behaviour that serves particular agendas at particular moments in history. Feltke, however, fails to acknowledge this and thus fails to provide a new common trap. For getting that it is the freedom of speech of the Rasputins and Vargans is to be defended, so too must the voices of their critics. Much of what Feltke calls "conspicuous awfulness" is actually protected and silenced. It is the "few specks" of those people whom Feltke and company do not want to hear. Nonetheless, given the contemporary social and cultural climate, characterized as it is by a backlash mentality, Feltke's and his comrades' position threatens the very liberties and freedoms of those who speak against the intrusions, bizarre notions of the "other", as Garth Ferebee has put it in his inimitable pro-c. tone delivered at the University of Michigan in 1991.

Another case, less publicized, is that of Jacques Collins, a University of Manitoba professor, disciplined and punished for using sexist and racial language and skipping a student "whom he was trying to stimulate to brighter attention" (22). Feltke parries Collins's behaviour by referring to his pedagogical style as "rambunctious" and "theatrical" and, it seems, because the 58-year-old scholar and university board members had given "30 years' service" to the academy. In fact, making reference to "years of service", as if he were discussing embittered war horse is a recurring theme in Feltke's entertainments. Indeed, Feltke's outrageous and thoroughly unpalatable argument is reinforced by various professors, when not appealing to freedom of speech, rest largely on an absence of coherent arguments that, predictably, suggests that such subliminal "terror" tacitly are beyond reproach.

The latter case of Professor Ferebee offers a much more balanced and rounded Common Sense. The collection of essays under consideration about gender, race, sexual politics, and the meaning of Moral Panic is reserved for these cases, which were un'être at the time of publication. The most striking aspect of this section is not the extent of these cases, but rather the way in which Feltke frames them. Repeatedly, the moral "victims" in question are referred to as glueing nips and described as outstanding educators, brilliant scholars, and defenders of free speech. While the moralists are depicted as winding, innumerable, intellectually defective "warriors." As a result, some critics echo, the effort to construct an enemy within the sexual revolutionaries dismantling the disfavored first and demonstrating in Feltke's force. After readers are provided with a description of the University of Victoria professor Warren Magnuson's "sterling credentials" and "basic epistemology," we are informed that he too has become a target of "intellectual fundamentalists." The source of contention between Magnuson and the intellectual fundamentalists was the circulation of Magnuson's document Feminism, McCarthyism and Sexual Fundamentalism. Without elaborating the details and circumstances of the case which Feltke describes, one could easily argue that the very title of Magnuson's document is disingenuous and misleading, but this issue remains unaddressed in Feltke's analysis. One cannot deny that there have been some foolish and ideologically driven demands for "political correctness" and behavior in recent years, but only a serious but of historical anemia would enable one to equate the current situation on campuses with the McCarthyite tactics of a previous generation. Despite Feltke's reputation as a "leftist," and aside from his unwieldy canvass for the future of the academy, Moral Panic, rather than constructively contributing to ongoing debates and issues, merely fuels the lieu of the "backlash" already burning on campuses and in Canadian culture at large.

The collection of essays that constitute The War of the Words: The Political Correctness Debate offers a much more balanced and rounded Common Sense. For those already familiar with the onslaught of recently published books on political correctness, the contents herein is much more comprehensive, but the conclusion to this volume, with the possible exception of Stuart Hall's foreword on the topic, offer little that is new or adds to the canny of issues related by political correctness. For the uninitiated, however, The War of the Words provides an adequate introduction to the range of views that both sides and critical p.c. politics.

Despite the fact that the collection was published in Britain, many of the essays address the current state of affairs on 19 American campuses. This is perhaps why many of the essays exhibit glaring limitations. John Arntz's "The Culture War and the Politics of Higher Education in America" and Yasmin Alibhai-Brown's "The Great Backlash" both rigidly point out that the media and conservative publics have drastically overestimated their power by exaggerating the extent to which the Left has "taken over" U.S. campuses. They also expose the fact that the stupidifying use of McCarthyite rhetoric has distorted the account which most citizens have received about campus relations. Indeed, today's opponents of the "new McCarthyism" in their accounts have had a hard time to back the trend of today's "new" radicals" distinct from campus conservatives. However, the alleged p.c. McCarthyism witnessed nowhere near the institutional clout that conservative critics charge.

While political correctness has been a major target of the Right, it has also raised the ire of some leftist intellectuals, many of whom have argued that p.c. policies result from a discursive withdrawal from politics. More concerned with lexical changes to language rather than with substantive shifts in power relations, these Leftists have accused p.c. advocates of retreating into an endless array of language games. In many cases, acerbic eyelash Deborah Cohen seeks to challenge this assertion by focussing on the "power of language." She argues that the wishful thinking of these changes as engendered by p.c. politics are welcome and necessary developments.

