

Enough is Enough

by Tom Clahane

Didn't you see it coming? I mean it was pretty obvious that when "American Graffiti" was such a smash that Hollywood would milk the entire idea dry. "The Lords of Flatbush" is just what's left in the bottom of the barrel, after all the regular kids and the beauty and relative simplicity of the way of life have been exploited to a point where the public won't buy it anymore. Then, in a last ditch attempt to drag out the now dying '50's nostalgia rage out a little longer they start turning to the last aspects of the entire affair. "Lords of Flatbush" is a nostalgic look at what it was like to be greasy in the 50's. Actually not only what it was like to be greasy, but what it was like to be a greaser. The story drifts through a number of unrelated incidents without much of a plot line. Where in "Graffiti" the script was strong enough to carry the movie

through a series of unrelated incidents and still retain a unity as a whole entity "Lords" seems to drift aimlessly.

This has the effect of making one think that the movie is always just beginning to get somewhere. That's the same way I felt the second before it ended, it seemed just on the verge of getting started. The subtle and fine acting of "Graffiti" gave it a realism that just wasn't present in "Lords."

Sure, some of the scenes were funny, some of them were tender in the way in which only American greasers can be tender. There always seems to be a tendency to portray 50's greasers as tender romantic, and misunderstood souls plunging their way through the cruel abuses of life. It's amazing that cinemas can make you identify and sympathize with someone who would set his gang on a guy for reasons of unwarranted jealousy, and even more

amazing that they would want you to identify with said creatures.

The movie does create it's temporary illusion of how wonderful it was to be young and American and living in the 50's, so in this respect it must be judged a success. The method through which it does this, however, is simply to project situations that everyone can relate to. The old high school class, the new girl that everyone wants, the old gang at the hangout, these are universal among adolescents of any time, yet when projected allow the viewer to identify with actors involved, as well as their way of life. Once you move past this face it's easy to see that as far as the movie goes, it doesn't, or it should (to some other town). Backed by the most washed out wasted attempts at reproducing a fifties sound soundtrack, this movie is a definite miss. If you haven't seen it, you haven't missed it.

Meet Me In St. Louis!

Remember the days of Duke Ellington, and the big band era? On Friday night in the Rebecca Cohn Auditorium the era of the big band, and that big, brassy band sound was recreated. Some may say that the era has never died, and that Phil Nimmons 'n Nine plus Six are simply a continuation of what was once a strong musical movement. However, the jazz scene today has radically shifted from the jazz that I saw Friday night. Today Billy Cobham has revolutionized jazz drumming and Herbie Hancock has created a new jazz age, which, with the appearance of his new album 'Headhunters', has made jazz even more popular. Getting back to Friday night, Phil Nimmons, playing clarinet, lead an exceptionally good band. Beginning the set with a couple of Ellington tunes, they regenerated some of the enthusiasm of the 'swing era'. Showing some fine flair in the first half of the concert were the bass and trombone section; both were consistently excellent throughout the concert. My only real complaint is that the rest of the band was inconsistent.

The man on the Rhodes was periodically brilliant, and was also periodically struggling. He played an especially fine piece on the song 'Harbours', which is part of a four part suite written by Nimmons specifically for Halifax. The three other parts of the suite are named: Islands, written for P.E.I.; Tides, for Moncton; and Horizons, for Newfoundland.

Beginning the second half of the program with a number called 'Threefold',

which was surely their best piece of the night, the band revealed excellent musical talent; the trombone section again proving to be the premier musicians. Perhaps if they had finished with this piece I could say that the night was a resounding success, but they then played the tune 'The Days of Wine and Roses' - done well, but nothing extraordinary. The night was ended on a sour note - a jazz rendition of four movements from the rock opera 'Tommy', which proved to be near disastrous, saved somewhat by a fine solo by Nimmons. On tour across Canada, Nimmons 'n Nine plus Six has shown that it can play the sound of the thirties, and quite well too!

Longest Yard

by Peter Hart

This movie is without the usual bloody shoot-outs and killings that are overly predominant in other movies of today. The movie starred Burt Reynolds and Eddie Albert. Reynolds plays an ex-football player who was kicked out of the league for shaving points. After a fight with his girlfriend he rips-off her car and she calls in the cops. After a short but well done chase sequence, he dumps the car in the bay.

In prison, he meets sadistic guards, chain gangs and a football fanatic warden, played by Eddie Albert.

The warden eventually forces him to make up a football team of prisoners to play his own team of semi-pro guards. After

training and selection of his own team of sadists, whose main prerequisite was hatred of the guards. We see the game which is forty-five minutes of the best dirtiest playing I've ever seen in a long time. Unknown to the "Mean Machine" the inmate team, Reynolds was told to throw the game in order to break the will of the prisoners. The movie is concerned with the classic battle of "Good over Evil". The grim starkness of the state prison where it was filmed was very effective. Reynolds acting is better than usual, and the supporting cast is very good.

I enjoyed the movie and I recommend it to anyone who is looking for an evening of light entertainment.

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