

# DALORAMA

N I A R T R A H C T N O P S L  
 F L O W E R E W A L T Z T I A  
 T L L I K S A C A M N A F A N  
 B N E G O T I A T E R E C I R  
 R O O K E R N A D T S O G N U  
 O B E R I N G O R C M H O A O  
 N N L A D O L E I E T S R V J  
 S O S B E L K E B T G W E L A  
 O B T U U O N Y Y U A A N Y C  
 N H O C A C C E B E R N N S K  
 E I I S E H A I R A L A M N A  
 V O D K A R E B B U L D N A L  
 A N I N D Y O M K I P P U R D  
 R I C K D E R R I N G E R T S  
 S E R U T C I P A N C R E A S

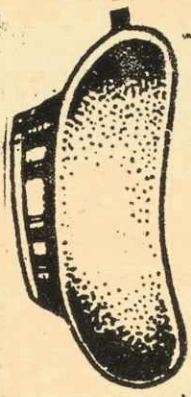
By L. Day & M. Cormier

**Rules**

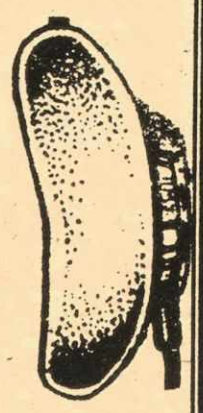
Find word which best suits the clue. The word begins with the letter above the clue you are dealing with. When you get the word try to find it in the box of letters. Circle the letter in the word. After all words have been found the quiz word will remain. The number after each clue gives the number of letters in the word

**- B -**

- |   |                            |
|---|----------------------------|
| 20) S.M.U. Journal should consist of these (8)  |                            |
| 21) Body's insulin factory (8)  |                            |
| 22) Present day Detroit was built on this Fort (13)   |                            |
|   | <b>-R-</b>                 |
| 23) N.S. Premier (5)  |                            |
| 24) Chessman (4)  |                            |
| 25) Dal cultural center (11)  |                            |
| 26) Blackbird (5)   |                            |
| 27) An all American Boy (13)  |                            |
|   | <b>-S-</b>                 |
| 28) Dal's upper campus (7)  |                            |
| 29) Self contained underwater breathing apparatus. (5)  |                            |
| 30) Computer space game (8)   |                            |
|   | <b>-T-</b>                 |
| 31) Blood chilling weekend (12)   |                            |
|   | <b>-V-</b>                 |
| 32) Distilled from corn, rye and potatoes (5)   |                            |
|   | <b>-W-</b>                 |
| 33) Slow graceful dance (5)   |                            |
| 34) Have you met your (8)   |                            |
| 35) He's afraid of silver bullets (8)   |                            |
|   | <b>-Y-</b>                 |
| 36) Hebrew day of atonement. (9)  |                            |
| Answer to last weeks quiz   | <b>HOLIDAY</b>             |
| Quizz word clue   | <b>HOT AIR</b>             |
|   | (10)                       |
|   | <b>MERRY</b>               |
|   | <b>BLACK XMAS</b>          |
|   | <b>by Christopher Hart</b> |
| This movie, currently playing at Scotia Square, depicts the festive season in an unusual sort of way. The story unfolds in the setting of a sorority house off campus celebrating the ensuring vacation with a Xmas party. The girls are a mixed assortment chaperoned by a house mother who has an extreme affection for a |                            |



## SOUND TRACKS



by Mark Teehan

**ROLLING STONES - "It's Only Rock'n Roll"** (RS Records). As '74 fades over the horizon and we slide into another year, it seems appropriate to get into one of the most outstanding albums of the past 12 months recently released by the definitive r'n'r band. The '74 "rock scene" was typified by a number of major developments (nostalgia trips and old groups reforming, monster tours by big "stars", the jazz-rock and r&b/soul explosions) that seemed to have one element in common: a return to the natural basics. Junk the glitter, watch the gimmicks, dump the cluttered instrumental filler and hold the lid on production overkill. Speaking generally, mind you. Well, that's about where the Stones are at and they've really delivered the goods this time around. Quite visible on "It's Only Rock'n Roll" is the Stones assimilation of a lot of the r&b goin' down these days as a means toward affirming their original identity as arch purveyors of gut-level, rebellious r'n'r. "IOR'nR" represents an honest attempt to deal with their youthful past while at the same time confronting their present reality of decadent maturity.

