

Bomb explodes with Bob Segarini

By Evan Adelman

"I play the kind of music white people can dance to without being laughed at," or so said Bomb recording artist, Bob Segarini, last Thursday night as he stepped up to the microphone in the Winters College dining hall. He "loves to see young folks dance" and the more than 500 students in attendance did their utmost on the dance floor to satisfy one of his primal wishes.

Segarini, a name not uncommon to most, has long been an established figure in the forefront of the Canadian music scene. Recently, with the release of his first solo effort, *Gotta Have Pop*,

he has once again won a rightful place at the top of Canada's entertainment heap.

Segarini's career was initiated in Southern California with a band called *Roxy* and he eventually made his way to Montreal where *The Wackers* were started, a popular concert group who recorded several albums for Elektra Records in their three-year existence. Toronto, the city of opportunity, is home base today and according to Segarini, "it is the only city in the world where you can be creative. Nobody is trying to put you into one of their pre-fabricated molds for success."

Thursday evening's presentation

was a solid mixture of the best rock, pop and blues ever showcased on a York stage. Every tune, from the raunchiness of "Juvenile Delinquent" and "Gimme Some Teenage Love" to the ever so mellow "Hideaway" were executed with the slick professionalism typical of the "Segarini Style." He played the music that his fans have come to enjoy and expect. His five-man backup band consisting of Mike St. Denis, lead guitar; Peter Kashur, guitar; Phil Angers, bass; Drew Winters, keyboards and Mark Bronson, drums, added a complimentary blend of instrumentation and background

vocals which highlighted the distinctiveness of Segarini's crooning and the radiating pride of his acknowledged stage presence.

Bob Segarini proved to a somewhat skeptical, yet receptive York audience that music is a constant happening and that his music specifically, is quickly becoming an important cultural expression in Canada today. Segarini's music doesn't foster a separation of youth from parental control, it has never attacked

established institutions or values and furthermore, it poses no threat whatsoever to the system. In fact, the only negative thing to be said for the songs he performed last week was that many of them have yet to be recorded.

Segarini is a unique and creative talent, one that is not being stifled by the dominant cultural umbrella of the United States and any guy who would name his daughter Amy Mercedes Segarini, can't be all that bad.



Evan Adelman

Segarini entertains Winters College crowd.

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York Art York Art

By Leslie Wasserman

There is currently an exhibition of photographs by Don Summerhayes, entitled *Resemblances*, in the Bethune College Gallery. Summerhayes is an Associate Professor at York University and teaches courses in poetry and autobiography for the departments of English and Humanities.

His photographs show an interest in depicting a "slice of life." He captures reality as it is happening, and he suspends the moment. The subject matter of his photographs range from naturalistic portraits of people to expressionistic landscapes.

A very interesting photograph is one titled *Fence, Field, and Clouds*. It was shot in the picturesque town of Elora, Ontario. There is a great presence of freedom in the photograph and it exemplifies the way in which a photographer can create beauty out of a seemingly simplistic concept. The photographs all show a perceptive knowledge of aesthetic reality. Prints of the photographs can be purchased from the photographer.

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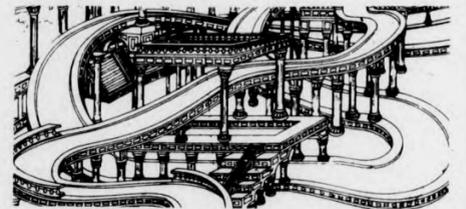
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Off York



Theatre

An evening of music and comedy opened last Tuesday at the Cafe Soho (334 Queen St. W.) for a six week run. The show, which takes the form of a cabaret, features a series of skits performed by Bruce Bell (of Yuk-Yuk's fame) and Colleen Pierce whose work in Hollywood led to a support role in the well-known *Gone With the Wind*. The two supply the comedy with parodies on topics ranging from love to hair stylists, and although the ideas behind them are good, their raciness often borders on downright poor taste. The highlight of the show is without a doubt the fine singing of American-born vocalist Stefanie Stergios, who with the backing of a four-piece blues/jazz band adds an air of the professional to the whole affair.

Wanda Paszkowski

Cinema

1979 marks the year that two great fantasy works were turned into full length animated films. Following the example of the commercially successful *Lord of the Rings* the artistically superior *Watership Down*, is chock full of cinematic viewing pleasure for both the young and the young at heart. The visual montage is vividly brilliant with stunning animation. Orally, all voices used add depth to the characters they are portraying. The screenplay of Richard Adams best-selling and well-loved novel is spiced with intelligent observations concerning the quest of a pack of rabbits towards a fruitful future.

Elliott Lefko

Music

Elvis Costello-Armed Forces: It's a disappointment — except for two cuts, *What's so Funny About Peace, Love and Understanding?* which is, ironically, a Nick Lowe tune and *Accidents Will Happen*, a catchy tune which may find favour with the public. *Oliver's Army* is lyrical, and *Green Shirt* is bizarre, experimental, but works. *Goon Squad*, first cut on second side, is forceful and hard driving. Bitterness seeps through most of the lyrics pervading this album. "They won't make me into a lampshade", shouts Elvis; it makes me wonder if he really knows, or if he's just being commercial. A 45 of *Alison* and *Accidents* is included but I couldn't listen to mine because someone put a staple through it.

Ron Mann