

# Wrack n Roll

by Alex Varty

The Scene: A downtown corner by the 'Lido' Hotel...  
 "it's out!"  
 "They're back!"  
 "Whaaaa...?"  
 "Frank and The Captain are back on the racks! It's the big hit, the one that might make Beefheart fat, ee shad ee shack!"  
 "Hot Rats! I must be off to the All Nite Vinyl Shop..."

The Scene Two: a '54 Nash with the factory-installed plastic Jesus on the dash...two little golden birdies in the front...  
 "uh, where ya goin'?"  
 "Up to the All Nite Record er Vinyl shop; see the new Zappa/ Beefheart album is out an i gotta get a copy, er Bongo Fury, for those nites on the rug, you know..."  
 "Who are those guys..."  
 "weird!"  
 "Well they sorta play opaque melodies that would bug most people, yeah, music from the other side of the fence. Blues, sometimes. Salvador D on the slide, Howlin Wolf and W. C. Fields together in Escherland. Surrealist shit, like Stockhausen only rockin too."  
 "Huh?"  
 "We're here...you wanna stay and rap about this stuff? You can crash in my Nash..."  
 "Thanks, but i gotta go get fixed up with some Transylvanian boogie...thanks for the ride...later, maybe..."

The Scene Three: the All Nite Shop. Throngs of crazed music fiends, mostly in embroidered denims. Some sort of jive country hipster bebop on the stereo. Sounds like Bird with the Bob Wills band.  
 "I wanna BONGO FURY. BONGO FURY!"  
 "Carolina Har-Core Ecstasy!"  
 "Sam With The Showing Scalp Flat Top!"  
 The proprietor removed the viper music and lowered the needle on a drab, black plastic disk. The shop was silent until a very distroto Zappa guitar cut the ice. Smiles were seen. A chorus sang "Cast your dancin sp... my way; I promise to go under it." Laughs were laughed and backs were slapped as the Captain roared his response - "Oh, hell, yes!"  
 "I take a copy!"  
 "I take one sour too!"  
 "I ate one sour too!"

The Scene Four: a comfortable but obviously bohemian apartment, strewn with instruments and electrical devices. The hi-fi is on, loud, and a lunatic is bellowing a vaudeville song in praise of the Great American Bicentennial and its commercial ramifications... [a whole year of Christmases and Fourth of July's!]

"little Poofter's Croft appointments,  
 little Poofter's Falls anointments,  
 little hoods, little goods,  
 little doo-dads from the woods."

The stereo runs through the twenty-six minutes remaining on the record, closing with a tale of a Muffin Man. The lights fade as the band is introduced, then the record dies too.

THE END...

BONGO FURY, a roughly accurate transcription of a concert held at the Armadillo World Headquarters, is issued under the auspices of Frank Zappa and Don Van Vliet. It is in no way intended to replace the singular properties of TROUT MASK REPLICA, but in potency is comparable to the level of say, JUST ANOTHER BAND or [almost] CLEAR SPOT. Recommended for good times and parties.



## 'Britain's hottest musical export' appearing at the Playhouse

The King's Singers, described as "Britain's hottest musical export," will be presented November 3 for the fourth annual Walter Baker Memorial Concert. The concert will be presented at 8:15 p.m. at the Playhouse in Fredericton as part of the Creative Arts Series of the University of New Brunswick and St. Thomas University.

The five-man ensemble combines chamber music, specializing in 16th century English, French, Italian, Scottish and Spanish music, with more light-hearted

pieces, many of which have been commissioned by the group from contemporary composers.

The King's Singers have recorded nearly a dozen LPs for EMI Records. Their first American release for Angel won them an award for the best recording of pre-1700 music from Record World. The group is composed of Nigel Perrin and Alastair Hume, counter-tenors; Alastair Thompson, tenor; Anthony Holt and Simon Carrington, baritones; and Brian Kay, bass.

The Walter Baker Memorial

Concert, made possible through donations to the Walter Baker Memorial Fund, is a continuous tribute and memorial to the late physics professor.

Tickets for the Nov. 3 concert are available after October 26 free of charge to subscribers and UNB and STU students at the Art Centre, Student Union Building, residence office and STU faculty office.

Memberships to the series may still be purchased from the Art Centre, Memorial Hall.

## "JAWS" is termed success

By Lynette Wilson

I am positive that most everyone in and around Fredericton has heard. This year's screen splash Jaws is in town at the Gaiety.

Super show. It really was super. Have you ever seen a shark? Have you ever looked one right in the eye? I should hope not, but if you think you're daring enough to do something like that in the safety of a theatre, here's a chance. I can't say that this shark was real because he's not. Most everybody knows he's just a fancy mechanical fish. Right?

