

REEL REVIEWS

By CHRISTIE WALKER



Canadian actress Kate Nelligan stars in this quiet, concerned movie about how one woman copes after her six year old son, Alex, disappears. Based on a novel by Beth Grutcheon, "Without A Trace" takes a serious look at how extraordinary circumstances effect ordinary people. Initially shocked by her son's disappearance, Susan Selky (Nelligan) quickly regains her composure and never once falters in her hope that one day her son will be returned to her.

Although all performances are delivered with a conviction rarely seen in movies today, Judd Hirsch (most likely known as 'Alex' on TAXI and little known for his role as the psychiatrist in 'Ordinary People') as police detective Al menetti hands us a surprisingly strong performance. David Dukes (Graham Selky, Susan's estranged husband) and Stockard Channing (Jocelyn Norris) handle minor roles well, but the weight of the movie rests squarely on Nelligan's shoulders. Hers is the most difficult role because as the movie drags the viewer through several months of her ordeal we are watching mostly her reaction to the events. Nelligan's face never once displays horror at the coding leads, the faulty facts, the disinterested public, she merely keeps on plodding along, kept alive by a mother's love.

Some critics have claimed that "Without A Trace" falters in its' soap opera conclusion, but I believe Director Stanley Jaffe (producer of hits like 'Kramer vs. Kramer', "Taps", "Bad Company") has earned this heart wrenching finale. For a movie that maintains a solemn dignity about faith and hope, there can be nothing wrong with a happy ending, even if it does bring tears to one's eyes.

At the Woodshed...

By LEHANNE STOCEK

Last night at the Woodshed, Ruth Dunfield of the UNB Christian Folk Society entertained from 9-12. The

Christian Folk Society is a series of coffeehouses that Miss Dunfield has been putting on between Fredericton and Boston.

She has recorded an album called "Times Like These", that is available in the bookstore and she performed some material off the record.

Playing guitar and hammer dulcimer and singing Ruth Dunfield was accompanied by Kevin Thompson playing guitar and synthesizer.

The Woodshed would like to announce that it will soon be opening on Tuesday nights 8-12 a.m. as well as the regular Wed., Thurs., Fri., and Sat. evenings.

MUSIC

The St. Thomas University 1982-83 Guest Lecture Committee will sponsor a performance by the Brunswick String Quartet at 11:30 a.m. in the Faculty Lounge, Edmund Casey Hall, Thursday, February 17.

Members of the public are invited to attend their St. Thomas University performance. There is no admission charge.

The Gary Numan story: Part 5

Remember I was vapour

By TOMO
Brunswickan Staff

Gary Numan is yet another example of the typical British success story - young poor working class boy with strange ideas and aspirations made good. Who would have thought that the small, emotionally difficult school boy called Gary Webb, born in March 1958 with modest surroundings in the urban Hammersmith area of London, would, by his twenty-second birthday be a huge pop figure with several number one singles and LPs behind him? Of course, the way British society works, no one could have possibly predicted that the shy, intense teenager with dyed blond hair was about to claim the market space rapidly being vacated by Punk. Gary Webb, like most British stars is an enigma and simultaneously an obvious figure; sometimes, it seems quite logical that Numan should have shot to fame when he did, and at other times, one wonders how he ever made it with such an individualistic style of music. All this makes the influence his music has had very difficult to assess since his whole impact has been very subtle.

Numan has hardly influenced Ultravox who came before him although Billy Currie might have picked up ideas from Numan whilst guesting in his band; Ultravox anyway had taken on a new direction with their music with the arrival of new lead vocalist Midge Ure. Interestingly enough, the man who sounded most like Numan was John Foxx, the original leader of Ultravox and the man who probably influenced Numan the most. He was competing with Numan in the late seventies for the same niche in the market (he was Numan's only real competitor) and ironically never made as big an impact with his solo career as Numan did. His music however (albums "John Foxx," "Metamatic," and the "Garden") was very similar to Numan's and also excellent. I personally have a special liking for John Foxx as he used to be an art student at Preston

Polytechnic in the north of England just a few streets away from where I was born. Unfortunately, Ultravox became more successful (deservedly so), producing a new, bright and appealing form of electronic pop whilst Foxx faded somewhat into obscurity. Foxx and Numan however do form a neutral link.

It was quite obvious to the informed fan that Numan and Bowie had no musical similarity whatsoever, the only overall likeness being in a passing facial resemblance and a basic similarity of image. Numan did not noticeably influence several other musicians however; notably Nash the Slash, Orchestral Manoeuvres in the Dark, Simple Minds, and Robert Palmer (the latter performed "I Dream of Wires" from "Telekon" on his "Looking For Clues" album). Dramatic, too, were of course significantly influenced having grown and matured with Numan. Broadly speaking, it became apparent that a whole number of bands were heavily involved in using synthesizers as the focal point in an electronically-orientated musical product. Kraftwerk, Buggles, Yellow Magic Orchestra, The Human League, Simple Minds, Ultravox, Magazine, Ronny, Visage (the sister group of Ultravox and Magazine led by Steve Strange and Rusty Egan, but with Midge Ure influence), Roxy Music, and a whole new set of New Wave groups such as A Flock of Seagulls, ABC, The Teardrop Explodes and Landscape all became adept at using synthesizers in their songs to varying degrees.

Other, perhaps less noticeable contributions to the electronic movement were Blondie, the Boomtown Rats, Giorgio Moroder, Walter Carlos of "Switched-On Bach" fame, Jean-Michel Jarre with his classic "Oxygene" album, Rick Wakeman, and Jeff Lynne of the Electric Light Orchestra. Tomita too made several significant contributions and there were of course the very commercialistic but first class North American contributions from Devo and Sparks.

Noticable by their absence through from this trend were the Police, Adam Ant, and Queen who progressed somewhat uninfluenced by the trend to heavy use of synthesizers.

All this leaves us with a great selection of excellent electronic music in the shops which is now readily available and which contains an immense amount of variety. Electronic music clearly has many directions to develop in besides the narrow style perfected by Gary Numan. The now widespread interest in the production of electronic music can arguably however be traced to the peaking of Numan's single "Are 'Friends' Electric?" back in 1979, just as Punk was beginning to lose popularity. Certainly this success paved the way for other groups after Numan. Electronic music is both musically and aesthetically viable, is not, as many people think, limited in its material (it is rather very flexible and versatile), and is furthermore, appropriate to our computer-age society. It need not be as introverted, desperate, and alienated as Numan's music, or as clinically delivered, but it can be just as meaningful, just as beautiful, and just as atmospheric. At its best, it will produce that emotional presence that good music has always provided.

Numan, from Lee Cooper jeans TV commercial to cult hero and millionaire, has this rather empty, unassuming message for us to remember him by:

Remember I was vapour,
Remember I was just like you,
Remember I was someone,
Remember I had friends like you.

Remember I grow tired,
Remember I need to forget,
Remember I need lovers,
Remember I need oxygen.

(From the album "Telekon")

Send your talent to the Bruns

The Brunswickan announces its third annual poetry contest. The definite deadline for all entries is March 20, 1983 at 5 p.m. This is an amateur contest and submissions will be accepted by Ann Kennerly, Entertainment Editor, Brunswickan Office, Room 35 of the SUB. All entries must include name and telephone number. Poets are limited to three submissions and they must be typed. Any questions can be directed to Ann Kennerly at 453-4983.