

Imitation of Love

Harlem born Millie Jackson has been around the music scene since 1964, cutting her teeth on the New York club circuit and on the obscure Spring label. While her collaborations with producer Brad Shapiro have yielded an impressive number of albums (23) and duets with the likes of Elton John, her penchant for X-rated lyrics has kept her out of the realm of mainstream success.

Perhaps one cannot be faulted for wanting a taste of commercial success after 23 years in the business; Jackson's move to a bigger label (RCA) and toned down language can probably be interpreted as financially motivated rather than any sort of artistic realignment.

Nevertheless, *Imitation of Love* isn't a bad album. The backup band which includes Lin Woodburns on bass, Cloris Grimes on saxophone, plus Carol Washington, John Thurston, and Wanda Edwards on vocals, is impressive, and the production is uniformly excellent throughout.

The songwriting is competent (if unexciting), reinforcing the notion that careers are sometimes made or flayed depending on whether you can manufacture a decent hook. For every Tina Turner there are a hundred Millie Jacksons whose thirst for success exceeds the creative punch of their product.

In this album average? Does a bear . . . Oh, never mind.

Available on RCA. Rating: 6

—Andrew Vance



People of the World

With the death of Bob Marley in 1982 modern music lost one of its most compelling figures; a man who seemingly singlehandedly propelled reggae from its Jamaican roots into the forefront of popular musical expression. Rather than cause its expiration, however, his passing served to catalyze a renewed interest in reggae perpetuated today by such groups as UB40 and Burning Spear.

People of the World doesn't really go anywhere that hasn't already been explored by Marley and Peter Tosh. There is, however, something distinctly likeable about it; an unabashed optimism in such pieces as "This Experience" and the title track that is positively refreshing.

It seems rare, in the permagloss '80s, to find music with a social conscience that doesn't leave one in a state of suicidal depression, but here it is.

The sound is remarkably disciplined coming from a band with 10 members; percussion and vocals don't so much appear as separate

components as they do one cohesively rhythmic whole. If listening to this album doesn't alleviate some of the existential angst you've been experiencing since you wrote that Economics final then it's probably too late anyway.

Available on WEA. Rating: 7

—Andrew Vance



Hot together

Anita, June and Ruth are back with another keenly crafted testament to the enduring power of funk-oriented dance music. Beautiful people who shook their proverbial booties to such fare as "Neutron Dance" and "Jump" will undoubtedly lap up this latest offering with its predictably upbeat odes to love, lust and the eternal necessity of good sex.

Of course, if you're looking for something original then buying this album makes about as much sense as sticking your head in a Moulinex. But you're over 18; spend your money as you want.

Available on WEA. Rating: 5

—Andrew Vance

John and the Missus misses

By YVETTE WATERMAN

John and the Missus is another Canadian movie that fails to explode the myth that Canadians are a boring people. The story alone is to blame.

John, played by Gordon Pinsent, and his missus (Jackie Burroughs), live in Cup Cove, Newfoundland, a small mining town which closes down. The residents of the town are forced to leave but John doesn't want to go. He argues a little; thinks a lot. Then, he leaves. That's the whole story.

Pinsent gets full credit for writing the original novel (on which a play was based) and for directing and starring himself in the film. He brings a warm, and subtle love into John's relationship with his wife and son, gnawing frustration with the government, and confusion about his priorities.

Pinsent's character John is a man of few words and this lack of script is often a problem for actors who tend to fill the silence with meaningless facial contortions. Pinsent's silences, however, are filled with emotion

which stem from the very heart of his character.

Jackie Burroughs performs equally well in her role as John's wife. The Missus is a woman who loves and lives for her husband. Burroughs portrays her character's deep love for her husband while still maintaining the character's individuality.

However, there is some inconsistency in the missus' ability to stand up to her husband. Although she is strongly opinionated when talking about their son's decision to leave the town, she becomes extremely afraid that her husband might find out her personal opinion on their departure. John's missus vehemently defends her son's decision to leave but her own desire to leave town and explore the world is never shared with her husband. Burroughs gives no indication of a reason for her character's strange twists of behaviour.

Pinsent seems to be making the point that although a person can move away from "home," his heart will always remain there. This theme was lost several times in the movie because it was lumped in with several

other social comments on family relationships, government interference, and society's changing values. The theme would have been clearer had it been presented alone and with more emphasis.

