

REEL REVIEWS

By CHRISTIE WALKER

"The Entity" may be based on a true story, but the movie certainly won't convince the intelligent viewer of its validity. The advertisements claim that it is "A story so shocking, so threatening, it will frighten you beyond all imagination, but that simply isn't true. All the elements are there; eerie music, dark rooms, a deadly fear of the unknown, but nothing gels and when it does it seems laughable."

Basically "The Entity" is about a woman, who less than five minutes into the movie gets knocked around, practically smothered and raped by thin air. Pretty hard to swallow in realistic terms, but in supernatural terms, when everything can happen it should at least make the audience nervous. Most of us laughed.

Karla (Barbara Hershey) is a normal, working woman with two little girls and a teenage son. No reason is ever given to the audience as to why she's either a) going nuts or b) being ravaged by some evil spirit. But apparently this doesn't matter, what's really important is trying to convince someone that something extraordinary is going on. Enter the psychiatrists, who think she has some aversion to "safe, sex," and that all the attacks are an illusion. Then come the parapsychologists, (Poltergeist fans should roll over in their chairs when they see this hammy trio), who know that the house harbours some poltergeist, or "entity" as they like to call it.

Frank DeFellita's screenplay, from his own best selling novel, is threadbare and so is the action, and so are the characters. We never grow to care all that much about Karla or her conviction to beat this "thing", maybe because she never looks all that horrified about what is happening to her, and indirectly, to her children. The story which weaves around her life and the lives of those around her seem accidental; shabby ornaments to fill an empty mantle.

It's hard to say exactly who is to blame for this untidy piece of film. Director Sidney Furie moves us through the motions of the pest as though he were pushing us through molasses. Very cold molasses.

If "The Entity" is so scary, why did I keep wondering why Karla's hair always looked so ratty and untended? Read the book, it's far better!

There are two flicks movie buffs should be on the look out for: "Sophie's Choice" starring wonderful Meryl Streep, a film covering every human emotion in the book and "Frances" showcasing the talents of lovely Jessica Lange, last seen in "Tootsie". Both of these films have opened in other cities to largely successful reviews and hopefully they will hit Fredericton in the near future.

Until next week, happy viewing.

chsr fm

STEREO 97.9

Tom Petty and The Heartbreakers will be this week's FEATURE, 9:00 pm Thursday February 17, on CHSR-FM (97.9). Hosts Lynne MacKay and Heather Sandilands will look at their career - past and present. This is a dynamic band, with hits like "Breakdown", "Refugee", and current top 40 success with "You Got Lucky". FEATURE should not be missed! Highlighting the programme - Long After Dark, their latest release, and some rare recordings. Tune in Thurs. Feb 17 at 9:00 pm for FEATURE, on CHSR-FM (97.9).

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assortment of instruments. The second side is developed considerably, starting with the excellent 'She's Got Claws' (released as a single and a big European hit; the flip side of the single called 'I Sing Rain' is a provoking, curious, predominately vocal piece), gaining tempo with the brilliant 'Crash', relaxing with the quieter 'Boys Like Me' and the sad, reminiscent 'Stories' and 'My Brother's Time', and finally finishing with a convincing fast personal statement 'You Are: You Are' featuring Roger Taylor on drums and Nash the Slash on violins, and at the very end, the song 'Moral' which grows slowly, sucking you in, finally depositing the listener safely in a vacuum to recuperate from the impact and subtlety of the entire product.

"Dance" is more of a landmark in Numan's career than either "The Pleasure Principle" or "Telekon" could hope to be, although it is hardly likely to be recognized as such. It is difficult to assess the impact the album had on the press; by all accounts it had a stunning, hypnotic effect on all those who tried to interpret it or label it. Numan was essentially immune from the press now anyway; he had carved his niche, made the fame, produced the hit records, and had emerged relatively unscathed despite several assassination attempts. Furthermore, he had finally produced something which really was a significant and lasting contribution to music, and which couldn't be written off as cheap disposable electronic pop. The critics may even admit now that there is so (though many are reluctant to do so); that "Dance" marked a real maturing of Numan's musical ability.

