

# The Rangers had a homecoming in Harlem late last night... The only thing missing is a referee

"The Warriors"  
Movie review by Dave Samuel

*Warriors* should provide a sorely needed change of pace for local junior hockey fans. The main ingredient of the product, violence, is the same, but *Warriors* does have the advantage of ostensible social relevance, though the hardcore fan might object that junior hockey embodies free thinking, individual initiative, and a free-wheeling, democratic rowdiness which is the essence of the Canadian way of life.

The story concerns a gang, the Warriors, who own their own turf to attend a general meeting of the gangs where a charismatic leader hopes to weld them into a single force which will control New York city. This leader is assassinated by the members of a gang who place the blame on the Warriors. The Warriors are forced to make their way back to their Coney Island home through territory swarming with hostile gang members. Numerous battles ensue with all sorts of horribly garbed gangs, (including one sporting Kiss makeup), carrying baseball bats and wearing Yankee uniforms. There is even a gang of lady punks, the Punks. The junior hockey fan may feel slighted by the fact that none of the gangs wear hockey uniforms and carry hockey sticks, but obviously the sight of a gang of street toughs in the uniform of the notoriously feminine Rangers would appear incongruous to say the least.

The action sequences are certainly the best part of the film. They're enhanced by some interesting shots of New York streets, subways and parks. The uniforms and costumes often succeed in being as gaudy and swash-buckling as they're meant to be.

Unfortunately, when the film tries to handle a romantic interest, in the shape of sluttish street girl who tags along with the hero, it fails miserably. At first she shuns her, but towards the end of the film there are hints that the two might escape the dismal gang scene. As if someone had attempted to graft *Saturday*

## Punks at RATT

Gary McGowan

Besides drinking at the Kingsway, Edmonton is slow to pick up on dangerous trends. Witness the total absence of New Wave rock music on the local music scene. Dissonant sounds, verbal abuse and stage mutilation are apparently no way to make your mark (pardon the pun) on the 30c draft crowd.

Edmonton's single contribution to New Wave, *The Nerve*, has apparently had enough of disinterested audiences. "The idea of *The Nerve* is a dead end trip because you're not going to be able to sell this kind of idea, because it's already old hat, passe, gone, ceased, by-the-boards, ... forget it, said lead vocalist PJ Burton without so much as inhaling once.

*The Nerve* will be changing its name to *The Parties* following a three night stand in RATT this Thursday, Friday, and Saturday. "We're after that shiny scrubbed, recently lobotomized look," said Burton, "because what everybody's really interested in when you eat your smarties do you eat the red ones?"

The change won't mean yet another Fleetwood clone in Edmonton nightspots. The music will be "tight and bouncy" akin to the old Raspberries and, but definitely not Fleetwood Mac Burton declares emphatically.

"Right now, audiences generally hate us and they're ready to throw things, sometimes they'll throw heavier objects and sometimes lighter ones," restrained in-



Magic Bus? A pastoral scene from "The Warriors". Longhairs, look out!

*Night Fever* onto *Clockwork Orange*. There isn't any development of the relationship between the two, and since the leader is more of a prep school type than a street fighter, he looks to prissy for the girl anyway. Nevertheless, if the consumer is looking for a good

dose of skull cracking, ball crushing violence, *Warriors* provides him or her with a show which is easily the equal of anything the hockey scene has to offer, though dramatically it may not measure up to professional wrestling.

## Mixed Chorus mixed program

With the coming of warmer weather, Spring at the U of A wouldn't be quite the same without the annual Spring Concerts of the University of Alberta Mixed Chorus.

The Chorus came to life in the fall of 1944. On the initiative of its first conductor, Gordon Clark, the student body at large was invited to form the Chorus, a volunteer organization open to all. The first two concerts, given in Convocation Hall in February, 1945, with a total of 70 voices, proved an immediate success, and were received with unqualified acclaim.

The following winter, with membership having grown to 135, the Chorus performed to capacity audiences at Edmonton's largest auditorium at the time, McDougall Church. In the review appearing in the Jan. 22, 1946 edition of the Edmonton bulletin, the reporter was "... impressed most ... that the event took place at all. Rug-cutting and performing Jamaican rumbas are popularly supposed to be major ambitions of modern students. But there were many who, rather than getting on the beam and devoting themselves to

jive and jazz, preferred to sing the music of Praetorius, Dowland, Arne, Brahms and others."

With a past total membership in excess of 2000, the Chorus continues to attract students from all faculties each year to participate in a wide variety of concerts, tours and social activities.

With their regular conductor, Dr. R.E. Stephens on sabbatical leave, Mr. Jerrill J. Flewelling will be conducting the Chorus in the 35th Annual Concerts this week. The concerts are comprised of sacred, classical and contemporary music. Pieces will include three Newfoundland folksongs, three Brahms love songs, and excerpts from the musical *Fiddler on the Roof*. The featured work will be Haydn's *Missa Brevis St. Joannis de Deo*, a mass for soprano solo, chorus, strings, and organ.

The concerts promise to be an enjoyable experience for all who attend. Concerts take place this Thursday, Friday and Saturday, 8:15 pm at SUB Theatre. Tickets are available from members, SU Ticket Office and at the door.

dividual that he is, Burton generally limits his return volleys to verbal abuse. (Spectators take note.)

"Having been tossed upon the tumultuous seas of human indifference for such a long period of time and having never suckled at the breast of human kindness" (especially in Edmonton) the *Nerve* will come to an end following their final RATT gig on March 18th.

## arts quiz

(Answers page 15)

By Hollis Brown

### BRITISH PROGRESSIVE ROCK

- Which of the following groups has bassist Richard Sinclair **not** played with? (a) Hatfield and the North (b) Caravan (c) The Wilde Flowers (d) Gong
- Peter Bardens, former Camel keyboardist, once played in a band that backed: (a) Peter Gabriel (b) Van Morrison (c) Al Stewart (d) Brian Eno
- Rick Wakeman's first album with Yes was: (a) *Time and a Word* (b) *Fragile* (c) *Close To The Edge* (d) *The Yes Album*
- Which of the following artists has not had a box set released? (a) Roxy Music (b) Genesis (c) Mike Oldfield (d) Lol Creme and Kevin Godley
- Ken Scott, Supertramp's famous producer, also produces albums for: (a) The Clash (b) Genesis (c) The Tubes (d) David Bedford.
- Parts of Mike Oldfield's *Tubular Bells* were used as music for what movie? (a) *Carrie* (b) *The Fury* (c) *Play Misty for Me* (d) *The Exorcist*
- When Peter Hamill left Van der Graaf Generator, the remaining members of the group renamed themselves: (a) National Health (b) The Long Hello (c) Egg (d) Gilgamesh
- Which of the following musicians **did not** ever play with the Soft Machine? (a) Pye Hastings (b) Mike Ratledge (c) Elton Dean (d) Hugh Hopper
- Which famous progressive rocker left music to become an English football star? (a) Richard Sinclair (b) Jimmy Hastings (c) Doug Ferguson (d) Jan Schellaas
- Pink Floyd's first guitarist was: (a) David Gilmour (b) Syd Barrett (c) Andy Latimer (d) Tony Phillips.



Lead vocalist of Nerve, PJ Burton, checking out the pressing quality of his group's single. Check out punk in the heart of Loughheed Country this weekend in RATT. Photo by Russ Sampson.