitality while the newer tunes from the *Songs from the Wood* album stood well in comparison.

The show was certainly not all Anderson's however, during several lengthy instrumental breaks, Martin Barre's searing guitar lines fed off John Glascock's chunky bass and meshed with the fine keyboard work of John Evan and David Palmer to create a rich texture that often approached a numbing intensity.

CKRY-FM

Monday — Jazz Notes with host Dave Chodikoff will feature the best in jazz of the new releases of 1976-77 up until March 1977. The show begins at 8 o'clock sharp and continues until 11 o'clock.

Tuesday — *War of the Worlds* — A Radio play by H.G. Wells, Parts 1,2 and 3 will be aired at 7:30

Wednesday — A special on experimental music featuring the music of Eno and Fripp. Your host through this musical experience is Richard Gould. This exciting program begins at 12 noon and continues until 2.

Music Magazine with host Brad Meslin starts at 2 o'clock and runs till 4.

Thursday — *War of the Worlds* — The continuation of the radio play by H.G. Wells part 4,5 and 6 tonight at 7:30. A BBC production.

Sunday — Bathroom Broadcast continues their afternoon workshops at 1 o'clock until 4 o'clock. Anyone interested in participating should go to Room 258 Vanier College.

If you want to get involved in Radio York CKRY-FM, give a call at 667-3919 or 667-3908..

Record Reviews

SPLIT-ENZ-MENTAL NOTES [Chrysalis]

Split-Enz is a group from New Zealand that should stay there. It would appear by the inside cover of the album that they are a poor imitation of American glitter rock groups such as Kiss. The music however is quite different. Unlike those type of American bands, Split-Enz uses a great deal of syncopation in their material. In fact most of the songs have a disco-styled beat. After the first listening one can hear that this group is repetitive and simple on the musical ideas they possess. The vocals are a great disappointment. The lead singer has only the ability of singing in a one octave range: He sounds like a burnt out Alice Cooper. The tenor saxophone player is abnoxious. To say that the saxophonist cannot play is an understatement. Everytime he blows a note it is an offense to the ear. Awful is the only word to describe the sound and abilities of the other musicians. A word about purchasing this album — If you go for fancy album covers then keep the cover of "Mental Notes" and burn the record.

-FLEETWOOD MAC-RUMOURS [WEA]

One of the most exciting new rock albums to come along this year is Fleetwood Mac's "Rumours". This album is an exciting follow up to their last recording. Their style is unique using all the bands vocal and musical talents to the fullest. The album displays their great versatility. At the moment, the melody that is getting a tremendous amount of air play is "Go Your Own Way" and rightly so. The tune is definitely catchy and quite addictive. The rest of the album has this same quality. Don't let the often harsh lyrics mislead you. The recording demonstrates the band's ability to work together smoothly. Fleetwood Mac has always been known for its capability to record fine music. "Rumours" is no exception.

-FRESH TRACKS-BOB RUZICKA [RCA]

No, this is not another Bob Dylan album. But, if you were to see this album cover from far away you might think so. Ruzicka has that same "I know what life's all about" look that Dylan has displayed for so many years. Ruzicka's music is somewhat different from Dylan's sound. In Canada he is known mostly for his compositions rather than his instrumental and vocal abilities. Although it is not his first album, "Fresh Tracks" is indeed a new start for him. This is a folk-rock album. Most of the tunes have him playing his acoustic guitar and singing vocals. The best way to describe his voice is to say that he is a cross between Valdy and Bob Dylan. Only two songs on the album are not Ruzicka tunes. The two melodies are "Cowboy of Rue St. Germaine" and "Maybe". He has some extremely talented musicians backing him up, whom are mostly from the West. The reason for all these westerners is that the album was recorded in Edmonton.

INSIDE STAR TREK — GENE RODDENBERRY [Columbia]

What will they think of next? Unless you're a Star Trek fan, this album is definitely alienating. The album is cheap. Not even Star Trek fans would care about Spock's childhood or other such trivia not related to the original show. There were other disappointments with this album. William Shatner (Captain Kirk) appears to have lost his touch. Leonard Nimoy (Spock) made the logical decision of not appearing on this album. De Forrest Kelly (Dr. McCoy) sounds too much like your street gospel on this recording. In fact, the whole album has that "pat on the back" tone of self righteousness. The worst aspect of the album is that Roddenberry gets a chance to "conquer" new minds with ESP. The album is an obvious attempt of cashing in on a has been issue.

D.W. Chodikoff