The depth and musical genius of "Dance" almost went unnoticed in that it was just another 'Numan album', and Numan certainly seemed to have no particular desire to say "I told you so"; his detachment from the press remained throughout. The album contained every single instrument from Numan's rapidly growing electronic armoury, including Minimoogs, Polymoogs, Prophet 5, Roland JP4, CP30, CR78, Odyssey, Percussion, LM. 1 Drum Computer, Pianos, electric violins and numerous electronic devices. In addition, saxophones, guitars, claves, drums, tom toms, and other instruments are represented on the album. "Dance" witnessed yet another change of image for Numan, this time being a return to smart fashionable suits with hats and white lipstick and makeup to match. This new image, whilst reflecting the maturation of his musical ability, perpetuated the overall image of Numan as a detached, solitary "strange boy."

The final stage to date of Numan's musical development came in the fall of 1982 with the release of his sixth studio album "I, Assassin." This offering was in many ways a direct continuation of the sort of ideas presented in "Dance" except this time the songs were less moody, more concrete, and even more interesting. Again a variety of interests, ideas, instruments and musicians prevailed with some distinctly alien rhythms on display; reggae, jazz, and even blues influences all integrated neatly and perfectly naturally in another subtle blend of arrangements written and played still entirely for and by electronic synthesizers. Oriental influences were again interwoven with the multiplicity of other influences to produce an overwhelmingly complex and serious record lacking the confusion and desperation of previous albums.

Three 12" singles were released from the album all portraying the new cool, stark image begun on "Dance" and continued on "I, Assassin"; on the cover of "I, Assassin", Numan appears dressed in raincoat, grey hat and trousers leaning against an old lamp post in a dark alley rather like an assassin, and with the required facial deadliness. The singles ('White Boys and Heroes', 'War Games', 'Glitter and Ash', 'Music for Chameleons', 'Noise', 'Noise', 'Bridge? What Bridge?', and 'We Take Mystery To Bed', 'The Image Is', 'We Take Mystery (Early Version)' are all longer versions of the

album tracks whilst the flip sides which don't appear on the album, are some of his best songs. 'Noise, Noise', an up tempo song is surely one of

his best ever offerings whilst 'The Image Is' is yet another of those slow, strange, haunting synthesizer songs which prove the genius of Numan's writing. 'Bridge? What Bridge?' is easily Numan's most unusual song, whilst the three singles display variety and strength in different ways, 'Music for Chameleons' probably being the most effective. From the album itself, 'War Songs' and 'Dream of Siam' are the most convincing songs, although with each play parts of other songs become prominent. The title track remains a perfect statement of Numan's musical coup - stark, clinical and heartless to the last; and yet, the real, human qualities of Gary Numan's character are betrayed in other aspects of the songs.

"Dance" and "I, Assassin" served to consolidate Numan's position at the top of the electronic pop market whilst simultaneously allowing experimentation and development to take place. Gary Numan remained aloof from the world, and continued to hibernate in self-inflicted musical exile during these two years of development with no hint whatsoever that he might be tempted to return to live performing. The products of this period are not yet fully revealed, and may not be for some time. Of course, at some stage in the next year, we may expect another studio album; but it may be the last - "I, Assassin" could even have been the last. Despite the cold, clinical nature of Numan's electronic music, and despite the lack of groups and performers like him, his four year period of success has not gone without some influence on various segments of the music world.

Richard at d'Avray

Twenty-one year old singer Martine Richard will make a return to Fredericton on Wed., Feb. 16 as a featured performer in the d'Avray Hall Noontime Series at UNB.

Scheduled for 12:30 pm., her performance will include lieder by Mozart, Brahms and Wolf; French art songs; and several arias from popular operas.

A soprano, Ms. Richard trained at the Universite de Moncton, Universite de Montreal and Laval University. Despite her youth, she has performed at the Grand Theatre de Quebec, held leading roles with the opera ensembles at the universities she attended

and has been recorded by CBC Radio Canada. She distinguished herself at a number of competitions and festivals, including the provincial finals of the N.B. Festivals of Music and National Competitive Festival of Music. She is well-remembered locally as star of the Fredericton Music Festival last spring.

Ms. Richard is the daughter of Justice and Mrs. Guy Richard, formerly of Fredericton, and the niece of Gloria Richard, music supervisor of school district 26 and a noted performer in her own right.

Ms. Richard's concert is free to UNB/STU Creative Arts Series subscribers. Tickets will be available at the door.