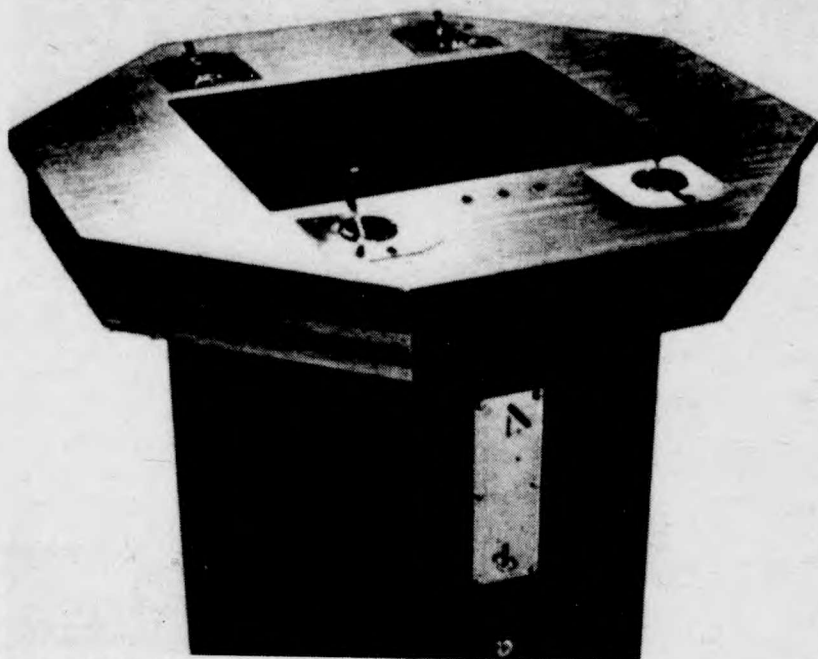


Entertainment

First tape decks for Elcassettes

No surprises, no breakthroughs at Stereo '77 show



For a fistfull of hundred dollar bills, you can own one of these monstrosities, from among the exhibits at Stereo '77 last weekend. A trip to one of the many campus pubs which have invested in one will introduce you to the frustration, the emotion, and the cold fear experienced while watching a half inch blip travel across the table. All for 25c per hit.

'75 Canadian theatre guide out

Canada On Stage: The Canadian Theatre Review Yearbook 1975, the second of an annual series documenting professional theatre activity, is now in print. Covering more than 100 theatres with nearly 600 productions and 350 photographs, the 384-page volume includes cast lists, designers, playwrights, composers, stage managers and other credits, as well as playing dates for the 1975 calendar year.

A comprehensive 4,000-entry index allows the reader to follow the career of a given actor, playwright, or theatre company. A complete checklist of Canadian theatres, providing names and addresses of artistic directors and publicity directors for each theatre, is also contained in the book.

Copies of the volume may be obtained from the York Bookstore. Copies of the 1974 edition are still available from the Canadian Theatre Review office, Room 222 Administrative Studies building.

By EVAN LEIBOVITCH
Canada's national Stereo show, Stereo '77, pulled into Toronto's Skyline Hotel last weekend to display the new wares of the audio industry. In the process walls shook, and people plugged their eard, but most just stood around drooling at various displays. Major developments were few and far between, but they drew the most comment from the crowds.

The most novel development at the show was hardware for the new Elcassette, displayed by Technics-Panasonic. While the software had been under development for quite some time, mostly by BASF, few companies had ventured to design Elcassette decks until recently. The elcassette is about the size of a paperback book, uses the same width tape as reel to reel, plays at 3 3-4 or 7 1-2 inches-second, and has the same convenience as a standard cassette. The Technics deck looked like an oversize cassette deck, incorporating a Dolby B system and what looked like mike mixing. It was rumored at the show that TEAC and Akai were working on Elcassette decks for their own, which they will introduce in a few months.

Although it was known that much research had gone into video disc systems which would allow anyone to purchase a first-run movie and take it home to show on the family set, no display of any progress in that field was to be seen. The closest link to video at Stereo '77 was a display in the "trade only" area of the exhibits, where distributors of the "Pong" electronic games were demonstrating home units to interested dealers.

The rest of the show provided

quite a bit of hopla, but nothing really new. The largest crowds were drawn to the Cerwin-Vega display: in one of the best locations at the show, and announced itself by playing Gino Vanelli at well over 110 decibels, so close to the pain threshold that no one could hear the salesmen talk about their new models. The Marantz display had nothing new except for the cassette decks and turntables, which weren't that new, anyway. JVC was showing off their new line of receivers, boasting of five stepped tone controls and a total lack of round knobs. What they were not boasting about so loudly were their specifications.

One interesting display at the ESS exhibit was a pair of flat

speaker systems. It had been known that the company was working for some time on a full-range version of their highly acclaimed Heil Air-Motion tweeter. Although a source in the industry had notified Excalibur before the show that the speakers might be there, none of the deafened spectators in the packed room could discern the origin of the mystery speakers. What was worse, because of the dull background roar, it was impossible to listen for the crystal clarity which is the supposed claim to fame of the new system. Pioneer displayed their new line; nothing really surprising in performance, but stylistically approaching the pattern Yamaha set with brushed aluminum faces.

