

# ENTERTAINMENT

Elegant Graffiti

## Poet Earle Birney at Harbourfront

**ROB KELLY**  
Poetry readings are having a renaissance in Toronto. Of course, there have always been readings but the poetic clamour spilling from cafe's, backrooms and legitimate theatres is deafening these days. The occupation of "poet" is slowly shedding its obscure, almost farcical connotation. This can and does lead to two very distinct developments: a cacophony of bad poetry and some

unique entertainment. Harbourfront offered a mixed blessing at their February 8 reading series which featured Earle Birney.

He was preceded by two women poets, Dianne Joyce and Ere Tihanngi. Both these artists have distinct writing styles, but dismally similar performances. As readers they lacked power and expression in speech and rhythm, tending toward a sort of monotonous "clarity."

That is, heard but not felt.

## MASH spirit lives at Open End

**J. BRETT ABBEY**  
When the hit series, MASH, airs its final show Monday, February 28th, patrons at a York pub will cry into their beakers and lift test tubes to the show's success.

"To have a party for the MASH series is very relevant, because the series has always been in the top 10 rated shows for more than a decade, and has touched all of our lives in some way," says Tom Legge, Assistant Manager at the Open End Pub in McLaughlin College.

MASH fans can thank Jayne Dreman, the pub's manager for the opportunity to see the finale on a 50-inch colour video screen. This party follows last year's successful Academy Awards Party.

Legge suggests everyone dress up for the occasion in MASH wear because the pub "will be charging an admission price of \$1.00 for those in costumes, and \$2.00 for those without." Apparently "special concoctions" will be prepared for the party and will be served in laboratory beakers and test tubes.

"It's time to get caught up in the spirit of things," claims Legge.



Sunny Keyes plays keyboard for the Kings. Photo: Nigel Turner

## Royalty rouses romance at Stong College

**Nigel Turner**

Not often does royalty pay a visit to a University, but twice in one year! The rock group The Kings returned for their second concert of the year, this time performing in the Stong College cafeteria on Thursday, February 10 for the Valentine's dance.

They played to a good-sized crowd, at the sometimes dance, sometimes concert, wishing the audience success in their endeavours to get drunk. That's a theme typical of the group which is famous for the line, "Nothing matters but the weekend", from their song "Switching to Glide."

In their eight years of playing together, the band—consisting of lead singer and bassist David Diamond, keyboardist Sonny Keyes, Mr. Zero and Max Styles—have recorded an E.P. and two albums; a third is on the way. They still enjoy their work, says Keyes, "The more you do it, the better you get."

# FILM FESTIVAL

## Truth and Stereotype The Image of the Jew in Film

February 28—March 3

**Monday 1:00 p.m.** Nat Taylor Cinema, Ross Building, York U. Screening: *Joe & Maxi* (1978)—Directed by Maxi Cohen & Joel Gold. Maxi Cohen will be present at this event.  
**Tuesday 7:30 p.m.** Sir Sanford Fleming Auditorium, 10 King's College Circle, U of T.

Screening: *Annie Hall*—with a short lecture and discussion with Professor M. Yacowar of Brock University.

**Wednesday 1:00 p.m.** Nat Taylor Cinema, Ross Building, York U. Screening: *Yudie* (1974)—Directed by Mirra Bank, and *Enormous Changes at the Last Minute* (1983)—produced and directed by Mirra Bank who will be present at this event.  
**7:00 p.m.** Nat Taylor Cinema, Ross Building, York U. Screening

**7:00 p.m.** Nat Taylor Cinema, Ross Building, York U. Screening: *Hester Street* (1975)—with a panel discussion with Professor Lester Freidman of Syracuse University and others.  
**Thursday 1:00 p.m.** Hart House Debates Room, 7 Hart House Circle, U of T. Slide presentation: *The Image of Jewish Women in Film*—with Professor Lester Freidman of Syracuse University.

