

# entertainment

## Magik - amusing but lacking

By NANCY KEMPTON  
Brunswickan Staff

Reveen the hypnotist dipped his hand into the hat and pulled out a Magik act. Although not his first attempt at magic, the act presented this past week at The Playhouse was an updated version of Reveen's old love. He claims to fall into step with such greats as Houdini, Thurston, Dante; but he will have to execute some fancy footwork to equal their strides.

Although the show was fun, it

failed to draw the audience into its realm of surreal illusion. We could watch and wonder, but were never completely enveloped in the awe inspired by truly expert magic.

The mystery of magic suggests far more than the display of tricks. It implies fluidity of movement graced with sharp reflexes, too quick to perceive with the eye. Reveen's act relied to heavily on stage props, rather than body deception for the attainment of illusion. The audience tends to

nurture doubt in heavy wooden boxes, chests and screens as they are indicative of hidden explanations.

Although many of the props were traditional, the death defying challenge formerly associated with Houdini's locks and blades was made a mockery of. The spectator mood was not one of total bewilderment and shock but rather mild curiosity.

The costumes were bright, almost garish, releases of color and design. Expressions of pomp and pageantry rang overwhelmingly of Las Vegas, yet touches of Vaudeville were evidenced in the typical tuxedo for the male and body suit for the female accomplices.

Reveen's four sons and wife assisted with his performance, yet he remained focal showman, especially with his interjections of comedy.

Beginning with a preemptive attempt to set a mystic atmosphere vis a vis audio visual effect, including a disco globe that splattered rotating light on the audience, the show was an experience in "fun." It is perhaps quite appropriate that the finale was a circus scene of magic tricks; as magik had strong overtones of the three-ring world of toys and



games.

The programme itself declares "Magik is a festival of incredible light, stupendous sound, beautiful costume and lavish stage sets," so one cannot claim ignorance of its intended style. Using a musical

analogy, this stage extravaganza is like the brassy parade horn - loud, bright, fun. For those who prefer fluid, magic more reminiscent of the violin - eerie tones combined with crisp precision - Reveen may tend to disillusion

## Beatle trivia

PART ONE  
By MARC PEPIN

The Beatles have been gone for about a decade, yet their memory lives on.

Most people know just the basics about the Beatles. What we have here is what I'd like to call Beatle Trivia. It will be in four parts, two parts from 1962-66, and two from 1967-70.

I have selected what I think are 150 facts that the common person does not know about the Beatles. To some of you that like the Beatles a lot, you will be amazed as I have the books, records, tapes and interviews to prove it.

I did omit the whole "Paul is Dead" affair in 1969. That could be and probably will be a different story I will write later on.

If you want to understand to Beatles read on. If you were wondering who played the excellent lead guitar break on Taxman, read on. If you hate the Beatles I included some of the terrible things they used to do.

There were so many facts I had to narrow it down to 150.

1. The single "Love Me Do" has Andy White playing drums.

2. There is only one "Harrison-Lennon" composition "Cry For a Shawdow."
3. John hated wearing the Beatle suits in the early days.
4. "Please Please Me." stayed #1 in UK for 6 months.
5. John recorded "Twist n' Shout" at 3 a.m. with his voice "shot."
6. "I Wanna Be Your Man" was written for Mick Jagger.
7. John would always sing "Roll Over Beethoven" live.

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## Iron City Houserockers - new release

By J. F. Butland

The first thing you notice about this LP is the intensity of the music.

So far 1980 has been rather disappointing for rock fans. The Iron City Houserockers should help remedy this sorry state of affairs quite nicely.

Have A Good Time...is a powerful album. The improvements over Love's So Tough (the group's very good first album) are evident on first listening. The presence of

Mick Ronson in the studio as co-producer benefits the band immensely. The arrangements are tight and forceful. The twin guitars of Joe Grushecky and Eddie Britt are brought to the front, but are kept on a tight leash by one of the best rhythm sections since the early Stones. The occasional wordiness of the first LP is avoided here. The lyrics are streamlined, and as with the music not a breath is wasted. In the space of two albums the Houserockers have become a tough gritty band that plays rock and roll the way it was meant to be.

The title track blasts out with one of the best riffs since "Born To Run." Grushecky, the group's main writer and vocalist, tells of a guy who "never fit quite right in school." Eventually, because of a fight, he winds up in jail where a wino tells him; "Boy you'd better wipe off that stupid grin/ and learn something while you still can."

