

Blondie-New Wave?

By BARRY HENDERSON

To their credit, Blondie has attracted a devoted (if not overwhelmingly large) following. My friend "Sonic Steve" would burn at the stake before he would give up one of his Blondie albums. Myself, I'm a new convert to Blondieism. "Parallel Lines", their new album is what finely won me over. I plan to get their other albums as soon as my shoe shine biz takes off.

"Parallel Lines" is a good album, even a great one. Blondie's melodies, derived from the sixties, result in songs that beg to be released as singles. There are two in particular that would make excellent singles - "Sunday Girl" and "Hanging On The Telephone". There's more to Blondie than catchie melodies though. Debbie Harry's vocals leave little to be

desired, and the band obviously knows their stuff.

I wonder if The New Seekers song from 1966 "Georgy Girl" was the motivation behind guitarist Chris Stein's "Sunday Girl". The two songs are similar, but not obviously so. Maybe the lonely dreamer in "Sunday Girl" is Georgy's sister, or perhaps Georgy herself, unchanged after twelve years.

Contrasting with the sixties feel of the majority of songs on "Parallel Lines", "Heart Of Glass" is pure seventies disco that would make Donna Summer blush with envy. It's a great tune, complete with synthesiser overtones and the ever favorite hi-hats. Lines like "Once I had a love and it was a gas, soon turned out to be a pain in the ass" are bound to keep the "Studio 54" crowd on their feet for weeks to come.

One sour note. Although "Just Go Away" has an admirable melody, the songs effectiveness is marred by inferior lyrics, i.e. they suck. When Debbie Harry sings "of course cool rhymes with fool" I can't help but feel embarrassed for her. But take yer lumps Debbie, you wrote those words.

Blondie tends to be labeled a new wave band by those who don't know any better. From looking at the cover of "Parallel Lines" you'd be inclined to think they are indeed of the new wave gender: except for Debbie Harry, the band looks like they raided Elvis Costello's wardrobe closet before posing for the jacket photo. However, the album itself can be enjoyed by boys and girls of all ages with no hazardous side effects. To swipe a line from Nick Lowe, it's "pure pop for now people."

Art center features 'Nuances'

Some New Fabric Forms by Catherine Hale are being shown at the UNB Art Centre from October 29th. Catherine Hale's suspended fabric constructions have been much appreciated as her public grows each year.

Nuances is the title of her new exhibition. Each work is constructed from pieces selected from Ms. Hale's large and haphazard collection of old laces, silk cords, sensual fabrics, and even bits of wood and metal. The result is a wall-hanging, banner or three-dimensional form, abstract in design, but often suggesting a figure or other shape.

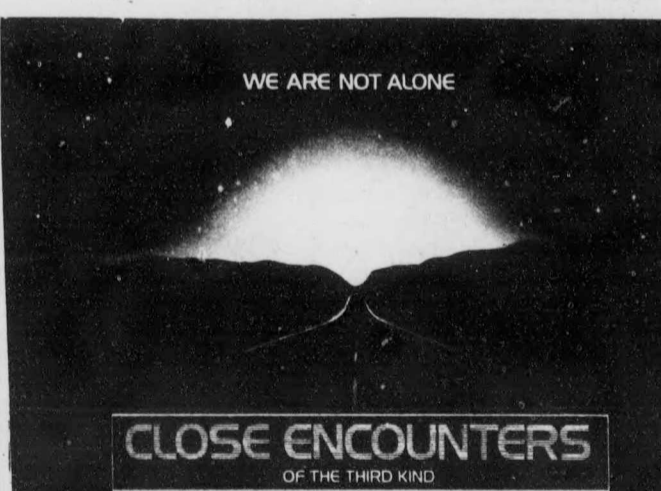
With Nuances is an exhibition of Contemporary Prints loaned by the New Brunswick Museum. Robert Percival, Director of Art at the Museum, has been building up a collection which reflects the work of printmakers of Atlantic Canada, augmented with prints by a few national and even international names. The Art Centre is showing 28 of the Museum's collection of 95 prints. There are many familiar signatures in this selection, but the prints themselves should be new to the Art Centre's regular public.

A third exhibition is in the

Studio Display case, etchings by Susan Barner of Harvey Station. Susan Barner holds a Master of Fine Arts degree from the Pratt Institute in New York City. She came to New Brunswick with her husband. She has taught etching at the UNB Art Centre and exhibited in the annual Christmas Choice.

The exhibitions will open with a reception from 2 to 4 p.m. on Sunday afternoon in the Art Centre in Memorial Hall, and they will be shown until November 19th.