**7:30 p.m.** Sir Sanford Fleming Auditorium, 10 King's College Circle, U of T. Screening: *Next Stop Greenwich Village*—with lecture and discussion with Professor Lester Freidman, Syracuse University.

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not unfair, but merely the predisposition of any audience. While it was a good showcase for these two performers, they seemed overwhelmed. Still, here are two poets worthy of that claim.

Earle Birney's readings were of a different kind altogether. There is, initially, something disarming about a gangly man of some years, in a rumpled set of clothes, shuffling papers at a podium: he has clearly stated his profession. When the poet declaims the title because of its pretentious trappings in favour of the less ostentatious "writer", people warm to him. Birney has, in fact, decried the term "poet" for many years (variously substituting writer, maker and charlatan) which brings poetry to its essential history. He is the bastard son of chanting shaman and myth wearing, word gaming courtisans. Indeed, poetry has produced genius from some exalted minds but that is the outgrowth of roots. Earle Birney's verse is firmly planted storytellers' *continued on page 12*

## FOXX TRACKS

### QUARTET ULTRAVOX

**Review by Ian Padley**

Ultravox have undergone drastic mutation since John Foxx. Foxx left the band and replacement singer Midge Ure stepped in. Ultravox have gone from being a very unique band, experimenting with a blend of synthesizers, guitars and lyrical ideas, to join the ranks of the electrobeat night club dance bands.

Although the band retains their knack for creative melodies, this new L.P. lacks conviction and tends to rely upon its dance element to the point where it becomes hard to distinguish one song from the next. *Quartet* is not a very original album, but it is pleasant enough to practice your dance steps with.

### TRANS NEIL YOUNG

**Review by Ian Padley**

Surprise! Neil Young has gone electrobeat. Neil Young's new album on the Geffen label shows an obvious attraction for the 1980's electronic sound which uses synthesizers, an electronically-altered voice, computerised drums and various other gizmos to produce a sound not unlike Kraftwerk's 1981 release *Computer World*.

The result? Picture *Star Wars*' C3PO singing songs of its homeland. Through the use of vocoders and octave dividers, Neil Young's voice becomes a squeaking computer sound similar to those that talk to you on the latest video games.

"No!" cry all the folkies who have followed Neil Young through his rise from Buffalo Springfield, C.S.N.Y., and his own very successful solo career. But wait, there is hope yet. Neil Young, in his all-consuming quest for truth and humanity, is still throwing messages at us, the latest being "Look out for 1984, the rise of the computer and beware."

"Computer age", the first electronic track on the album speaks of our conditioning as a voice drones "...cars and trucks fly by me on the corner. But I'm alright standing proud before the signal." "We R In Control" suggests that computers now control the banks, the F.B.I., the chief of staff and ultimately, our lives. "Transformer Man," "Computer Cowboy," "Sample and Hold" (a love song), and "Mr. Soul" (a digital version of a 1967 Buffalo Springfield song) all give us the feeling of lost humanity and the end of the individual. Not a pleasant prospect.

To break up the monotony, Young throws in three more traditional Neil Young songs without the robots and with ex-members of Crazy Horse. Interjecting a little humanity perhaps? Only Neil Young knows for sure.

### WAR ON 45 D.O.A.

**Review by Ian Padley**

Four hardcore punks from Vancouver led by a gentleman named Joey Shithard record an E.P. dedicated to violence. On the same record label as the Dead Kennedy's (Alternative Tentacles), D.O.A. preaches the same very loud 3 chord punk, so similar in fact to the D.K.'s that there is little originality and creativity to respect.

A rendition of Edwin Starr's "war" shows some promise for the band and is possibly the best cut on the album. "War in the East" is an obvious theft from any Clash "dubs" on the *Sandinista* L.P. and titles such as "Tear For Hire," "I Hate You" and "Let's Fuck" scream out some very obvious statements about the band's state of mind.

All in all, D.O.A. seems to be spitting out what has been spat before, but without as much taste. If punk lives on, it lives on in the originals. Accept no substitutes.