

From Griffith to Lewis

Campus films offer great and not so great

The season's film offerings on campus will be overwhelming in quantity if not quality, with every faculty and course director attempting to line up his favourite film under the banner of "education".

Fittingly enough, the film faculty will host the greatest number of movies. Film: The Twentieth Century Art (screenings Wednesday at 2) gives a broad, general diet of film classics from every country which has had the honour of being written about by film historian Paul Rotha.

Expect to see the Griffith masterpiece, an Eisenstein perhaps, and a gangster movie for starts. As the cinema matures you will see a Bergman, a Fellini, a Truffaut, and perhaps even — don't hold your breath — a Jerry Lewis.

Films of Western Europe (screenings Tuesday at 10) has on

tap The Cabinet of Dr. Caligari, The Seventh Seal, Henry V, La Strada, Burn and the Conformist. The selection is diverse and never monotonous.

Films in America (screenings Tuesday at 2) follows the same old pattern although credit must be given to the professor for taking chances with an intelligent selection. Of course a D.W. Griffith has to be screened, along with an Ernest Lubitsch and other pantheonists of the silent-early talkie period. Later titles include the Wild Bunch, El Cid, Dr. Strangelove, and Intruder in the Dust.

There are bound to be one or two colleges showing films of more recent vintage and charging admission to the tune of \$1.25.

Winters has footed the tab for the past few years, but there will always be other people out to make a quick buck as well, so the best and not-so-

best of the 70s' will see the light of the projector. Concert for Bangladesh, The French Connection, and A Clockwork Orange could make the list.

The Humanities department will lay on the heavies at various times during the week. Expect Rashomon,

All the King's Men, The Trial, the Triumph of the Will, If and All Quiet on the Western Front.

Many of the rooms are not the best for seeing films, and incidents of burnt frames, jumped sprockets and reels slipped onto the projector backwards have been recorded, but

it's all for the sake of art.

Ross Humanities S137 has the monopoly on the Film Department classes and Curtis L on the Humanities Films. Dates and times of films will be published either in Excalibur or in the University's Daily Bulletin.

Third World film shown

BY ALLEN DOPPELT

A Third World Film Festival is now on at the Ontario Science Centre.

Sharon Singer, who is running the Third World film festival, now at the Ontario Science Centre, says its purpose is to acquaint the Canadian people with a variety of Third World pictures, as well as to entertain. Although many of the films have a political content, there is no

dogmatic political purpose behind the festival. Speakers from various backgrounds will introduce the films and a discussion will take place afterwards.

Barravento, a Brazilian film by Rocha scheduled for Sept. 6 has been described as "a powerful poetic study of Brazil's mysticism among the fishermen of the Bahia sea coast."

On Sept. 11, two films will be shown. One, Cuba: Battle for the

Ten Million, focuses on the unsuccessful struggle by Fidel Castro to increase sugar production in Cuba. The second, Brazil: A Report on Torture, was made by Haskell Wexler, the director of Medium Cool. Third World shorts will accompany each program.

The films are being shown at 8 p.m. every Tuesday and Thursday until the end of September. The only cost is a \$1.50 admission fee to the Centre.

By Stan Henry

Chicago takes welcome step backward

When Blood, Sweat and Tears lost their lead singer, David Clayton-Thomas, and began turning out rock muzak, everyone thought Chicago would have the market cornered on the big-band sound that combines horns with guitars.

Chicago managed to prove everyone wrong and do a downhill slide of their very own. They ran the

gamut of tastelessness, which sounded equally vapid in the four-volume set of Chicago IV and in the tired single-disc Chicago V.

Chicago VI appears to be a step backward — the right direction — toward the simple, but tough melodies of the first two double albums. There is nothing here, with the possible exception of Feelin' Stronger Every Day, to match earlier hits such as I'm a Man, Make Me Smile and Questions 67 & 68. But the basics are there.

Producer James William Guercio has guided the group well this time

Record reviews

in an effort to return to the balance of the earlier albums. In the writing department, Robert Lamm provides some interesting moments with the downbeat Critics' Choice and with Darlin' Dear, where the trumpets have a deserved field day. Peter Cetera's In Terms of Two successfully spotlights a foot-stomping bass and a sprightly harmonica.

As is usually the case with Chicago, the vocals take a back seat to the instrumental sections and are the first part of the song to show signs of weakness. This is especially true of Jenny and Hollywood.

Badger's first outing dull but promising

This album is a good indication of where Yes might be now if its cosmic outlook had been controlled and stifled by Tony Kaye, its former keyboard man and founder of Badger.

Kaye and Yes are reported to have parted ways, because Kaye refused to supply the electronics that Rick Wakeman eventually brought to the group. One Live Badger only confirms that Kaye's disdain for Yes' head-in-the-clouds attitude ought to be ignored for the time being. Admittedly, this is just Badger's first recorded effort, but it seems so much less than what was expected.

The biggest surprise of One Live

Badger is Brian Parrish on lead guitar. Parrish succeeds in sustaining many of Badger's moments of weakness and boredom by establishing a strong melodic line and carrying it through until the group's gears begin to mesh.

Badger's most damaging problem is the sameness of its songs. All but one take about seven minutes to play. All have pedestrian lyrics at either end and the expected solos in the musical bridge. All are based on similar rhythms that seem not to vary from song to song.

Only Fountain works properly. Starting with a catchy beat, it zooms into clean and precise solos by Parrish and Kaye, with competent backing by Dave Foster on bass guitar and Roy Dyke on drums. This song is the one indication on the album that Kaye is anything more than just another humdrum studio musician.

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