Close Encounters



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Sunday Oct 29
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NB Museum

Since 1969 the New Brunswick Museum has been building up a print collection to embrace as many contemporary major Atlantic Canadian artists as possible. This collection has been augmented from time to time with prints by a few national and even international names.

Basically the collection attempts to show the many, more recent technical achievements with the recognized forms of printmaking mediums such as Lithography, Etching & Dry Point, Serigraphy, and Wood and Lino-cuts. Advancement in this direction, especially with the new techniques made possible by photographic image making, has brought the print into a new perspective with which artists are able to project highly original concepts.

The price value of a print compared to an original painting is therefore not the main criteria for purchase; although it does, naturally, enable acquisition of works by important artists who use the print as an extension to their other mediums.

For this small exhibition, the prints have been chosen by Bruno Bobak from the whole collection of 94 prints. It contains many notable names and offers an opportunity to see the rewarding results of present day printmaking.

CHSR TOP 30

- 1) Who are you — Who
- 2) Kiss you all over — Exile
- 3) Boogie oogie oogie — Taste of Honey
- 4) Don't look back — Boston
- 5) Raise a little hell — Trooper
- 6) Double vision — Foreigner
- 7) Reminiscing — Little River Band
- 8) Summer nights — Travolta & Newton-John
- 9) Whenever I call you friend — Kenny Loggins
- 10) Come together — Aerosmith
- 11) Beast of burden — Rolling Stones
- 12) Josie — Steely Dan
- 13) Right down the line — Gerry Rafferty
- 14) She's always a woman — Billy Joel
- 15) Blue collar man — Styx
- 16) Get off — Foxy
- 17) How much I feel — Ambrosia
- 18) Three times a lady — Commodores
- 19) Shame — Evelyn Champagne King
- 20) 5. 7. 0. 5. — City Boy
- 21) Paradise by the dashboard light — Meatloaf
- 22) Sweet life — Paul Davis
- 23) Oh darlin' — Robin Gibb
- 24) Ease on down the road — Ross & Jackson
- 25) Straight on — Heart
- 26) When I think of you I cry — Jo-anne Rooney*
- 27) Pink Lemonade ocean — Vaughn Fulford*
- 28) London town — Wings
- 29) I will still love you — Stonebolt
- 30) My mind's on you — Raymond Hache*

— Compiled by C.H.S.R. Programming Department

* Signifies local talent

Halloween Double Bill

THE MUMMY — Starring Boris Karloff & Zita Johann.

A foolish young man, a member of the British archaeological expedition reads aloud an invocation from the sacred Book of Thoth within an ancient tomb. Suddenly the eyes of the 300 year old mummy Im-Ho-Tep flicker and this former priest, who had been buried alive, breathes again. He begins an endless search for his lost love — an Egyptian Princess. The mummy appears next in the figure of Ardath Bay, an Egyptian archaeologist, wrinkled and dry, who uses his magic to summon Helen Grosvenor, an English girl visiting Cairo, whom he believes to be the reincarnation of his ancient love. Defying the gods once again, Im-Ho-Tep plans to kill Helen so that after death, he may restore her to eternal life.

FRANKENSTEIN — Starring Boris Karloff and Colin Clive.

This is the most famous horror film of all time, James Whale's adaptation of the Mary Shelly novel is notable for its mixture of gothic decay and chilling lyricism. Having survived countless imitations and outright parodies, the raw power and intimate sympathy of Karloff's monster continues to fascinate each generation anew, reminding us of man's continuing rejection of that which he fears or cannot understand. In the hands of director James Whale the monster has become the ultimate symbol of the outcast, confronted by a society which can neither understand nor forgive his transgression.

Playing wednesday
nite at tilley 102....

LOOKING FOR MR. GOODBAR — starring Diane Keaton, Theresa Dunn, directed by Richard Brooks.

Looking for Mr. Goodbar is nto a nice picture. It is violent and raunchy, just as the director intended it to be. The film is based on Judith Rossner's novel which is a fictionalized version of the life of Rosiann Quinn, a 28 year old school teacher who was brutally murdered by a pick-up she had taken home with her.

Diane Keaton gives an amazing performance playing in every scene but one. She has previously played Al Pacino's wife in the Godfather and several Woody Allen movies, most notably the Academy award winning Annie Hall. In contrast to Looking for Mr.

Goodbar she refused to take off her clothes in the Broadway production of Hair, in which she played the leading role.

This is a very serious, disturbing film in which Director Richard Brooks works hard to make a social statement about the decadence of North American Society. In the show we see an orgy, a celebration of the fifth anniversary of the women's Lib movement, an indiscriminate use of drugs, a man reading Hustler on the subway and we hear the constant throb of the Disco soundtrack, all of which Brooks would like us to believe lead to violent climatic death of Theresa.