In the concluding essay, Stuart Hall argues that p.c. reflects the fragmentation of the political landscape and the breakup of political socialities that no longer adhere to collective master narratives such as those built upon race and/or labour. In this regard, Hall views p.c. as the inscrutable result of the rise of identity politics. Hall also points out that the discursive and individualist notions encapsulated in p.c. politics are symptomatic of a larger intellectual culture that has undergone the "linguistic turn." Without discarding the political relevance of language, Hall maintains that many champions of discursive change are guilty of clinging to the belief that if things are concealed, p.c. can succeed to (186). Therefore, against the climate of those who view alterations in language and assimilation in and of themselves, Hall argues that such positions are precisely located in their ability to address broader social relations of power, exclusion, and marginalization. In the attempt to suggest some "politically incorrect" pathways through the maze of p.c. politics, Hall states that unless p.c. is coupled with a strategy which is democratic - in the sense that it genuinely addresses the real fears, confusions, and anxieties as well as the pleasures of ordinary people, acts to educate them to new views of life, to view things and thus to construct new meaning.

I can remember thinking that my father's having his penis on the outside of his body was another sign of his narcissism, his fragility . . . .

Lynne (age eight) or
Lynne: (age nine): Aren't you afraid you're going to break it?
Daddy: What? Lynne: Your penis?
Daddy collapses on the couch, laughing.

Moral Panic... fuels the fire of the "backlash" already burning on campuses...
Border/Lines is
is Your
Alternative?


In The Casablanca Man, Robertson makes a scholarly attempt to rescue the life work of Hungarian-born film director Michael Curtiz (1886–1962), emphasizing that "Curtiz was a director of outstanding cinematic merits." Robertson's book has got an ironic title: it shows that Curtiz's cult film, Casablanca (1942), has overestimated his success. For Robertson, Casablanca isn't even Curtiz's major achievement. He simplifies that it is in Europe that any panoramic survey of Curtiz's work must begin because, arriving in Hollywood at thirty-seven years of age, the director had "some sixty films behind him." Moreover, Robertson scrutinizes the critical views that Curtiz's European work was "a mere prelude to a Hollywood cannon pinnacle" and that "the American influence upon him was greater than vice-versa." However, it is Curtiz himself who is to be blamed for the mixed views about his work. His own films were of little interest to him; he was more surprised when reminded of sequences from them.

Soon after I finished The Casablanca Man, I turned on the TV and saw an image I immediately identified as a photograph from Robertson's book. It was from Curtiz's The Breaking Point (1950). I showed the glimmering water displaced by a boat, which is shot from the bottom. I imagined the atmosphere of menace and was prepared for the impending threat to domestic life depicted in the film. / A. E. de O.


A Passion for Radio is a collection of essays, examinations, memoirs, and personal accounts of what has loosely been called, in North America at least, "community radio." Twenty-one radio producers, scholars, journalists, and programmers from Sennett, Quebec, Sandy Lake (Ontario), Vancouver, Springfield (Illinois), Mexico, Martinique, and elsewhere, contribute to this book. The work ranges from analyses of one station's cooperative structures to interviews with another station's audience members to personal accounts of life at different community stations. The broad and varied collection is comforting, engaging, and powerful.

A few of the more distinctive writings come from the most marginalized people. Sandy Lake, a Cree village in northern Ontario for example, is one...
Border/Lines is it Your
Alternative?

the form of a gift — the love and approval of a father" (QI)
Years later, he announced at a meeting of ACT UP New York.
"I got infected because I have a drinking and drug problem
that has prevented me from being able to negotiate and insist
on having safe sex" (Q1).
Lyne's. Tulliv's "An Inexplicable Man" contains gay/forth rec-
elations of her father, including the first realizations of his
penis. In contrast to prior sinistors, she loves him.
I can remember thinking that my father's having his penis on
the outside of his body was another sign of his vulnerability, his
frailty ...
Lyne (age eight or nine): Am I afraid you're going to
break it?
Daddy: What?
Lyne: Your penis ...
Daddy collapses on the couch, laughing. (46)
By the time the book moves to film critic Vivien Sobchack's essay
to the genre of aging, conveyed in a low-budget horror film,
there is something so right of all of us are trapped in our bodies —
or will be. As a prelude to discussing her own aging, survival
of cancer, and limb amputation, she reconstructs the 1960 B-movie
horror, The Exorcist Woman.
The pieces that 1 like the most is by Scott Bukatman, "X
Bodies (the Torment of the Trans Superhero)," on the the
and to the culture of bodybuilding. Given the simplistic, puerile de-
gination of "gay muscle" culture and the "hypermasculine body" (100)
that have become so fashionable, this article is a bolt from

of forty villages that make up the Nishawaym Anish Nation.
That is to say, few (or bad, before 1990 government cut-
back) is a community station linked to others by Wasko-
Radio Network. Laura Mohr provides background research
and numerous interview fragments that attest to the history
and value this locally based radio network has for geographi-
cally isolated communities. José Ignacio Lopez presents,
in a very thoughtful prose, a brief version of the history of
Radio Venceos, the official voice of the FMLN of El
Salvador; the full version is collected in a newly translated
edition published by Carleton Press. This essay is a memo-
ry of spliced together interviews and passages from politi-
cal and personal narratives. It attains a momentum like
nothing else in the book. Numerous other stories and analy-
ses describe situations closer to home: Radio Centre-Ville
in Montreal and Cooperative Radio in Vancouver are
examined, as are Pacific Radio in California and Zuma
Black Magic Liberation Radio in Springfield, Illinois (how

| B/L List |


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Passion of the People? Football in South America