



Florence Paterson argues with son Tim Henry in David French's *Of the Fields Lately* at the Tarragon Theatre.

Witty, touching sequel from playwright of *Leaving Home*

By Mira Friedlander

On Saturday night the Tarragon theatre opened its winter season with David French's new play *Of The Fields, Lately*, a witty, touching continuation and presumably ending of his previous piece, *Leaving Home*. Again we witness the struggles of this working-class family from the Maritimes, confronted with the problems of creating some dignity and a meaningful life for themselves, despite their social status.

Of The Fields, Lately begins where *Leaving Home* left off - with the older son's return home for his aunt's funeral, after having run away after being beaten by his father. The inability of the son, Ben, to break through the barriers between him and his proud, uneducated father, and the knowledge that he is the wedge between his parent's marriage, combine to make a powerful moving drama, in the style now well known to the Tarragon theatregoer.

The production is honest, tightly knit and well directed, giving us a shocking insight into the very dynamics of an aging construction worker, too sick to go to work, and yet forced to do so in order to support his family and maintain his pride in

himself as a human being.

As in *Leaving Home*, the father is played by Sean Sullivan, who gives a performance so convincing it is hard to believe that he doesn't actually leave the theatre with his lunch box after the show, to go work on the beams of a building, 20 floors up in the 10 degree below weather. At his side stands Florence Henderson as the mother, desperately fighting to keep her man alive at all costs, even to the point of sacrificing her son's self-esteem. Here again is a strong performance, contrasting and complimenting beautifully Mr. Sullivan's.

Less impressive is Ben, played by Tim Henry, who seems too unsure of what he is doing on the stage. His good moments are constantly overshadowed by his indecision. Sandy Webster on the other hand, strutting around as the mourning uncle, provides us with many of the wittiest moments in the play, giving it the lift that pulls it away from some near melodramatic moments.

Of the Fields, Lately is an impressive new Canadian play, ready to take its place in line with the Tarragon's last year's winners. Bill Glassco and his very competent crew have chosen well again, and are fast becoming instrumental in the new trend and growth of Canadian Theatre.

Record reviews

Consider the Heart by Tony Kosinec is striking new album

Tony Kosinec surprised me twice. The first time I heard his beautifully soaring *All Things Come From God* on the radio, I was certain Jon Anderson, lead singer for Yes, had released a solo album with Jethro Tull as backing musicians.

But no, it was Kosinec.

The name was unfamiliar, but, judging from the tingling simplicity and supercharged enthusiasm of *All Things Come From God*, I assumed Kosinec was an undiscovered member of some long-dead California group.

But no, he's Canadian. A Torontonion, at that.

Kosinec's album, *Consider the Heart*, is a superior effort that should quickly place the young singer-composer in the ranks of such top-flight Canadian soloists as Bruce Cockburn, Valdy and Murray McLaughlin.

All Things Come From God is not typical of the material on the album, since the song is sharp, short, has a refrain and easily understood lyrics. *Consider the Heart*'s other songs are mostly longer than four-and-a-half minutes, change style and instrumentation in mid-course

and are steeped in some of the most striking images and metaphors since Dylan and Leonard Cohen.

Consider the Heart is much like Elton John's first album. It contains an excellent chart song and other material that suffers to a limited degree from over-production, the lengthiness of some songs and the uniformity of subject matter.

But Kosinec has proved and established himself. The songs can be trimmed, the style sharpened, the words polished. *Consider the Heart*'s electricity is due in part to a promise of things to come.

Best of Bee Gees Vol. 2 lacks the quality but has quantity

Best of Bee Gees Vol. 2 is a perfect example of trying to haide a lack of quality with an overwhelming degree of quantity. The Brothers Gibb have crammed an incredible 56 minutes of music onto a single disc so tightly that you can almost see the sugar, honey and molasses oozing out between the grooves.

The Bee Gees have been around since the days of the British Invasion in the mid-60's. Their staying power is to be praised, though it's

anybody's guess how they manage to pull it off. Most Bee Gees material is cloying, sentimental and badly over-orchestrated. If this album represents the group's best effort in the past several years, it must surely be an omen of the probable break-up of the trio.