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Everybody's Clowns pleases

By BELINDA J. R. SILBERMAN
Everyday's Clowns has a great deal to give an audience. Despite the occasional confusing gesture and a rather long introduction, the show, performed by the Royal Mime Theatre, is interesting.

By using an interesting combination of mime and pantomime, the eight vignettes almost appear to be short silent movies. "Swimming Prohibited", in particular, has this unusual quality. In it, Robert Garfat mimics an early 20th century stereotype policeman, trying to stop skinny dippers.

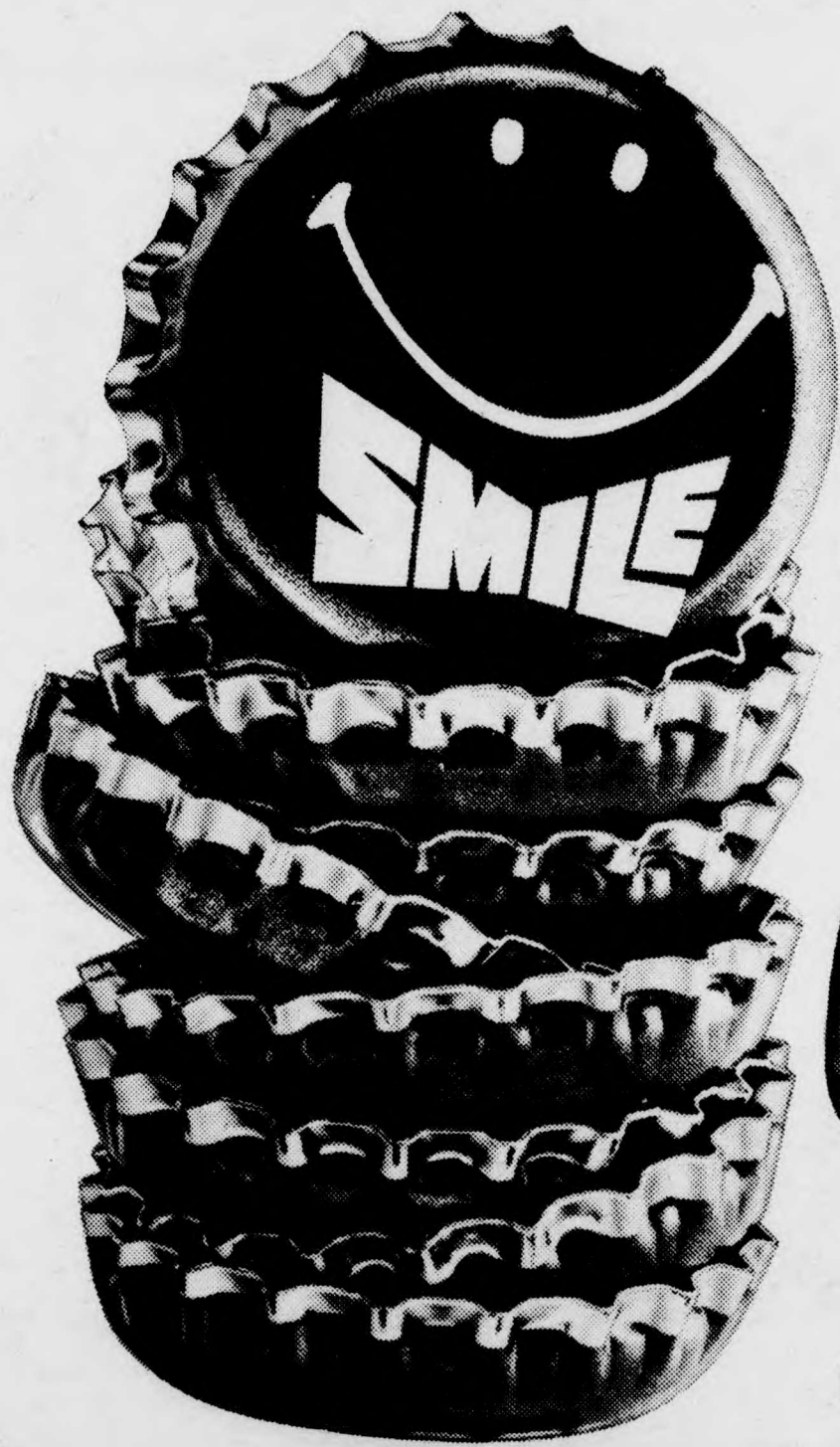
Several of the sketches end ironically, and another, "Creation", which depicts God forming the universe, presents to the audience an amusing side of the Old Testament.

The background music was well chosen and the performers, their styles well developed, are distinctively professional.

The members of this recently formed company are Susan Novotny (who also directs the show), Michael Evans, Robert Garfat, Nicholas Mah, 14-year-old Siobhan Sintzel and Carla Montagno, who studied with the teacher of Marcel Marceau, Etienne Decrous.

Novotny, originally from Czechoslovakia, emigrated to Canada in 1968. Together with Jiri Stanislav, he formed the Royal Mime Company in Ottawa in 1974, which operated under a youth opportunity grant. Since then the troupe has performed in various locations around Ontario.

Playing until September 26 at the Aladdin Theatre (2637 Yonge), Everyday's Clowns is highly recommended as an enjoyable evening's entertainment for an audience of all ages.



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