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Third Annual Festival of Festivals

60+ FILMS: GALAS ☆ CO-OP FILMS
CULT ☆ CANADIAN FILM AWARD
SCREENINGS ☆ ITALIAN CINEMA
CRITIC'S CHOICE ☆ AUSTRALIAN
CINEMA ☆ BURIED TREASURES

Plus: Craft Conferences • International Stars and Press
 Opening Night Film (IN PRAISE OF OLDER WOMEN) and party

General Public \$50 • Students \$40

Entry to:

- All films (including galas)
- Craft Conferences
- Nightly Disco
- Opening night film and party
- (does not include Canadian Film Award Ceremonies - September 21)
- Towne Cinema
- Festival Cinema (The New Yorker)
- Uptown Backstage I and II
- Disco -- "Stage II" at Hotel Plaza II

TICKETS/PASSES AVAILABLE FROM:

FESTIVAL TICKET OFFICE
 HOTEL PLAZA II

90 BLOOR STREET EAST
 4TH FLOOR, HANLAN SUITE
 923-9864 9 a.m.-6:30 p.m.

Screenings daily from 9:30 am — 11:00 pm

ADVANCE TICKETS TO INDIVIDUAL FILMS
 AVAILABLE FROM BASS TICKET OUTLETS
 \$3.50 - 923-3080

Thursday September 14 to Thursday September 21, 1978

Returning Foreign Students

Renewal of Student Authorization on York University Campus

If you were in Canada last year under a Student Authorization, and the Authorization is valid until September 19, 1978 or later*, you may renew your Student Authorization on York University campus. Two Immigration Officers will be on campus at the following location on September 19, 20 and 21, 1978 to process renewal:

ROOM N105 ROSS [THE CAREERS CENTRE IN CENTRAL SQUARE]

Remember to bring along:

- (1) your passport
- (2) your present Student Authorization
- (3) evidence that you have been registered at York for the Fall / Winter 1978 / 79 session, e.g. your sessional validation card

*NOTE: If your Student Authorization expires before September 19, 1978 you must go to the Immigration Office, 10th Floor, 1243 Islington Avenue, Etobicoke, before your Student Authorization expires, to have it renewed.

Dark Must Yield

By Gord Graham

"Dark Must Yield", a new anthology, is a rich sampling of one of Canada's most inventive writers. It is ample proof that Dave Godfrey, a former York prof, has

outgrown the sometimes simplistic nationalism that motivated his earliest work.

In this collection, he is the deft artist, handling themes of universal scope with insight and fluidity. That his stories seem so well-rooted in a distinctly "Canadian" experience adds to their impact.

Many of the fifteen stories in this collection have been previously published in CanLit journals, and some appeared in Godfrey's previous books.

Godfrey is at his best in the final tale, called "The Woman Whose Child Fell From The Tower". In it, he conveys a shattering portrayal

damning, all right, but the form is confused. The narrative arts can be applied to documentary, and there is certainly room for political insight. But this piece would have been more effective as an essay illustration, or a longer article in the *Canadian Forum*, rather than masquerading as a piece of fiction. Its conclusions: "Nothing has been resolved. Nothing very clear. Change is going to be very hard..." seem to clash with the optimism of the collection's title.

"Dark Must Yield" is no doubt another allusion to the ancient Chinese oracle, the *I Ching*, which permeates Godfrey's work. A previous book was titled *I Ching*

dave godfrey

dark must yield

fifteen stories



of an unsatisfying marriage. His treatment of the woman's point of view is wholly convincing — at least to another man.

There is a haunting character to the tale, represented by its title. The woman is an archetype, a Tarot-card-like figure made accessible; spilling her needs for a breakaway, an unfettered life the riddles of dreams, fragments of memory, unspecified daydreams. Godfrey handles the ephemeral as easily as most of us open a drawer, and he leaves a deliberate ambiguity.

At the other extreme is the tale I found the least satisfying, "Two Inches Between Me and the Wall." This is a vignette shot through with Godfrey's politics: big oil corporation screws little oil delivery man to the proverbial wall. The facts of the incident are

Canada and the lavishly-bound *Death Goes Better With Coca-Cola* featured a hexagram before every story.

Surely, Godfrey seems to suggest, night must yield to day, as the darker yin must evolve into its complement, the lighter yang.

There is a trusting here in cosmic processes, in the progression of life forces beyond the reach of mortals, that seems compatible with the sentiments in the other stories as well.

But the richness of the *I Ching*, like Godfrey's writing, is not so much in the quality of its answers but in the way it clarifies the questions being posed.

(Dark Must Yield by Dave Godfrey. 192 pages, \$6.95 paper; \$12 hardcover. Press Porcepic).

T.O. film festival

(cont'd from pg. 13)

Only once a year do series like this occur: they should be an ongoing affair. The films in this series include *As A Turtle on Its Back*, *Desperate Characters*, *Electra Glide in Blue*, *Martin*, *Inserts*, *Play It as It Lays*, *Silent Running* and *Images*. All these films are worthwhile viewing for various reasons, if not simply for their inaccessibility in the city.

The only area that could be classified as political or revolutionary cinema are those of the Swiss director Schmid and the American, Jost. Schmid has worked with Berger, while Godard once insisted that a Jost film be shown along with his.

It is clear the Festival is moving towards a vision of smaller film lists and more accessible programming, both in theatre location and filmic content.

This event is gaining in international reputation; this is obvious by the list of openings. During the week, big stars will be crawling around the Bloor and Yonge intersection moving from Conferences to films to discos. It is a definite sign of the increasing awareness and substance of the Canadian film industry.

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