

More degrees than a thermometer

Hard-nosed Socrates oversees Paper Chase

By ALAN RISEN

"You may be looking at a future president, supreme court justice, secretary of state, or dropout."

The object of this remark is a class of first year Harvard law students. The film is *Paper Chase*, a tale of one such student and the pressures which complicate his search for a high academic standing in the impersonal, competitive atmosphere of law school.

"Paper chase" literally means the life-long pursuit of important documents such as diplomas, licences and (you guessed it) law degrees. But it takes on another meaning as the pressured law students engage in an insatiable hunt for notes, briefs, articles, course outlines, and anything else that will help them obtain a passing grade.

The harshness of the institution is personified in the stern contract professor Kingsfield, dynamically played by John Houseman, better known as a producer, director and playwright (he co-wrote *Citizen Kane*).

Kingsfield is a brilliant but hard-nosed professor who uses the Socratic method of teaching, a method which indeed originated at Harvard Law School. The professor engages his students in a dialogue rather than a lecture, questioning the student into a state of confusion, desperation and humiliation.

The object is to train the student to think like a lawyer. Whenever the student thinks he has the correct answer, the professor asks another which delves deeper and leaves the student groping for a response.

Timothy Bottoms, 22-year old star of *The Last Picture Show*, plays the

aspiring legal beagle forced to come to grips with both academic pressures and personal problems with his girlfriend.

Lindsay Wagner, 23-year old model-actress, plays said girlfriend, whose hang-up is that she hates to have her life organized or rational — which is the only way her law student boyfriend can exist.

Their strained relationship almost proves the maxim proposed in the film that "law school and broads don't mix" — especially since his girlfriend turns out to be the daughter of the hated and feared contract prof.

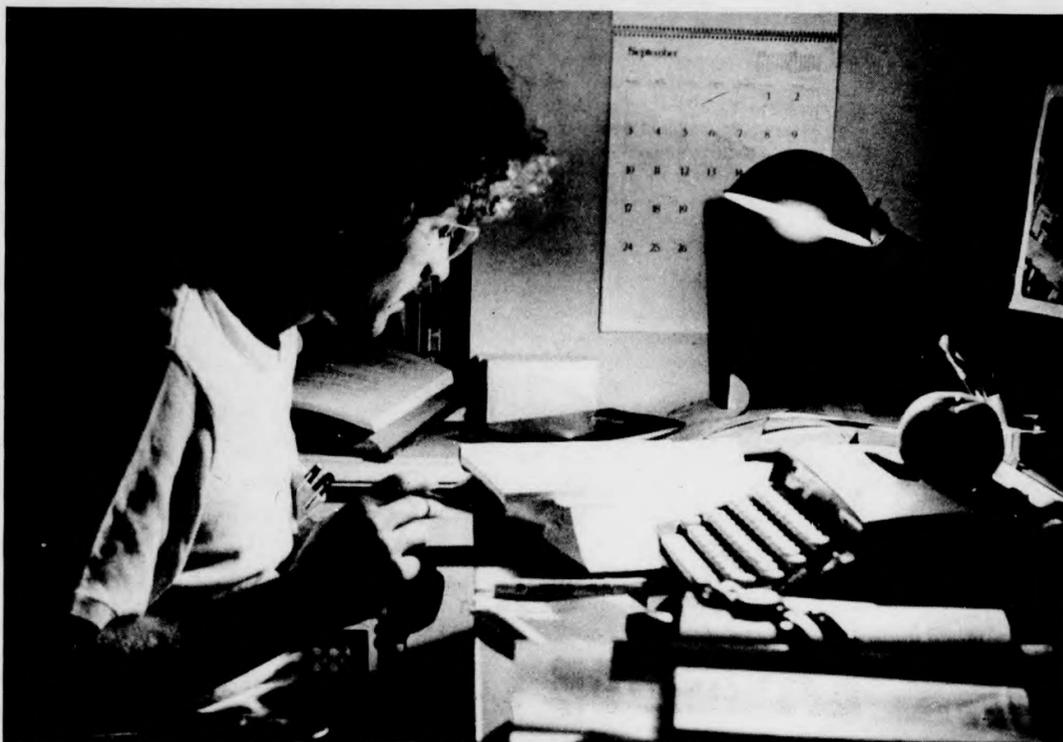
Paper Chase (originally titled *The Bright Young Men*) was filmed in Toronto at the U of T campus and the Windsor Arms Hotel, but includes some exterior shots of Harvard for authenticity.

Based on the experiences of author John Jay Osborn Jr., who actually inhabited Harvard's hallowed halls, the story is one which can capture the hearts and imagination of most university students — especially law students — since it deals realistically (for the most part) with campus life.

Its credibility is shaken occasionally by over-dramatised portions, but this may be justified by Osborn's desire to engross his audience and put his point across forcefully.

Robert C. Thompson and Roderick Paul co-produced the film, directed and adapted from Osborn's novel by James Bridges. Gordon Willis of *Godfather* fame was the director of cinematography.

Paper Chase is currently playing at the Hyland I.



Timothy Bottoms scours text-books during an all nighter to appease the ogre (John Houseman) who terrorizes the law school.

York may have fine arts master's degree

The idea of a master's programme in the faculty of fine arts is moving closer to reality.

Fine arts dean Joseph Green said Saturday that while the programme is still under provincial review, he thinks "the chances are pretty good," and feels he will receive some word by January 31.

"The government sent a note around asking what graduate programmes were being planned", Green said. "Now 11 universities suddenly want a graduate programme in fine arts."

