

Shlomo Shwings



Getting down with Shlomo

Diane Rene
Dancing the *Horah*, lighting *havdoleh* candles, dreaming of Palestine, and most important, rekindling the strong Jewish tradition. It was to that tune that students sang, clapped and danced during Shlomo Car-

lebach's **Songs of Love in Peace** on Tuesday in the Central Square bearpit.

Originally from Germany, Carlebach is now a Torontonian known within the Jewish community as a romanticist who sings and speaks of the essence of

Judaism. In his family tree, he is affectionately known as "the singing rabbi"; his ballads and short stories mostly reflect the Jewish quest for a homeland. "When I shut my eyes, I see the Holy Land. You should be able to as well. It is only through unity

that we may be one: the whole world will be one, God will be one, and we as a people will be happy," he said, while telling a story of a young Jew's dreams of Palestine.

Bystanders could not help but think that the Central Square bearpit area was slowly being transformed into a mini-Israel while the rabbi sang and spoke, with people eating *fallafel*, others clapping hands and greeting each other with *shaloms*, and still others remaining quiet, but attentive, to the singing rabbi's words and music.

Shlomo Carlebach's dreams are also reflected in his personal life, as he is a member of Me'or Modi'im, a *moshav shitufi torani* (a cooperative Torah community) in Israel. In one of Me'or Modi'im's bulletins, it is said that Rabbi Shlomo Carlebach has been and continues to be a major source of inspiration to the families who belong to the community.

As a closing note, he stated that the Jewish community must unite in the participation of the rededication of their home, the Holy Land. **Songs of Love in Peace** was one of the events put on by the Jewish Student Federation during Israel Week here at York.

Gary Hershorn

A matter of Truth and Rights

Gary Action
"Rastafari!" This a reggae music. This was the sound of the suburbs and for once it wasn't snoring as York was exposed to Truths and Rights, a top-notch reggae band appearing down at the Tap'n'Keg Thursday night. I had missed Bob Marley earlier in November (although I'm told I didn't miss much with this year's Marley) so I decided to shuffle on down to Bethune to fill my live-reggae quota for the month.

After so much "safe" white rock (from Foreigner on downwards) Truths and Rights were a more-than-welcome change to two elements more rock (excepting some punk) should have: danger and danceability. They play music with a militant message that you can move to. The band is a group of Canadian-born committee Rastafarians (a culture and religion springing from the belief that Jah, former Emporer of Ethiopia Haile Selassie, was God incarnate). Composed of lead singer Ovid Reed, Mojah on guitar and

Above all, Truths and Rights perform with intelligent emotion, calling for "original human freedom" and especially for the freedom to practise their Rastafarian culture openly wherein the

smoking of "the herb" is considered a sacrament. Truths and Rights speaks to blacks, exhorting them to become more conscious of their inherent Africanism. "Unity for Survival"

read the banner above drummer Dingal. In **Time for us to Unite**, they sing, "the only way for man to solve his problems is to be true to himself." Truths and Rights—this reggae got soul. Give thanks.

A little gripe music

Hugh Westrup
Some York musicians are feeling a bit schizoid over the receptions they've received at concerts this year.

Last week, students from York's music department were quietly astonished at the reception given them at the Queen Street Mental Health Centre.

"We didn't know quite what to expect," admits Judy Crone, a performance assistant in the department of music. "We were warned that people would be inattentive, but instead they were very responsive. Many came up and thanked us at the close of the show."

"There was more respect for us there than at certain concerts we've given at York," said Crone, still smarting from a disastrous series of noon-hour performances at Administrative Studies last year.

"At Admin Studies audience members were talking, yelling and walking right in front of the musicians," recalls Crone. One instrumentalist was almost beamed by an airborne sandwich.

"We expected more civilized behaviour from students."

"An animal house," is the way third year student Peter "Suds" Sudbury remembers the audience at Admin Studies.

"I've played in really bad conditions—in a choirloft in 100 degree heat, which was really the pits—but this was the worst."

Crone insists the music they played was unlikely to have been the cause for such rude behaviour. "It was all light

classical stuff like Mozart's *Divertimento*."

Elsewhere on campus, audience responses have ranged from apathetic to enthusiastic.

No encore performance is scheduled for Administrative Studies this year. "And I refuse to ask them," says Crone.

Sprocket sounds

Recently, a third and fourth year student film festival showed off the promise of York's young filmmakers. Talent oozed from the sprockets in the selection ranging from a punque ballad documentary on prison reform. Tonight "Made in Canada", a film/video series in the Vanier Senior Common Room, continues the exposure of some further distinguished works.

Each film/video will have involved former students of York's film department (all working professionals), faculty and staff of the film department, professional Canadian filmmakers, and film critics and theorists.

The screenings represent such areas of filmmaking as documentaries, features, horror films, public relations, commercials and science fiction. Following each screening will be an informal question/answer session with the people involved in the film's production.

Tonight's film is billed as "Who-dunnit — was it the maid?" **Killing Time**, produced and directed by Ken Ketter used a crew of eighteen former staff and students of York U.

Next week, Nov. 29, **Industrial and Public** is an industrial/public relations film of Stelco Steel, Hamilton. Joe Sebesta produced, photographed and acted as cinematographer.

The final film, Dec. 5, is **Hands**: a documentary on Japanese craftsmen by York film professor Jim Beveridge.

Admission to the screenings and discussions is free. Screenings are at 6:00 pm. For further info, call 667-3244.



backing vocals, Abna Dingal on drums, Chico on bass, Nattah on keyboards and Kaweme on percussion, Truths and Rights and the Rastafarian movement make perhaps the most political music in Canada today and still manage to pack a dance floor.

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