A lot of folks were badly disappointed by '73s "Goat Head Soup," finding the extended jazz-influenced tracks too listless and the rockers not up to traditional Jagger-Richard gems. Even though much of this criticism was overly harsh and simplistic, "Goat's" will never be remembered as one of the Stones' best due to its lack of focus/bit and muddled production. "IOR'nR," with its upfront playing and raw, vibrant feel, thus comes as an even more dramatic surprise. It's arguably the best Stones LP of the '70s, in the "Sticky Fingers" league but more consistently on and without the instrumental fat of the former album. Very accessible too, unlike the underrated, severely slagged (at least in the beginning) "Exile", only now considered a qualified success.

For the first time since the psychedelics of "Satanic Majesties," the Stones themselves have handled the production chores. They've achieved a good natural sound that allows the group's stylistic anarchism and raunch aggressiveness to show through. Mick Jagger's vocals are well up in the mix (like in the old days) and the rest of the group comes across as jagged as ever, Keith Richard supplying the burnt-out jade and Mick Taylor the shiny emerald riffs. Charlie Watts' drumming is some of the best he's done on record while Bill Wyman's bass is typically unobtrusive but effective where it has to be.

Although Side 2 is a bit more together, with all cuts well-blended, the real ass-kickin' dynamite can be found on the first 3 cuts of Side 1. It's as if the Stones were out to prove that they could still get down and do it after all the flak over "Goats." "If You Can't Rock Me" opens things up with charged staccato riffs from Richard, and Watts' explosive drumming turns it into a well-syncopated rocker. Although Jagger's delivery is noticeably

affected, taking on a coarsely thick, drawlish tone faintly reminiscent of Little Feats Lowell George, it really does all work out in the end. The lyrics here, like on most of the LP, dwell on women (the love and sex stuff) and in classic Stones tradition their tone is arrogant, sneering, and sexist. Not for the liberated: "I'm not so green, but I feel so fresh/I'd just love to put it to the test ... You lovely ladies in your leather and lace/A thousand lips I would love to taste...But if you can't rock me/I'll find someone who will."

You've no doubt heard the 2 singles which pop up next, the Temptations "Ain't Too Proud To Beg" and the title track. The Stones do a fine cover of the first, with Richard's shrouded, hard-slammng chords generating a lot of excitement at the beginning. The title track, as the original single preceding the LP, left a lot of people out in the cold but I think they'll reconsider if they hear it within the context of the album. It takes a bit long to develop and Richard's guitar work is temporarily unimpressive, but Jagger's under-stated vocals entice you along until the end break-out. Of the remaining up-tempo tracks, "Short and curlies" doesn't do anything for me (no spark) but "Luxury" (reggae-influenced rocker with churning riffs that blend well) and "Dance Little Sister" (jerky rhythm with "Brown Sugarish" riffs that produce a good ragged feel) get it on OK.

The more adventurous off-speed tracks all succeed reasonably well and show the other, less violent and more reflective side of Jagger-Richard songwriting. Try a little tenderness, huh? "Till the next goodbye" and "If you really want to be my friend" both snuggle in the laidback bluesy vein, while "Time waits for no one" works especially well with its warm rolling melody that arches upward. Taylor contributes a poignant guitar solo, and some snatches of synthesizer and congas spice things up suitably. Only Jagger could sing these "pearls" of wisdom and make them stick: "Time can tear down a building/Or destroy a woman's face/Hours are like diamonds/Don't let them waste."

The real diamond of the album is its tortured closer, "Fingerprint File," a slinky funkier complemented by open jazzy spaces and a superb vocal performance from Jagger- well up to earlier peaks like "That's How Strong My Love Is" and "Going Home." As Jagger sings about the concrete jungle shakes ("These days it's all secrecy and no privacy/Shoot first, that's right"), Richard's mean wah-wah, Wyman's wedged-in synthesizer clicks and Taylor's rhythmic bass leave you gaping. You gotta hear it to believe it.

In the past few years some critics have written off the Stones as worthless poseurs and retreats. Well, "IOR'nR" proves what a load of rubbish that all is. Call it calculated, but it's still brilliance that works. And after 11 years, in these days, that counts for something. It may be only rock 'n roll, but I like it. Hell, fucking love it.

certain type of liquor. It seems that the girls are plagued by obscene phone-calls from some unknown pervert that distresses most of the girls. This pervert sneaks into the house and creates havoc by killing most of the roomers there and hiding their bodies in the attic so he can play with them.

The tension created is understandably ominous and there is a fair share of frightening scenes. The characters are for the most part colourful indeed, exhibiting a wide variety of personality traits, which make the movie enjoyable and sometimes funny. The best thing about this movie is that it is a Canadian effort or at least filmed in Canada as the beer shown suggests.

(Labatt's no iess!!!) The policemen are depicted as bumbling fools which is par for the course and the movie has a surprise ending that keeps you guessing who the murderer is. I recommend this movie if you are up for a scare and want to see a good Canadian film.