"But we were the only institution with a senate and board-approved programme ready for consideration."

The master's courses would take five terms to complete and would handle 100 students in the faculty over the first two years.

The highest percentage of students would come from the theatre department, said Green, since the programme would involve the formation of a graduate resident company, either touring the province or working out of Hart House.

"With the master's programme," he said, "we hope to turn out into the professional community young masters of their arts."

York's new Fine Arts centre officially opened its doors Saturday afternoon amid a phantasmagoria of speeches, films and dances.

The building, designed by Toronto architect Raymond Moriyama, marks the completion of the fine arts programme's "phase two", although no-one is quite sure what each phase represents.

"It's more an overview of desire," said fine arts dean Joseph Green.

"Phase one was Burton — we



Architect Raymond Moriyama

weren't given much choice about that. Phase two is the Fine Arts centre, and phase three will house two of the remaining disciplines. It will sit just east of the centre, and wrap around Burton Auditorium."

The art and dance programmes have moved into the centre, although "dance is so large they still have to keep three separate studios in Vanier, Steacie and Bethune."

The official ceremonies began with a special convocation in Burton. Painter-printmaker Josef Albers, chairman of fine arts at Yale from 1950 to 1958, and his wife Anni Fleischmann, known for her tapestries and weavings, received honorary doctor of laws degrees.

Moriyama, who designed the Ontario Science Centre and the new Scarborough Civic Centre, and was recently commissioned to design Metro's proposed \$23 million central reference library, also received a doctorate.

York professor-playwright Mavor Moore broke up the audience with his introduction to former York chancellor Floyd Chalmers, whom he presented with an honorary Bachelor of Fine Arts degree.

"Chalmers has always been one step ahead of me," said Moore. "At one point we were both working at Maclean-Hunter. The only difference is that Chalmers owned it."

Chalmers retaliated with a quote from John Kenneth Galbraith: "There is something ridiculous about honorary degrees. A grown man stands and tries to act modest in the face of immodest and highly inaccurate praise."

"Then he sits down and everyone forgets about it."

Chalmers delivered the Convocation address, detailing the rise of the fine arts faculty since 1968 under its first dean, Dr. Jules Heller.

"Dr. Heller saw fine arts as a creative force, a social need," he said.

"He recognized that imagination and dedication to beauty have historically shaped the development of mankind just as much as technology, war and politics."

"Murray G. Ross (York's first president) and Jules Heller had no



Fine arts dean Joseph Green

desire to produce great artists who were also very dull people. They planned courses to be directed by distinguished academicians and talented artists."

He reported that the number of faculty members has risen from five in 1968 to a current 75, and that the six students in the 68-69 class have become 1,285. To date, 225 students have graduated from the faculty.

Dean Green, delivering his own impressions of the faculty, talked of "the liberal humane tradition at York, the moral soil from which the arts can grow."

"We are dealing with many tensions in the faculty," he said. "Tensions between craft and creativity, practice and performance, theory and production, and training for a profession and studying for life."

"We do not attempt to resolve these tensions."

Following the Burton ceremony, and a recital of David Lidov's *Celebration Music* for the Faculty of Fine Arts by the York Winds, guests were free to wander through the mammoth new building.

The program in dance prepared a series of dance numbers in the huge ground floor studio, while the film department set up a room devoted to television and synthesizers, and machines exploring the history of the motion picture.

In the lofts, visitors paused to study finished and half-finished canvasses perched on the easels of recently abandoned art classes.

And for gourmets and gourmands alike, free submarine sandwiches and roast peanuts abounded in the main foyer.

Moriyama created "warm barn"

By WARREN CLEMENTS

Raymond Moriyama designed York's new Fine Arts centre with the belief that human emotions and desires must dictate the architecture, and not vice versa.

"Unlike other buildings on campus, this building should show that life is not all serious," Dr. Moriyama said in an interview Saturday at the building's official opening.

"It should be a fun place; people should feel freer when they come in."

When Moriyama was contacted three years ago to plan the centre he immediately asked to talk to the faculty members and students.

"Physical requirements can't talk about human emotions," he said. "I asked the students to tell me what they really felt they wanted."

"The overall feeling I came away with was that they wanted a warm barn, not a structured building. We decided to create a fertile ground in which the student-faculty relationship could grow, imposing the least amount of architecture on them."

Commenting on his decision to turn the building's north wall into a sloping panoramic window, Moriyama said he thought "it was the obvious thing to do."

"Evening comes early with our climate. Why shouldn't we see the students working and using the facilities? There was a question of the nude models and reactions to the win-

dow, but I felt nobody gets hung up on that."

Asked to give his opinion of the other York architectural wonders, such as the Ross Humanities building, Dr. Moriyama gave a smiling "no comment".

"There are some good things at York," he remarked. "Spaces under the stairs, some little courtyards are very nice."

Dr. Moriyama said he was "basically pleased" with his building. During a recent storm, in fact, he ran over to the ground floor of the centre and peered out through the window.

"It was like being inside a waterfall."

A social psychologist and a scientist on his staff will monitor the building and students' reactions to it, to see whether it is working and how it can be improved.

"The university let us keep the building bare inside," he said. "We want the students to spill paint on the floors, and paint the walls."

"A building to me is a tool, a foil for much more worthwhile human activity. It is up to the students to discover these tools."

Does he feel the students are responding?

"I don't think enough of it has been discovered, but I won't lecture them on how to do it. I prefer a situation where the person discovers the means himself. That way it's real to that person."