

Reelspiel

by Sadie Potter

"The Concorde, Airport '79" is the most recent of a sequence of aircraft disaster films, and unfortunately the presentation disproves once again the saying that "practice makes perfect". "Airport", the first of these slick action pictures, appeared in 1970, adapted from Arthur Hailey's novel. The movie addicts suffered through attempts at suspense and drama which succeeded merely as transportive professions of terror and love. Until this wondrous year of 1979 "Airport" fans experienced the worst blizzard of 1970, a passenger aircraft colliding with a small private plane, a jumbo crashing into the Bermuda Triangle, picketing protestors, a suicidal murdering bomber, unwed pregnancies and divorces.

Off the movie screen, the supersonic Concorde offers a hundred passengers a flight five times a week from Dallas - Fort Worth Airport to Washington's Dulles Airport in a little over two hours and then on to London and Paris. A one way trip to Paris costs \$1,038, but soaring at twice the speed of sound ("Mach 2" for terminology fiends), some deem crossing the Atlantic in 3 hours, eggs benedict, fresh papaya and lobster served of Royal Doulton china worth the price.

Jennings Lang, credited with being responsible for the story and its production decided to portray this Concorde elite as Russian gymnasts, reporters, the owner of the Concorde, a passe female jazz vocalist, a Chaucerian gap-toothed lap dog smuggler wearing a feather-trimmed cleavage and an incubated heart, to name a few.

The theme of the movie revolves around a collection of documents revealing the affiliation of Kevin Harrison's, owner of Harrison Industries, devotee to aerospace advancements, affiliation with the illegal sale of firearms, and his efforts to destroy the implicating evidence. In the hands of a reporter for the leading television network, played by Susan Blakely (we recall her as

Rudy's wife in "Rich Man, Poor Man"), the papers board the Concorde for a Washington-Paris return flight. Harrison, Played by Robert Wagner ("It takes a Thief" and "Switch"), concludes that the only solution is to destroy the Concorde. Spectators kill time watching super-human feats on the part of the captain, George Kennedy (appearing unflinchingly in all the "Airport" disasters), to dodge an equally supersonic computerized destroyer weapon, narrow escapes from nose dives into the Atlantic, a landing without braking power, the floor cracking down the aisle due to the pressure caused by an open cargo hatch, fuel leakage and a crash landing in the Alps. Heaven only knows how the pilot, Alain Delon, relying upon the skiing days of his youth, remembered a particular spot suitable for landing, or how the Swiss ski patrol was efficient enough to mark a landing strip and rescue the passengers submerged under snow in a matter of minutes. The wishes of protesting Air Peace radicals, introducing the footage drifting over the Washington landing strip in a patriotic red-white-and-blue hot air balloon are gratified with the final explosion of the "Concorde", claiming no victims for the limited vocabulary and mentality of a twelve year old who can neverthe less grasp blatant sexual metaphors (gorgeous stewardess comments that the pilots' palate for straight, black coffee is proof of their manhood and receives the reply "We don't call it the cockpit for nothing"), and giggle at a nervous woman's inability to control her bladder. The action is similar to an unimaginative "James Bond" movie without any of the flamboyance, pulling upon prostitution rather than nymphomania for spice. The loose ends in the plot do not merit further criticism as there was little thought given to resolve them, with creativity in "The Concorde, Airport '79" stretched about as far as its title.

Records in Review

ALBUM REVIEW - PAUL McCARTNEY and WINGS

by Marc Pepin

Paul McCartney's new album brings out a new format as compared to the other solo albums produced since his departure from the Beatles. A lot of changes have taken place since then. It was exactly ten years ago that Abbey Road was released and Come Together/Something was #1 on the charts. This is Paul's eleventh solo album, there being to this point exactly 31 Beatle albums. Paul has been playing for 23 years and this is what he has to show, an album called "Back to the Egg."

There are a lot of good things to be said about this new album. Paul uses a new drummer on this album - Steve Holly, who is superior to Joe English (just listen to Wings over America - the drumming sounds like a bunch of tin cans). Steve Holly uses more cymbals and hi hat than Joe English, who laboured through simple drum rolls. The other addition to the group is Laurence Juber. He's not as good as Jimmy McCulloch but maybe he'll prove himself on the next album.

What McCartney does here is go back to his roots (back to the egg!). There are a lot of rockers on this LP and thank God there are no disco songs on the new album.

Side One we find Paul doing a fine mixing and producing job. The short intro "Reception" contains a radio broadcast, Paul's voice, and his bass line done in the key of E; very effective here because it is the lowest bass note. Then Paul mixes in a fast tape loop into "Getting Closer". These songs complement each other beautifully and the result is very effective.

"We're Open Tonight" is very slow and tells the audience about what to expect in the next song "back to roots - rock 'n roll". It's effective with an acoustic guitar. "Spin it on" contains the same fast time loops, and very good maybe he shed his wings and drumming plus good vocals and a really got back to the egg.

"BACK TO THE EGG" half decent guitar line. "Again and Again and Again" is Denny Laine's song and he tries to imitate Paul here in the chorus; to an amateur it would be hard to tell the difference. "Old Siam, Sir" is a bit eastern, and unexceptional except for the fact that piano playing sucks. "Arrow Through Me" is a terrible pick off the album to release. There are better cuts. This song blows except for the middle instrumental bar which breaks into something a little different than one is accustomed to.

Perhaps the biggest surprise on the album is the personnel used in the 1st song on side II, "Rockestra Theme" - Dave Gilmour of Pink Floyd, Pete Townsend of the Who, John Bonham of Led Zep, John Paul Jones of Led Zep, Ronnie Lane of the Faces, Gary Brooker, formerly of Procol Harum, Ray Cooper of Elton John fame. The result is very effective with a lot of overdubbing and mixing of several tracks exactly on top of each other. The next song "To You" should have been released as the next single as it is catching. The next songs are typical McCartney except for the last cut "Boney's Request" which is another 40ish type song.

Overall I can't see any reason to go into great detail on each song because basically McCartney has done very little musically since the Beatles. The lyrics are designed for 10 year olds that blow dry their hair at disco's. His times are good, he's one of the best at melody but his lyrics still suffer. Just ask his best friend, John! McCartney is still the highest paid rock star - 10 million a year, plus he doesn't look a day over 24 but yet he's 37. I would personally rate this album better than LondonTown but not as good as Venus and Mars, Wildlife being his poorest and Band On The Run his best. You can clearly hear that Paul's voice is not even what it was six years ago. It's time maybe he shed his wings and drumming plus good vocals and a really got back to the egg.

Pick a print at the art center

The annual exhibition of art reproductions is hanging in the Art Centre in Memorial Hall. The prints will be available for UNB students to borrow on Friday morning, September 28th at 10 a.m.

The Art Centre has a collection of over 100 prints, big and small, classical and modern, realistic and abstract. Each year they are shown as an exhibition so the students can view them at their leisure. Then on the designated day they are picked up on a first-come, first-served basis. Students should bring their ID cards to sign the prints out. There is no charge, and the prints can be kept until Exam Week in the spring.

Because of the demand there will be only one print per student, but there are any left the

following week, a student can borrow a second. Students who have classes at 10 a.m. Friday can send a note and ID number with a friend.

This year there will be several new prints in the collection, almost all of them Canadian, including the Group of Seven and Fenwick Lansdowne.

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