Pumpin Iron is not about weight lifting or body building, but is the story of a foundry worker. It's about frustration, desperation and the defences people build against them (drugs, alcohol, and violence). Jimmy, the steelworker, is from the same group that is in Bruce Springsteen's Factory. In fact Springsteen's influence can be found throughout the album. The Characters are drawn from the same niche of society and the songs are delivered with the same emotion and forcefulness.

Hypnotized features a pumping bass line and Ian Hunter contri-

butes spooky piano and guitar fills which float in and out (as well as producing the number).

Price of Love is a ballad about a love affair gone awry. Grushecky's vocal is impassioned and full of pain. The tragic sense of loss is blown away in Angela. She's a checkout girl working nine to five at the five and dime/ She's overweight, out of fashion and out of time/...She's the only girl I ever met/who really understands. This is easily the happiest song on the album. It bursts forth full of the exuberance of being in love. At the end the guitarist keeps playing after the rest of the band quits; he doesn't want to stop any more than you want him to.

Side Two kicks off with We're Not Dead Yet. They rail at the people who give up. They're staring at the TV sets, that's where they're coming from./ For them the fight is over, our's is yet to come.

Blondie is about, you guessed it, Debbie Harry and friends. The song is brutally frank, but dead on target. The Houserockers are addressing the Punk/New Wave bands who have become just as morally corrupt as the "Boring old farts" they (justifiably) were criticizing a few years ago. Pete Townshend, before punk rock wrote "Meet the new boss, same as the old Boss," concerning authority. It's the same thing here.

The amazing fact is that they actually name names. Blondie is not the only target of their wrath, just the most obvious (with their hawking of Gloria Van der Bilt Jeans). As they sing, Now they're

playing your song in all those places/that won't let me and Angela in you realize, Nobody's better, nobody's best/and you're just like all the rest.

Old Man Bar is a ballad about an old man who has nothing to do but sit around getting drunk and telling old stories. Gil Snyder sings a suitably crackling vocal over a lonesome accordion. Junior's Bar is a tough rocker that at first seems to be just the tale of an attempted one night stand. At the Chorus things change dramatically we realize that in a few years instead of Junior's Bar until they kill the neon light/I hope I don't go home alone tonight, it's gonna be Old Man Bar/'til they kill the neon light/I hope no one sees me here tonight. The two songs work surprisingly well, juxtaposed as they are.

Running Scared is the tale of a failed, desperate robbery attempt. The song is totally devoid of the usual outlaw romance. I don't care what the newspapers said/It's just not fair/I'm running scared.

Rock Ola sums up the spirit of the album and maybe even that of the band. They're admitted that they may never succeed but they'll never stop trying. Grushecky turns in such a fine vocal that you have no choice but to believe him.

Even with the expected albums later this year by the Who and Bruce Springsteen, among others, this record deserves to be near the top in the year end polls. These guys mean business and deliver all they promise. You can bet they'll get out alive!

## Scottish Dance Group

The Fredericton Scottish Country Dance Group is holding its annual Fall Weekend Workshop at Thanksgiving. Applications have been received from about one hundred dancers from as far afield as Newfoundland, New York and Ontario. Special guest instructor is Paul Sarvis, a professional dancer and teacher from Washington D.C.

The first event on the schedule is a Welcome Dance at 8 p.m. on Friday, October 10th in the Tartan Room, Alumni Memorial Building, UNB campus. Classes for all levels will be held at the same location on Saturday morning and afternoon. On Saturday evening Oct. 11th the Saint John River Ball will take place at Keddy's Motor Inn. A highlight, on this occasion will be the live music provided by Don Barlett and the Scotians from Toronto. The workshop will continue on Sunday morning with a general class at Keddy's followed

by the closing Brunch.

Dancers and visitors are welcome to attend part or all of the workshop. For further information contact Gale Cragg, 455-5361 or Jo Langton 454-0444.

## Red n' Black

Can you sing, dance, tell a joke, twirl a baton, do magic or ANY - THING that's entertaining?

If so, the Red n' Black revue will be holding auditions for this years show on Sunday, Oct. 5, starting at 10 a.m. in the SUB ballroom. For an audition time, call Scott Moffat at 455-5103. If you can't reach Scott, come on up Sunday morning and we'll fit you in.

We are still looking for musicians for the pit band. Anyone interested should also contact Scott at the same number.