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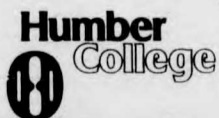
W H E R E : W H E N :

Board of Trade
First Canadian Place
(King and Bay)

7:00 P.M.
Wed., Feb. 22

Attendance is limited, so call our toll-free number soon to reserve your space.

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CHRY stiffed but "very proud"

By PAUL GAZZOLA

There was no way anyone could have missed it. Hanging proudly over the railing it confronted performers and fans alike as they climbed the stairway to the ballroom of the Skyline Hotel. Banner prominently displayed, CHRY Radio York made damn sure that their presence was felt at the 5th Annual Canadian Reggae Music Awards held last Sunday, February 5.

Arrogant? Maybe. Perhaps they were just exercising one of the privileges of being one of the show's sponsors. Either way, with five DJs nominated — the most for any radio station in Canada — no one could question the validity of the banner's presence.

CHRY's Luther Brown, P.V. Smith, and Elaine Thompson were nominated for Top Reggae Radio DJ, while Orlando Sitney and Mortimer Price received nominations in the Top Soca Radio DJ category. The difference between reggae and soca, according to one fan: "Soca is more hyper and upbeat, while reggae is mellow and downbeat." Smith, Orlando Sitney and Luther Brown also presented awards.

The fact that none of the CHRY nominees won (Junior Chung of FM108 took in the reggae category, Jai of CHIN in the soca category), doesn't take away from the station's accomplishments. "We're very happy and very proud of the nominees," said Production Co-ordinator Andrew Sun.

Sun believes that participation in events like the Canadian Reggae Music Awards keeps with the station's goals. "We tried to engage the community and to cater to the small pockets [of musical tastes]," he explained. Sun was also pleased that the five volunteer disc jockeys are being recognized for their work and commitment.

Other winners at the awards show included: Sattalites, Top Reggae Recording Band (Canadian); Nana Mclean, Top Female Reggae Singer (Canadian); and Wally Ritchie, Top Male Reggae Singer (Canadian). In the international awards, Taxi-Gang won Top Reggae Band, and Ziggy Marley and the Melody Makers won Top Reggae Album for "Conscious Party."

Toronto band rocked nightclub: their album rockets the charts

By JOHN WALSH

HEIK AND THE SHAKES
Citizen Kane/Without/Dub
Shadow Canada Records
Sneaky Dee's, January 26

Heik and the Shakes (pronounced Hayke & . . .) celebrated the release of their debut EP, with a gig presented by CHRY at Sneaky Dee's on January 26.

Their record is out on the Toronto-based independent label, Shadow Canada, with soon-to-be national distribution. In only a few weeks the disc has rocketed up numerous campus radio charts across the country.

Not bad for a relatively new band, first time around.

The downstairs room was packed at Sneaky Dee's, the Bloor Street W. Mexican restaurant/nightclub. A wide assortment of people filled the club, young and old. By their third song, Heik and the Shakes had themselves a packed dance-floor, with people grooving to their infectious beat.

"Citizen Kane," the first track on their debut 3-track 12 inch, is a hard-driving rock song, though with a definitely modern feel throughout. Sort of a "gothic Midnight Oil" sound to it. Sort of. I've heard this one played in a few Toronto area alternative dance clubs as well.

Mark Harrington, another Visual Arts major at York, remains fairly fixed to his sopt on stage, except for backing vocal duties on a number of songs during the show. J.C. Cutz attends to keyboards or 'machines' as he prefers to call them, and to operating their faithful drum-machine: Mr. Din.

"Whiteout," the second track on the EP, is a slower and 'mellower' tune. A very pleasant melody and a chorus that sticks in your head. The lyrics deal with social injustices in society.

By the beginning of their second 40-minute set, the dance-floor was almost too packed to move. The tempo of the songs pick up a cow-

HEIK
AND THE
SHAKES



Semi-York band played Sneaky Dee's last month.

punk tune, "Hope Unending," a rocker "Lustgarden," and "Song 25," all songs that deserve to be recorded in the future.

"Whiteout Dub," the third track on the record is, believe it or not, an acid-house tune clocked at 118 BPM. There is a clever use of samples and

clips of Heiki's voice overtop a 'fluid' bassline.

The diversity of this band, both live and on vinyl, ensures them a growing listening audience.

Oh yeah, you won't be able to miss the cover of this record — it's striking.

Film shoot on York campus

By HOWARD KAMAN

If Toronto is Hollywood North, York University campus must be a major film studio.

Daughter of Jerusalem, a new film from director Izidore K. Musallam, began filming at York yesterday. The Norstar release will be shooting on campus until February 12.

As explained by Production Manager Fred Kamping, the film revolves around the conflict between old-world and new-world values." Kamping emphasizes that politics don't play an important part in the story.

"It is not about political struggles

in Israel as much as it's about the struggle for a Canadian identity in society."

Musallam, directing for the first time, was born in Israel. He came to Canada in the early '70s to study film at York, where he graduated in May 1977 with an Honours BA in Film Production.

Musallam has been working on *Daughter of Jerusalem* for the past few years. The story delves into the life of Yousef, a first generation Palestinian/Canadian, and his daughter Leila. While Yousef is adamant about maintaining his old-world ideals, Leila is swept into the habits of Canadian teenage life. Such simple acts as going to a party and

putting on make-up are considered elements of having, as the plot synopsis puts it, "too much freedom."

The catalyst of the conflict between Leila and her father is the college she attends. Unlike high school, college allows her more freedom. Yousef fears this.

From February 8-11, *Daughter of Jerusalem* will be shooting the pivotal classroom scenes at Founder's College.

At the end of the film, Leila performs in a dance production, symbolizing her transformation from isolation to Canadian identity.

On February 12 the production will move from Founder's to Burton Auditorium to shoot the finale.