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Perhaps I should clarify my position before I get into this debacle. It's 11 pm Tuesday, and my column was due in at the Bruns office this past afternoon. I'm sitting over an electric fire, shivering, and Nico's DESERTSHORE is on the stereo. I'm not sure if it's the cold or the record which is playing havoc with my nervous system:

He who knows may pass on, The road I know, And meet me at the desertshore, Meet me at the desertshore.

I suppose I should stop the Germanic chants; I gotta column to write for the musiconscious masses of this

So I'm rummaging through my collection, noticing that my supply of new and reviewable albums has dwindled to a mere pittance. There's the Bryan Ferry album, but I loaned that to someone yesterday, and I should review something a little less esoteric this week. Humph. The new Stones record isn't out yet, I haven't heard Bad Company, Dicky Betts' solo is almost completely C&W, the Dylan-Band album has been out since August...Oh, the Dead's latest album. Saved, sort of.

Sort of, because FROM THE MARS HOTEL isn't my favorite Grateful Dead record. Sure, it's a fine album, a very fine album in fact, but it doesn't strum by sensibilities in the same way that WAKE OF THE FLOOD did, it isn't as pretty as AMERICAN BEAUTY, and the usual GD synchromesh doesn't click as well as on EUROPE '72 or LIVE DEAD.

Nobody's perfect. Still, since I love the Dead (!) let's pick out the strong points. The cover art is fantastic, so good in fact that I'm going to have a pair of those duck shoes made. If you're curious (wasted) enough to check in the mirror the upside down subtitle is quite hilarious. Possibly all this sounds like giberish; well, you have to see it to believe it. The production is only a little short of perfection, and the musicianship is once again difficultly delicate.

As for the songs, "U.S. Blues" is catchy, and if I was an American I'd be much more appreciative of the lyric content. The acoustic guitar and harpsichord based "China Doll" has enigmatic lyrics and perfect harmonies, seguing smoothly into psychedelic Phil Lesh's "Unbroken Chain", sounding like spaced-out Lightfoot and just as restful as that may suggest. "Loose Lucy" is about as good as the title indicates, a funny boogie about infidelity. Some people can find fun in anything.

Turn it over, and we get "Scarlet Begonias", a great because a) it reminds me of one of my favorite persons, b) I like begonias too, and c) the Dead have been listening to Airto Moreira. "Pride of Cucamonga" is awkward, but has nice pedal steel and piano. "Money Money" is a silly song, which contains a tasty musical pun on the Beatles "Money". The set closes with a Garcia-Hunter hymn, "Ship of Fools", which begs to be covered by the Band.

MARS HOTEL is a pleasant if minor LP. I'll give it a B, because there's enough Garcia leadwork springing around to satisfy the most ardent Fender fiend. More than just another vinyl sandwich. Where's the Camembert?



'Inside from the Outside' returns with a Saturday satire explosion

McClure newspaper syndicate as "the most impudent, most caustic satirical show ever broadcast on this continent", Inside From The Outside returns to CBC Radio for its fifth explosive season, on Saturday, October 12 at 11:30 a.m.

The popular comedy-satire show, starring Max Ferguson, Barbara Hamilton, Carl Banas, David Hughes and Judy Sinclair, returns with a slightly new sound this season, in keeping with its position as the "senior citizen" of CBC Radio comedy shows.

Producer Jack Humphrey promises "a Saturday satire explosion" as the controversial program "blasts away" even harder at the follies and foibles of national and international political life.

Head writer Murray Soupcoff

Once described by The Bell says that listeners can expect the once again proves that inflation same kind of irreverent material that prompted That's Showbusiness to call Inside From The Outside "just the tightest, wittiest and most irreverent sequence of sketches on anybody's air today."

> Some of the new sketches and features that will highlight the first two or three shows are: The House of Lust - Inside From The Outside's brilliant new drama series, produced and directed by John Hearse, created by John Hearse and starring John Hearse (Inside From The Outside's dynamic new Head of Boredom); Comedy Showcase, command performances by some of North America's greatest comedians; another visit to the highlight of this year's Ottawa carnival...Monsieur Trudeau's Wonderful World of

can be fun!; Search For Peter Gzowski; hundreds of operators man the phones, as frenzied housewives across the country anxiously phone in their reports on the whereabouts of the missing mid-morning heartthrob.