Unfortunately the great acting in *John and the Missus* does not make the story more bearable. Pinsent does a wonderful job of acting and directing but his talents are wasted on an uninteresting account of one man's struggle to keep his home.

Celebrating movement

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might prove interesting as well as adding a new dimension to the piece.

Gordon Phillips' selections from his Music for Dancers class was easily one of the highlights of the lab. Uninhibited and refreshingly unpretentious, the dancers combined their dance talents with their vocal and dramatic skills in a series of short skit-like pieces. Refusing to be defeated by her leg bound in heavy plaster, Laureen DiGuilio put down her crutches and stole the show with her "Nailed to the Wall" piece. Her original poem about the predicament of a dancer with a broken leg was charming and witty and her performance was met with a very warm audience reception.

"Impulsive Sparks," Denise Duric's new work, grew out of an exercise in composition class. Based on the idea of using different body parts to initiate movement, Duric has created a colorful and humorous 'character' piece.

The work is well-cast as each of the five dancers adds something special to the piece whose success depends on the ability of the dancers to let themselves go. Duric's unique movement style lends itself well to the humour of body language which is so effective in this piece, and is accentuated by the superb score composed by York students Nikolas Haurkin and Mark Lundy.

The second year repertory class presented a work-in-progress choreographed by course director Karen Bowes-Sewell. Set to Bach's Piano Concerto in A Major (first movement), the piece is titled "Celebration" and uses movement themes based on occasions of celebration. The cast of 17 dancers did a fine job of executing the choreographed shapes, though they were lacking in the joy that is inherent in the movement and theme of the piece.

It is wonderful to see such a large group of dancers on stage at one time, and Bowes-Sewell took full advantage of the cast in her use of floor patterns and formation. The formal structure of "Celebration" is reminiscent of Paul Taylor's "Aureole," and is an excellent selection for a repertory class of this size.

YORK ARTS CALENDAR

Compiled by JENNIFER PARSONS

Soundstage, reading of a new script, "Restless" by Michael Devine. Feb. 27 at 12:30.

GALLERIES

Portraits and Photographs, works by Jane Altry. Winters Gallery (123 Winters). Feb. 23 to March 13.

Stolmen Stolov, engravings by a graphic artist. Founders Gallery (206 Founders). Feb. 2-21.

Janet Cardiff, recent prints by the artist. Glendon Gallery, Feb. 19-March 29.

The French Art Show, a show co-ordinated by the Dean of Fine Arts. IDA Gallery (102 Fine Arts). Feb. 23-27.

Pop/Op Multiplied, selections from the permanent collection of the Gallery at York University. AGYU (N145 Ross). Feb. 17-March 27.

THEATRE

Prime Time, DeeDee Langford, playwrights agent with Ron Francis, theatrical manager, will speak about careers in playwrighting and management. Atkinson Theatre, Feb. 13 at 12:30 p.m.

MUSIC

Student Chamber Concert Series, performances by student ensembles and soloists. McLaughlin Hall, Feb. 13 at 12:00 noon.

Student Recital, R. Stenson—Double Bass; C. Graham—Flute. McLaughlin Hall, Feb. 24 at 12:00 noon.

Lecture Demonstration, by Edith Lantos, speaking about "Kodaly Pedagogy of Music." McLaughlin Hall, Feb. 25 at 12:30 p.m.

Student Recital, K. Ages—Oboe. McLaughlin Hall, Feb. 26 at 7:00 p.m.

Soft Music '87, concert and colloquium on the latest developments in computer music. A panel discussion and reception will follow. McLaughlin Hall, Feb. 27, 12:30-4:30 p.m.

If you are planning an arts event, drop by Excalibur at 111 Central Square or call 736-5239 and ask for Kevin, Angela or Jenny.

WANTED: ALL STAFF MEMBERS!

The thermometer is rising as the time nears for Excal staffers to vote for next year's Editor in Chief. Attendance at staff meetings is now mandatory, if you want to cast your ballot or run in the spring election. We need your input to finalize election regulations. Be there, 3:30 p.m. TODAY! (Next meeting, on Feb. 26, will be at 4:00 p.m. sharp). No excuses.



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