

York Profile: Elliott Lefko

EXTRACKS

The Who
It's Hard (WEA)
Ian Pedley

Who can blame this band? Any group that can out-sell the Rolling Stones at Shea Stadium in only five hours knows they have something the people want. With that kind of attention, the Who can afford to record anything. That they know this is apparent on their new LP, *It's Hard*. Although not a classic Who album, *It's Hard* offers us a taste of the Who's finer qualities.

"Athena", the opening track on the album, proves Peter Townshend's talent for writing singles using acoustic guitar, horns and catchy kids' lyrics in the Who's traditional money-making formula.

Apart from filler tracks like "It's Your Turn", "Dangerous" and "A Man is a Man", this album is a good collection of rock 'n roll. Ignore the cover and listen to the music. And by the way Daltry, it's not hard-it's very, very easy.

Bad Company
Rough Diamonds (WEA)
Ian Pedley

The rude boys aren't rude any more. Bad Company, the "bad" band of working class rock 'n roll in the '70's isn't going to startle anyone in the '80's.

Rough Diamonds, their first release since *Desolation Angels* in 1979, contains 10 very predictable ballads suitable for easy-listening on a Sunday afternoon.

Although this album is a progression from the *Desolation* LP—a refinement of its melodies and a conversion of rock 'n roll songs to dance hits—it is definitely not an improvement.

Bad Company was formed in 1974 when ex "Free" members Simon Kirke and singer, Paul Rogers, joined with bassist, Boz Burrell and guitarist, Mick Ralphs. (who just departed from a very successful Mott the Hoople). Pressure cooker vocals and very harsh guitar chords gave the band its name. The 1982 Bad Company lacks both these traits, and although the band members remain the same, it's not the same group.

Rough Diamonds will sell well. Songs such as "Electricland" and "Racetrack" have the necessary hooks to tempt a Sunday listener.

Paul Motian
Psalm (ECM)
Review by Steven Hacker

Psalm, Paul Motian's fifth ECM recording, may be one of the eeriest albums to come out recently. In fact, it would be easy to write this off as another in the succession of Jan Garbarek or Terje Rypdal albums.

That would only be scratching the surface of this album (and you shouldn't scratch an album anyway). Motian, former drummer for Keith Jarrett and Bill Evans, two of the more lyrical pianists, has actually ventured onto somewhat fresh ground. There are traces of new wave rock, meeting with European chamber jazz. This is particularly evident on "White Magic" and "Boomerang", which could be likened to the new Ornette Coleman sans funk. Electric guitarist, Bill Frisell (who appeared with Jan Garbarek at last Monday's "Evening of ECM Jazz" at Convocation Hall), makes his presence felt on these songs, as well as on the wavy, meditative pieces. He actually sounds as though he is playing pedal steel guitar on the country-like "Mandeville".

For this album, Motian's band is fronted by two saxophonists, Joe Lovans and Billy Drewes, whose improvised interplay is one of the highlights of the session. And not to be overlooked are Motian's eclectic compositions and sensitive drumming, able to lift this album out of the ECM gloom and into the unique.

Joe Jackson
Night and Day (A&M)
Ian Pedley

After the tremendous commercial success of his LP's like *Look Sharp* and

I'm the Man, Joe Jackson ventured away from the commercial front, apparently never to return. That's ok with me. *Night and Day* is Jackson's latest effort since *Jumpin' Jive*, the controversial "big band" LP, and it shows another change in direction.

Night and Day is Jackson's attempt at the New York sound. A combination of night club melodies and pop, it attempts to capture the influences of New York in the 'forties and ends up as a very accessible collection of Latin-Blues-influenced material.

Put on your tuxedo and dance.

New CYSF job is a big challenge

Paula Todd
It's difficult when you get a new job, to fill the shoes of the person you've replaced. But when you are called upon to actually design the shoes and break them in, you are faced with a task that requires even more talent and patience.

Elliott Lefko, the new CYSF Entertainment Co-ordinator, has undertaken the arduous business of performing in public without a rehearsal. Appointed during the summer, to a position he's helping design, Lefko is creating a Burton Auditorium Concert Series, overseeing all entertainment presented under the auspices of the CYSF, and was responsible for the Orientation events.