Sure, you go and sit in the theatre, telling yourself that. You watch this "mother", assured of the fact that he is rubber. Everytime you see him he has grown larger, meaner, less mechanical and less plastic. But hell, you go right ahead and tell yourself he's a robot. No matter how hard you try, you still see a mean piece of fish!

This review is becoming more difficult. Damn. There are so many things I could tell you but I don't want to spoil it. I'll leave out the gory stuff cause, to be honest, I hid my eyes. That leaves us with plot and characters.

And the plot would start with a

gory, which I'll not go into, then another gory...

No, the plot takes us to a summer tourist town being ripped-off (in more than one sense) by a shark. The beaches have to be closed and the merchants panic; gories take place and the people panic. There are political hassels and domestic hassels all because of this shark.

A concerned parent, the sheriff (Roy Scheider) contacts the Bureau of Oceanography which sends him a young oceanographer (Richard Dreyfuss). These two men survey the situation, close the beaches and hire the shark hating Captain (Robert Shaw). To make the movie more interesting (not all gore) the sheriff and water boy persuade the Captain to take them along on the trip.

So three raving idiots sail out to catch a fish. The hunt begins. It was a fascinating, suspense filled drama. But don't get the idea that it was always tense because it wasn't. There were some good laughs aboard that boat, foolish antics and what not.

The most effective element of this film would definitely be that of surprise. It's the unexpected surprise attacks that shock and terrify the audiences, not the gore.

These surprises are well-timed and executed keeping everything but, the expected out. So you never know what or when it's coming. "ZAP". Oh, God! (I used "ZAP" instead of "Swoosh" cause Swoosh always sounds so wet, and if there's one thing I don't want to hear is water swooshing!)

Back to Jaws and we find them wide open for none other than Robert Shaw. He has been claimed as the star of this film, and that he might be. My attention was on Roy Scheider. Fantastic. What a performance! Fear is 'the' hardest emotion to convincingly express. This man does it and so well that you'd swear that shark was real. (But we all know it's rubber.) I do believe that Scheider outshone the star but then Richard Dreyfuss did too. Maybe Shaw was star in name only as some have suggested.

Well, there you have it, Jaws, a fantastic, suspenseful and terrifying film. It has got to be one of the best to come along for sometime. Impressive acting in Scheider and Dreyfuss is to be seen. Exciting entertainment I assure you. A little brick shitting and screaming won't hurt. Just remember the shark's not real. He's rubber.

### VALUABLE ART

## Eskimo prints are to go on display

Seventeen years ago the Eskimos of Cape Dorset on Baffin Island startled the art world of North America when their stone cut prints were first shown to museum directors, art dealers and the general public.

The widespread acceptance of this excellent and very appealing native art has brought international fame to many Eskimo artists.

It has also proved to be a very good investment for collectors who have purchased the prints and

engravings over the years.

In 1959, Kenojuak, who is still making prints, produced "The Enchanted Owl". Its original price was \$75.00 - in 1974 a copy of this print sold for \$35,000 in Calgary.

November 1, is a time the many people interested in Eskimo Art look forward to. It is on this date each year that the Cape Dorset Eskimo introduce their new series to the public. This year a new facet to their art has been added. In addition to the Stonecut Prints and Engravings the Cape Dorset artists have produced some

lithographs for the first time.

For the second year the UNB Art Centre will be displaying this exciting collection at Memorial Hall. The exhibition opens Tuesday, November 4 at 10 a.m. Viewing hours are Tuesday through Friday 10 a.m. - 5 p.m. Memorial Hall is closed on Saturday but is open at 2 p.m. Sunday, November 9 until 5 p.m. when the exhibition closes. The exhibit is shown at UNB with the co-operation of the Sea Captain's Loft, St. Andrews, N.B.

Dra



"I've got claws as you are sure to ge

This year the... been blessed with lot of new ta production of Round The M... Patrick Clark, p... enjoyable, and lavish production presented in som... If you happen Memorial Hall s... is on the stage.

Mus

By JIM

Janis Ian's "B... is, without a doubt, albums that has a years; a talented, beautiful, mov... varied, provocat... At the age of... composed and s... "Society's Child" was hailed, producers alike, ability far beyond a terribly melan... unwanted child, with a feeling th... from personal... iety's Child" wa... commercially, a... immediately slat... promoters and... However, she wa... high pressure li... fame, and thus... entirely from t... Now, eight year... emerged with a... "At Seventeen"... "Between the... for the most part... of melancholy... "Society's Child" is a sad story... disillusionment... adolescent years