Only four songs on the album deserve a second look. These are the tunes that made it on the charts, where the sweetness of the Bee Gees is sometimes a welcome change from most run-of-the-mill Top 30 schlock. In all fairness, *My World, Run to Me, How Can You Mend a Broken Heart* and *Lonely Days* are excellent compositions that rate among the best pieces of the early 1970's.

The best bet is to buy the four singles or wait for Volume 2 to hit the bargain bin. *Best of Bee Gees* just isn't good enough.

New Lighthouse album lacking Bob McBride leaves fans down

If Lighthouse were a newly formed group and *Can You Feel* its first album, there's no doubt rave reviews would be coming in from all sides. But the untimely departure of lead singer Bob McBride threatens to overshadow the album's obvious high moments and keep dedicated

Lighthouse fans from feeling anything but disappointment.

Without McBride, Lighthouse is badly in need of a focal point to draw together and energize the members of the group. Songs like *Can You Feel It, No More Searching* and *Bright Side* are plainly anemic and lack an up-front personality to put the music across. At times, it seems as though the lead vocal has inadvertently been left out of the mixing process and that the backing vocals must carry the load.

Skip Prokop, Ralph Cole and Dave Hillary do an adequate cover-up in the singing department, but their voices are more suited to soft, moody or change-of-pace material. For this reason, *Set the Stage, Same Train* and *Disagreeable Man* excel. But when it comes to belting out a song for all it's worth, they falter.

Prokop's writing, arrangement and orchestration are as clean and tight as ever. *Can You Feel* It has all the potential to be another refreshing trip for fans of Deep Purple and Donny Osmond alike.

But the absence of a strong lead singer could spell the beginning of the end for Lighthouse. An obvious replacement for McBride might be David Clayton-Thomas, another Canadian who composes and sings like nobody's business. How about it, Skip?



The Government of Canada

offers

Careers for Graduates

in

**General Administration
Personnel Administration
Financial Administration
Foreign Service**

Annual Qualifying Examinations:

Candidates for Administration must write the General Intelligence Test on **Wednesday, October 17**, at 7:00 pm.

Candidates for Foreign Service must write **both** the General Intelligence Test on **October 17**, and the Foreign Services Objective Test and Essay on **Thursday, October 18**, at 7:00 pm.

Pre-registration Essential

Applicants must contact their Placement Office by October 12.

YORK UNIVERSITY

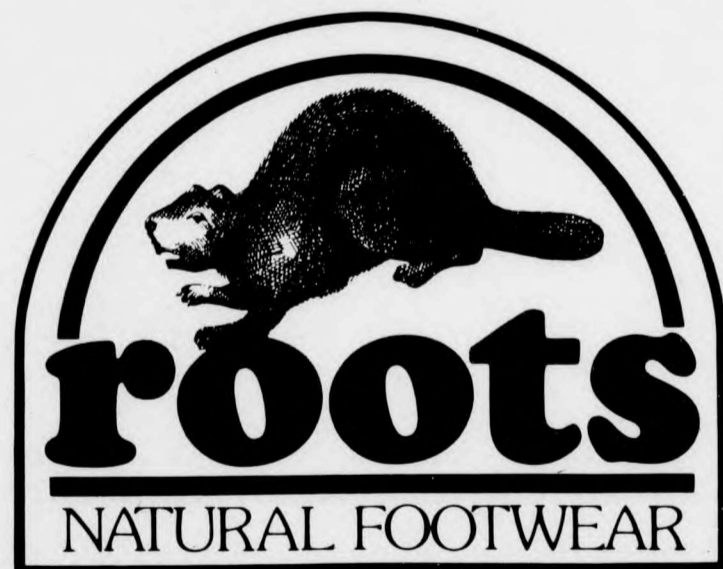
OPTOMETRIC SERVICES

S. Salsberg, O.D.

Room 105A Vanier Residence

By Appointment

667-6327 or 493-5933



Handcrafted in Canada

1052 Yonge Street,
(Opposite Rosedale Subway)

Tel. 967-5461