

SCOUNDRELS LOUNGE

Announcing Scoundrels food menu — special low prices all day, every day — Monday to Saturday!

COMPLETE MEALS

Lobster (Market Size)	4.95
Mussels Steamed in Wine	1.95
Fish and Chips	2.25
8 oz. Steak	4.75
Steak Sandwich	3.95
Chicken Sandwich	2.15
Cheeseburger	1.85
Chile con Carne	1.75

APPETIZERS

- Chicken Fingers
- Zucchini Slices
- Nachos
- BBQ Chicken Wings
- Oysters
- Vegetable Platter

SOUPS & SALADS

- Seafood Chowder
- Gazpacho
- Tossed Salad
- Spinach Salad

Kitchen Hours 11:30 A.M. to 9:30 P.M.

All major credit cards accepted.

We are located at:
1786 Granville Street
Halifax, Nova Scotia
(in the Toronto-Dominion Tower)

Monty Python comes to Dal

Dalhousie and Mount Saint Vincent University Students will be among the only individuals in Canada who will have the opportunity to see live, on stage, Monty Python star Graham Chapman.

Chapman's only Canadian speaking engagement will take place in the McInnes Room of the Dalhousie Student Union Building on October 5th at 8:00 p.m.

A certified medical doctor, educated at Cambridge and St. Seithin's Hospital (London), Graham Chapman became hooked on performing comedy when he won a place in the elite Footlights Club at Cambridge University. He has written for humorists such as David Frost, Marty Feldman, Peter Cook and Peter Sellers, as well as for television's "Doctor in the House."

Graham Chapman has worked as both actor and writer for the "Monty Python's Flying Circus" television series; the film *Monty Python and the Holy Grail*, and was lead actor in their controversial film *The Life of Brian*. The Python's most smashing success is their recent film, *The Meaning of Life*, which was awarded the Special Jury Prize at the 1983 Cannes Film Festival. *Yellowbeard*, Chapman's pirate satire movie, premiered this summer. Three years in the making, *Yellowbeard* features Marty Feldman, Madeline Kahn and Cheech & Chong



as well as Python stars Eric Idle and John Cleese.

In 1981 Chapman's *A Liar's Autobiography* (Methuen) was published in the United States to high critical acclaim. Spurning a traditional autobiography, he chose to create a unique combination of fact and fantasy. He discusses how he met fellow Python John Cleese in Footlight's Club; how his best friend, Keith Moon of the Who lost his fatal battle with the bottle and what made him give up medicine to

become one of Britain's masters of comedy.

Graham Chapman's speaking engagement is not to be missed. Advance Student tickets are \$6.50 and will be available at the ticket booth in the Dalhousie Student Union Building. Sales will start on Sept. 26.

Ticket sales will be open to the general public for \$8.50 on Sept. 28. All tickets at the door will be \$8.50. Don't miss out on this unique opportunity, get your tickets early.

Mary O'Hara sound of the celts

by Cathy Eisenhauer

Mary O'Hara appeared at the Cohn last Saturday September 17th. Despite the welcoming standing ovation, the Irish woman's austere stage presence, with what seemed an academic and stilted classical style, was at first unconvincing. But the superbly cultivated poetic lyricism unveiled in immaculate soprano soon dispelled any doubts.

During one of her intermittent silences while tuning her instrument, O'Hara remarked nervously, "I really mean this; it's always nice to come back to Halifax." The acknowledgement was the recognition of only two years passage since her denouncement of a twelve year

reclusion (after the tragic end of a blissful marriage) in a Roman Catholic monastery in Worcestershire. Mary was on tour in Halifax during that transition.

The supreme simplicity of O'Hara's artistic make-up was aided only by Mathew Freeman on piano and Steven Peterson on woodwinds to culminate her spiritual expression and accentuate her impressionable dramatic improvisation.

Mary's instrument was the national symbol of Ireland--the Celtic harp. The delicate interweaving of varying melody lines with versatile dynamics and tonal expression made the timbre of the harp and Mary's human voice almost indistinguishable.

Notable songs performed

included a recently composed nationalistic ballad called "Sun is Burning" and the humorous "Too Much Magic" and "The Snail". Two of O'Hara's renowned favorites, "In an English Country Garden" and "Cucuin a Chuaichiaun" displayed the agility and imagination with which she illuminates language, whether it be French, Gaelic, Scottish or English. More contemporary works covered were "Song For a Winter's Night" by Gordon Lightfoot and "Perhaps Love" by John Denver.

The variety and range of Mary O'Hara's selections created a cross-cultural depiction of social traditions, stretching from the sixteenth century to contemporary times.

Gregory's Girl

by Ian Hight

There are few movies around which can keep an audience delighted throughout a sitting without the use of exploding planets, hemorrhaging houses or articulate frogs. "Gregory's Girl," directed by Bill Forsyth, is one of those few that dares to step away from fantastic gadgetry and instead reveal the human spectacle of the times in a manner appreciable by everyone.

The story is set in a town outside Glasgow, Scotland and involves a group of adolescents entering the world of romance. Forsyth treats the material with a candid wit which American pictures of this genre lack. In the film's most explicit scene, a

group of six schoolboys with gaping mouths stare through an open window at an unsuspecting nurse removing her bra. A disinterested schoolboy remarks, "It's a bit much fuss over a bit of tit."

Gregory (Gordon John Sinclair) is a spindly, uncoordinated 16-year-old who falls head over heels in love for Dorothy (Dee Hepburn), his replacement on the school soccer team. Gregory carries himself through the ensuing tale with an unabashed, strictly chivalrous disposition. Unlike one of his pals, Alec, Gregory is above chauvinistic responses to Dorothy's placement on the team and cheers her on.

Despite his lacklustre performance on the playing field, Gregory does achieve a certain amount of success that oversteps the love-lorn trials of his mates. As Gregory is teaching the fine art of dancing whilst lying down, two of his mates are roadside hitching a lift to Caracas in search of an 8:1 female to male ratio.

The film is sheer enjoyment. Forsyth is a master at making the irrelevant fit perfectly; from a misplaced penguin to pastry sales in the boys washroom, each and every scene adds to the pleasure of the viewer. This, plus a clear, concise plot, makes "Gregory's Girl" an excellent antidote to special effects overkill.



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