

HEALTH SERVICES YORK UNIVERSITY

Wanted - Registered Nurse - Student
at York to live in residence

SEPTEMBER 1, 1977 - APRIL 30, 1978

NIGHT NURSE

Emergency Work,
Salary & Room provided

CONTACT

B. Duncan

667-2345

Experienced Teller

required

For Credit Union
Call: 667-3239 -3247

MULTIPLE SCLEROSIS ATTACKS YOUR SPINAL CORD: FIGHT BACK!

MS, the mysteriouscripler of young adults
can be beaten.

Help MS Research on CARNATION DAY,
May 5, 6, & 7.
Phone 961-9419 if you can help.

Your last chance for pre-exam relief... only at the Jewish Student Federations SUPER-DISCO SPECTACULAR

jive!
hustle!
bump!



stroll!
shimmy!
Rock 'n roll!

Featuring the
"Superdisco Light-and-Sound Show"

FOUNDER'S DINING HALL
LICENSED BAR

ADMISSION \$1.50 - SPECIAL BEFORE 9:30-75c.

SAT. APRIL 16 - 8:30 p.m. - ?

Who's been hot in jazz lately: New albums provide variety

By DAVE CHODIKOFF

Jazz has had a profitable year in 1976-77. Not only have commercial sales picked up for the purchase of jazz records but, there appears to be a new quality to jazz, a revitalization of old blood. Jazz's influence continues to spread into the field of rock with the continuing success of bands like: Return To Forever (which consists of Chick Corea, Stanley Clarke, Al Dimeola, and Lenny White), Passport featuring Klaus Doldinger, Nucleus, and many others. The newest band to incorporate a rock oriented arrangement structure is the John Payne Band. Their new album, *Razor's Edge* provides us with a stunning example. Stanley Clarke's new album, *School Days* is also another recording that has that pure jazz rock quality.

The biggest commercial success this year is George Benson's "Breezin" album. Certainly, he deserves a break after so many years without a good selling recording. What made this album sell wasn't the packaging but, a new approach to the ever increasing popularity of disco-styled jazz.

The first real success of any vocal jazz artist in the commercial field of disco-styled jazz was Esther Philips with "What A Difference A Day Makes" and now the cuts "This Masquerade" and "Breezin" have built upon the foundation set by Esther Philips.

Benson's follow up album *In Flight* is a great disappointment. It doesn't demonstrate any more creative musical thought on his part. The cut "Everything Must Change" sounds almost exactly like the title track from "Breezin". Other albums in the Benson-Philips category are Lonnie Liston Smith's new album "Renaissance" as well as Roy Ayer's self produced album *Ubiquity - Vibrations*.

One of the year's best that provides great listening enjoyment



Gato Barbieri

is Gerry Niewood's album *Timepiece*.

Niewood is a former tenor saxophonist with the Chuck Mangione Quartet. Grover Washington Jr.'s new album "A Secret Place" is another recording that is a pleasure to listen to. It features Washington Jr. playing Soprano Saxophone and to the delight of the listener has Niewood playing alto sax.

Closer to home, Gato Barbieri performed at the El Mocambo featuring some of the new material

from his latest recording *Caliente*. Without a doubt this is one of his finer albums, featuring excellent Latin bosanova-style jazz.

Finally, one would hope that the trend for the continuing interest in the field of jazz will remain as the quality of musicianship seems to be ever improving. These are just some of the new albums that show great promise for the future and suggest the direction of where jazz is headed. My apologies to those many artists I've not included who deserve mention.

Fraser's prose startles

Continued from page 17

Her second novel, *The Candy Factory* comes packaged like a trashy drugstore paperback but reveals within a quality of writing that most writers only approach in their later years. The candy factory itself is the framework through which Fraser explores the personnel hierarchy of the company chapter by chapter. Each episode is a richly textured tableau sketched meticulously by Fraser's prose that forces the readers eyes to flash along the lines and be alternately shocked, amused and terrified by the lives of the unique characters.

The first two chapters are undoubtedly the highlights when we are introduced to Mary Moon, who is supposedly in charge of 'Special Accounts'. In reality, her office is hidden in the hierarchy and none of the other workers are aware of her existence. Her father used to be the night watchman of the factory so Mary has access to the master keys which enables her to drift through the premises at night and investigate the lives of the workers.

STARTLING PROSE

Sylvia Fraser's command of prose is startling. Her depiction of the tramp who has a brief relationship with Mary Moon is compelling, intense and gut wrenching. His travels around Toronto picking the garbage of Rosedale and taking naps in the freshly dug graves of St. Peters cemetery are lively and memorable. Fraser, unlike Atwood in *Lady Oracle*, manages to inject a vitality into Toronto that belie the many sterile portrayals of the city.

On several occasions when Fraser's narrative explores the inner consciousness of the tramp, her prose takes off and engulfs the reader in a swirling vortex that leaves one breathless yet thirsting for more.

The other chapters (dealing with Sam Ryan the sex maniac and Celeste the wife of the president among others) are less intense than the tramp episode but all are written in such a driving fluid prose that they never approach the mediocre.

The major fault in the novel is the contrived ending Fraser concocts. Celeste discovers Charles the President has been unfaithful periodically and leaves him. Then they have a reconciliation and

actual rebirth, causing Charles to resign his post and allow Celeste to take over. In light of their empty marriage these twists and turns with their moralizing overtones remain implausible and seal off too easily the end of the novel.

FEMINIST'S AND MR. NUTCLUSTER

Any attempt to fit Fraser's novel with its vast variety of characters and continual shifting of focus, into a framework of feminist consciousness would be ludicrous. Fraser attacks and satirizes many of society's values and passing fads, including the feminist movement, which is embodied in the figure of Brigitte Young, junior secretary to Charles X Hunter.

Fraser depicts Brigitte as the young militant feminist whose views distort her vision of reality. The inanity of this woman's movement reaches a peak when Brigitte leads her followers in an attack on a Hunter Confectionary Valentine Display, which includes many of Hunters female workers dressed as "Miss Liquid Cherry" and "Miss Marshmallow Mounds". The outraged feminists destroy the display and strip Bimbo Brown to his shorts so he can pose as "Mr. Nutclusters, a specimen of male beauty".

In an earlier chapter, Fraser had effectively satirized the classic male sex fiend (Sam Ryan) and here she attacks the ultra liberated female with equal vivacity. Both ends of the sexuality spectrum are equally ridiculous, Fraser suggests, but she nevertheless fails to supply a balanced figure who embodies the ideals she would laud. The feminist consciousness, like many other topical issues remains something that Fraser is highly suspicious of.

The fact that Canadian women writers are so visible is a good sign for the future of Canadian literature. Moses Znamier, the chief of Channel 79 said that, concerning Canadian actors "there may be a lot of mediocre Canadian actors around but only from all the shit will the truly talented emerge." The same fluctuation in quality applies to contemporary Canadian writers. With more support for all our emerging novelists nonetheless, the future golden age of Canadian literature may be closer than many of us suspect.