The new Bevilacqua administration is giving entertainment a high priority and this is the first year such an extensive programme has been undertaken.

"The move back to Burton comes after seven years of absenteeism," explains Maurizio Bevilacqua, CYSF President. "I want to bring back the concert feeling like they have at the Gardens. So I hired Elliott because he has the credentials."

Lefko, 24, has been at York for five years. While earning his English B.A., he wrote for *Excalibur*, becoming its Co-Editor last year. A widely-published freelance writer and producer, he's "very happy" to be booking bands and performers for York. "Entertainment has been lacking on the campus, especially at Burton. It should be a big part of student government," says Lefko.

Lefko became involved with the promotion and production aspects of entertainment when he began writing. Most of his articles dealt with musicians, filmmakers and other performers. "When I was interviewing people we started talking and they were interested in having me help them."

He could easily have left York with his degree and several years of newspaper experience under his belt, but decided to assist the CYSF. "When I heard that there was a chance that they might be booking Burton, I felt I should get involved."

Also pleased by CYSF's forays is the Assistant Dean of Fine Arts, Temple Harris. "It's about time. The student governments of the past have had a reluctance to step

forward and iron out the details. I've made the offer and there have been inroads made. It's good that CYSF is using the facility—we need some action around here." Last year, the CYSF under past President, Greg Gaudet, began negotiations with Burton, but never got beyond the planning stage.

After a summer of preparation, Lefko presented the first CYSF concert with the Spoons and John Otway. Both band's were impressed with the hall's acoustics. "It's a beautiful and makes us sound great," commented Otway.

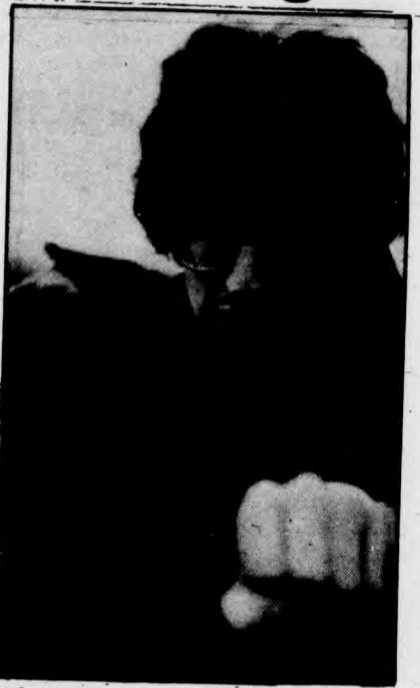
Built in 1965 by the Toronto architectural firm of Gordon Adamson Associates, at a cost of more than one-million dollars, Burton served as a lecture hall until Ross and Stedman were constructed. It was the fifth building erected on the Keele campus and was named in honour of past Board of Governor member, Burton of the Robert Simpson Company in recognition of his financial contribution. In 1973, the rest of the Fine Arts complex was wrapped around the auditorium which has a Shakespearean thrust stage and seats 613. Originally, nameplates commemorating those who had contributed to Burton were installed on the chairs, but that bit of memorabilia disappeared when the seats were re-upholstered several years ago.

Next at Burton is Murray McLaughlin who will perform a solo concert on October 28th. Before that, however, Lefko will be presenting Teenage Head in Vanier Hall on October 14th. "I think Vanier is a more appropriate place for the show. There will be room to dance." Both concerts will be licensed.

Teenage Head will headline the second CYSF dance; the first, which took place during Orientation Week, featured the Ceedees and the Maja Bannerman Group. While few students found their way to Founders Hall early this month, the performances were excellent and the audience enthusiastic.

"I've decided to hire only high profile bands now," says Lefko, "because I don't want to take a chance. If Teenage Head doesn't sell well, then people just don't want entertainment on the campus."

In an attempt to provide an



The entertaining Elliott Lefko.

eclectic entertainment package, Lefko is offering poetry readings, Bearpit specials and will be assisting the York Independent Theatre with promotion.

