

Founders new magazine released

Fountain hits newstands

By BRIAN PEARL

The Fountain Magazine of short stories written by York students hit the newsstands this week, and after reading all of the stories with satisfaction and consistent interest, I can report that the magazine as a whole is splendid; well worth the quarter and the time spent to read it. It is available in the Central Square bookstore or the Founder's College newspaper office.

The stories are not alike in any way save a tendency to depend more on talent than experience in writing, something to be expected in such a collection. They ran all the way from straight-forward to satirical in style and the content varies from bourgeoisie to military-revolutionary. Singling out some of the stories for special mention is easy enough, but no single or even pair of stories really stands above the others in quality, they all have something to commend themselves. We seem to have the talent on this campus to produce an anthology of high calibre at least once a year, and CYSF or one of the college councils

(Founders supplied the funds this year) should see to it that this magazine becomes something of an expectation for writers and readers on the campus.

Of the stories I would like to mention, I have no favourite. The *Light Through the Leaves* by Laurd Palomba is a story about the death of a revolutionary after a raid that failed. As he dies his slow, lonely death left by the escaping guerrillas to die, the old man remembers what peace was like and how he abhors the killing he must do. He decides that before he dies, he will stop killing. Another member of the guerrilla band returns to make sure that the old man is dead before the government soldiers return to torture him for information. The young man talks to the old one about the revolution and living and is forced, in the end, to murder him. But the effect of the old man is disastrous on the young revolutionary, for he doubts the worth of his revolutionary zeal now, even as the enemy approaches and hesitates, dangerously inactive.

While I feel personally that

telling the story is the province of the author, not the critic, I also felt compelled to prove to any of you skeptical of the quality of a York product that these stories are indeed solid and worth reading.

Other stories are more experimental, or just plain wacky, like *Superstory* by Rick Fritz and satirical, like *Good Friday for a Lynching* by O.K. Harris, whose writing is a cross between that of Mordechai Richler and Gore Vidal, a potent style.

There are some fairly good 'straight' stories like *Lynda* by Barry Brissendon and *Martha* by the same author. (Brissendon is the only writer to have two stories in the anthology). A good story deserving mention on the strength of its sensitive and effective style is *White China* by Tamara Palmer, about the intimate feelings and illusions of an old maid teacher at a small college. The magazine really has something for everyone and there is a most commendable (and definite) Canadian viewpoint to practically all the stories, which is exciting and encouraging to encounter.



The Move soar high

By STEVE GELLER

Back in 1967 The Move began as an audio-visual musical hurricane. They were known as the "darlings of destruction" and were infamous for smashing in television sets, cars, and publicizing their records with libelous postcards of prominent British political figures in various states of undress. Often they would appear in Capone outfits with down-in-the-dregs expressions and proceeds to belt out a type of loud rock and roll noise.

Apparently, The Move were not terribly pleased with their commercial antics as all the energy that they wanted to channel towards projecting their music properly was expended instead on exploiting their visual gimmicks.

The times have changed however and with the release of SHAZAM, (A plus M SP4259), The Move have reconstructed their commerciality along progressive

lines and have become satirists of camp material. Minus the Capone vibes, nudie cards, and libel leers, they are quiet, high-soaring, three-part vocal-harmonic, and 12-string guitar dominated. The constant force of energy which is emitted from the four very talented members of The Move makes SHAZAM one of the most interesting albums to be released this year.

New releases ... Poco 'deliverin' (Columbia KE30209). Keeping pace with some of the best country music around, Poco present a medley of their old hits (including Ritchie Furay's "Kind Woman", which he wrote while with the Buffalo Springfield) as well as some newer material ... Janis Ian will release a new album shortly ... Stobbs, the Nice-like group from Britain will have their first release, a live recording, released by A plus M Records sometime this week.

Miles Davis: two great albums

By BRIAN PEARL

Miles Davis plays music unlike anyone else, anywhere. His albums *Bitch's Brew* and *Miles at the Filmore* (on Columbia) attest to the fact that a man who innovated when he was young and struggling can be even more inventive and exciting when he is older and secure in his popularity. Davis is one of that group of modern jazz musicians for whom breaking new ground in art is a way of life. His sound is unique, and rapidly turning on more and more rock fans to the now equally spaced-out world of jazz.

Davis is a trumpet player, but he can speak with that instrument as if he had a second mouth inside the bell. Articulate doesn't begin to describe the sensitivity and clarity of his music. He and his group (all front-line musicians in their own right) seem to be expressing more than a type of sound or even a type of living. They express a way of thinking, a process for thinking into the world itself and seeing all the random, rhythmic patterns that make no sense as anything but art.

The album *Bitch's Brew*, which won a Grammy award last week, is one of the greatest jazz recordings ever made. The unexpected change of Davis from a liberal to a radical musician left many fans speechless but even more hatless. The music is mind-blowing. It has an immediacy and impact that pushes you off-balance and forces you to see Miles Davis' way of doing it — right up against the wall and clinging by the fingertips. The sound has its roots in the history of jazz, especially when one recalls that jazz was the original existentialist music of the fifties. Well, Davis has created the music of existentialist life in the seventies. The power of his sound is undeniable, the impact inevitable.

The man's a genius.

The *Brew* album has two discs, and of the two, my favourite sides are the ones with *Bitch's Brew* and *Pharaoh's Dance*. *Pharaoh's Dance* is a heavy, heavy half-hour of sounds from the trumpet that seem random, displayed like jewels strewn on the black velvet of the deep rhythm backing. *Bitch's Brew* is a lighter more varied sound that has more technical depth and texture than *Pharaoh's Dance* but it too keeps that pure randomness that makes Davis' music seem essential and purely

natural.

Miles at the Filmore is another double-album. As the title tells, it's a live recording of Miles Davis playing at the Filmore in New York, the hall where the heavy rock goes down. The record has only four bits on it, called Wednesday Miles, Thursday Miles, Friday Miles and Saturday Miles. The music is made up of pieces from the *Brew* album (though he couldn't reproduce the incredible echo-fade-crossover sound he engineered on the first album) and the free-form play of his group.

a small record ad

"We don't care if it is a good single" said our accountants. "It's a waste of money advertising a single to the college market". "Probably", said we, "but we want everyone to know about it because we really like it". "Okay" said they, "but it will have to be a small ad."

So here it is —

Karen Young has a new single on reprise called *Garden of Ursh* (CR4000) which we would like you to buy and ask your local radio station to play. Who knows, maybe if you buy enough of them, even our accountants will be happy. Warner Bros. Records of Canada, Ltd.

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