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CKRY News starts this Friday in the noon to 1 slot. Pete McGarvey and Norm Ritchie will keep you informed on Harbinger's financial crisis, General Benjamin Peled's visit to York, and the President's Report on Goals and Objectives.

Due to popular demand, CKRY will be introducing more rock music into its daytime programming, along with the

usual jazz and classical selections.

The next edition of John Thomson's CKRY Bearpit, Wednesday noon to 2, will feature an eight-piece westernswing band.

CKRY features Night Sounds every Friday night from 8 pm to

midnight. As well as general rock and blues artists, the program also features Spotlight on Canada focussing on Canadian groups and solo artists. Also on the program is the New Music Revue, an hour of newly released music.

Every Thursday afternoon from 1 to 3 Jazz City is on the air specializing in Big Band swing music. Both programs are hosted by Mike Kenyon.

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A bit of déjà vu, as "Wind" comes to town

By Alan Fox

After tantalizing months of preproduction publicity, Allan King's Who Has Seen The Wind has finally snuck into town. Adapted from W.O. Mitchell's novel (of the same title), it is a charming look at the maturation of a boy on the prairies, set sometime vaguely in the thirties.

The main part of the film is devoted to Brian's attempt at coming to terms with death. He is confronted first with the death of some small animals, climaxing with the death of someone close to him.

I experienced a touch of déjà vu. The film reminded me of those that I watched when I was Brian's age. Yet Wind doesn't have that unpalatable naivety that those films did.

Stephen Leacock was the first thing that hit me watching the film, in particular Leacock's characters, who are facile but not superficial, with an emphasis on caricature. The

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film also has that laid-back feeling of an earlier, simpler time.

Unquestionably, this film lacks visible signs of character de-velopment. Yet it's *there*, hidden somewhere and amazingly effective considering that it is invisible.

For instance, the female head of the school board is sketched in about a half-dozen scenes with about as many lines. Yet when she resigns from that board, the audience cheers that this witch is gone. King must be drawing on what he knows are our past experiences with such a character in other films so that we are familiar with her.

. This is true of most of the other characters as well. Brian's father (Gordon Pinsent) is a reticent man, almost devoid of expression. Yet he still remains believable.

We find this also in the many townspeople, for instance the shoemaker, a prairie philosopher who reads the works of the greats, brought to him by the school principal. The principal himself has a remarkable willingness to break the rules, specifically with regard to Young Ben.

Young Ben, who remains mute throughout most of the film, is the son of the town bootlegger-drunk.

Young Ben becomes a mentor for Brian, changing from a menacing figure at the film's opening to a protector.

Through (or with) Young Ben, Brian is able to grasp the harsh realities of prairie life, realities which later become applicable to his own life.

Coming Attractions Dept: Don't forget to catch the Canadian Film Awards Sunday the 20th on CTV. A great opportunity to prove to yourself that movies, and movies of quality, are made in this country.