And tonight, in the Samuel Beckett Theatre in Stong College, CYSF is presenting Robert Priest, a popular rock poet and prominent figure on the Canadian poetry scene. The show is free. In mid-October, Vancouver sound poet, Gerry Gilbert will perform and Lefko is arranging a jazz show for November.

It will require most of his enthusiasm and all of his expertise to overcome student apathy and the competitive spirit of the colleges.

"The York Fund has been very cooperative in their scheduling of fund raising events, but the colleges have not. They don't seem to understand that we are not the opposition. I am booking shows for the whole York community. There could be a wide cross-section of entertainment available on the campus and I wish the colleges would help us."

A non-voting, salaried employee of the CYSF, Lefko oversees every facet of the entertainment programme. Well aware of the pressure to deliver successful events, and personally concerned with providing quality entertainment, Lefko is working hard. "I hope people come out for these events," he says, "they'll have to make it work."

Free show in Samuel Beckett Theatre

Rock poet mixes rhythm and words

Paula Todd
"For years I was a leper," recalls Robert Priest, a Toronto pop rock poet who will perform at York this evening, "because I wrote. Now it's really hip to be a poet."

Like history, art repeats itself. Toronto is currently witnessing a return to the oral tradition—a renewed appreciation for poetry reading, coffeehouse ambiance and bongo-banging beatniks.

Priest writes songs. He writes poems. He composes music. He puts it all together and then he gets onstage, sometime with his band, and talks and sings and makes music. It's almost like the 'fifties. Except time and politicians have changed the issues, so Priest is voicing his concern about the New Right, the Reagan administration's gun control policy and inflation.

The Bob Dylan of the 'eighties, Priest, 31, has been on the scene for years. He's just taking advantage of the new wave of performance poetry that's sliding in from New York. "The new surge of poetry is bringing the lousy poets out of the woodwork with their unedited midnight rambles.



Toronto rock poet, Robert Priest.

But it gives people like me, who have written and rewritten their work, a place to shine," says Priest.

He has already published two books in Canada—the first, *The Visible Man* was printed in 1979 and "brought an end to my position as an outcast." It met with good reviews and limited distribution. In 1980, Dreadnaught published his second venture, *Sadness of Spacemen* and they will issue his third book, *God or Opium* in about three months.

A member of the aesthetic underground, Priest lives and

performs in Toronto—singing and reciting in bars and at gatherings such as the recent *Poetry in Motion* and *Poets from the Scene* readings.

Poets are visionaries

The effective combination of pop music and poetry is demonstrated on his new e.p. of four songs which will be released on the Airwaves label in three weeks. The lyrics stand alone as prophetic prose, but the accompanying beat makes the material palatable even for the most apolitical.

"Poets are visionaries," Priest believes. Rejecting the idea that they should only write about the personal or the intangible, Priest's art is provocative. "Ideas come through poets. How can you be quiet when people are getting slaughtered?" he asks.

Priest and band members, Neo Chapman, Ben Cleveland Hayes, and Hamburger Patty Gwen Swick perform Thursday, September 30th at 7:00 p.m. in Stong's Samuel Beckett Theatre. Admission is free and there will be a bar.

Vandals damage studios

W. Hurst
Vandals used fire hoses to flood three dance studios in the Fine Arts Building early Sunday morning.

Susan Nolti, a secretary in the Fine Arts Department, discovered the damage when she arrived at her office a few minutes past eight a.m. At first he thought a pipe had burst, but soon discovered that a fire-hose had been stretched from the fire station into the studio.

In keeping with the department's goal of making the studios accessible to students, the studios were not locked. The policy is undergoing review.

Nolti then called the York Emergency Services Centre and tried to turn off the faucet. Dan Newgren and David Scadding who had arrived for work, tried to remove as much

water as possible. The men found two other flooded studios, but damage there was minimal. The extent of the damage to the largest studio is still undetermined. The floor will be allowed to dry and then the faculty will assess the damage.

In the meantime, classes have doubled up or have displaced. Some ballet classes are being held in Burton, and others in McLaughlin Hall.

On the Subject of vandalism, Dianne Woodruff, Chairperson of the Dance Department said her department has "recognized the problem and proposed ways of dealing with it," but the department budget cannot accommodate the costs involved. Crash doors alone would cost some \$2,000.00.