In addition to the usual sketches and features, Inside From The Outside will introduce some innovations including comedian Gene Taylor and his notorious "Victor Voice" newscasts; The Comic Sounds Of History, real selections from the CBC archives which once again prove that the truth is indeed funnier than fiction; and a new satirical musical selection every week.

The show is written by Murray Soupcoff, Eric Nicol, Gary Dunford and Rick Salutin and is produced and directed by Jack Inflation, as the Liberal libertarian

Dirty Mary, Crazy Larry

By DANIELLE THIBEAULT

Dirty Mary, Crazy Larry is one of the best chase movies to come along in quite a while. But that's where it ends.

It mixes the suspense and drama f "Vanishing Point" with the hilariously funny streak of events as found in the chase scene in "Live and Let Die" and for that it is a very exciting and interesting show. But as for content, it's pretty

Peter Fonda is Larry, a flunkie race car driver who robs a grocery store with the help of another loser, an ex-mechanic by the name of Deke. Deke (Adam Roarke) and Larry would like to get enough money to put together a set of wheels that would qualify them for

freedom. What wasn't included in young parolee who doesn't want to be left behind and manages to get her way most of the time. She forcibly joins up with the duo on the run in one of the most madcap experiences of her life.

Captain Franklin, play by the unexpected and unwelcomed intruder. He's a rugged, unconventional sheriff with a stubborn determination to track the trio down and he creates havoc in the police department as he sets in

pursuit of the offenders. The chase scenes are fast, hairy

a competition in the racing circuit and almost realistic as Larry The escape plan is well wheels off in his souped-up Chev set up with a car-switch, a two-way and later in his flashy yellow radio and a plotted route to Charger always a few steps ahead of Franklin and his fleet of cop the plan is Mary (Susan George), a cars. Along the roller-coaster roads and the dirt paths, he manages to escape even the most determined cops in a wild race to the southern state border. Many will follow his example as they pave the highway with rubber as they screech their way out of the parking lot after the movie

Dirty Mary, Crazy Larry is shallow in its content but the thrill and excitement of the chase are more than necessary to make the viewing of the movie an enjoyable experience. The ending should shake you sober, so easy on the gas

The Terminal Man

By DANIELLE THIBEAULT

The Terminal Man has proved worthy of the publicity that has surrounded it since its release.

Based on a novel by Michael Cricton (of The Andromeda Strain fame), it is filled with the same 'closer than you think" approach. And this time, the subject is Man vs. The Machine. Although many disagree with me, I find this last Cricton creation much more exciting and frightening than the last. Maybe because it implies Man at the mercy of its creation rather

than in control of it. George Segal is a brilliant computer scientist whose work with the sophisticated memory banks has brought him to the point where he claims evidence to the fact that computers are developing a logic of their own and that we're only a short time away from a world-wide takeover by the machines we have created. Unfortunately, an accident, suffered two years previously has caused a brain disturbance which manifests itself in daily attacks of

uncontrolable and violent rage.

Several visits to his psychiatrist (played by Joan Hackett) convince Harry to minimize or eliminate these attacks by using a method never tested on a human before. It consists of the insertion in his brain, of electrodes that would counteract the effect of the attacks by shocking the appropriate nerve with a charge of equal intensity as that given off during the seizures.

Shortly after the implant it is found that the brain is adapting to the electrode charges and is causing increasingly stronger seizures occuring at a faster rate. Harry manages to escape the hospital before he realizes that the electrodes can no longer counteract the brain impulses initiating the attacks of violence.

An unpromising search is organized by the hospital staff who wish to keep thier experiments a secret and Harry is finally shot down in a cemetary after having killed at least two people

Like in The Andromeda Strain, the whole story covers only a short period of time (4 days) and carries with it frightening implications. It is well played and realistic in its

character portrayals George Segal stands out in this unusually serious role and brings to the character a lot of warmth and human value. Joan Hackett's portrayal of the compassionate psychiatrist adds to the almost negligible display of emotions in this world of mechanization. Segal and Hackett represent between them the human element in this movie and stand out by their relatively small influence on the

A good movie showing Segal in his best role ever. Interesting and

