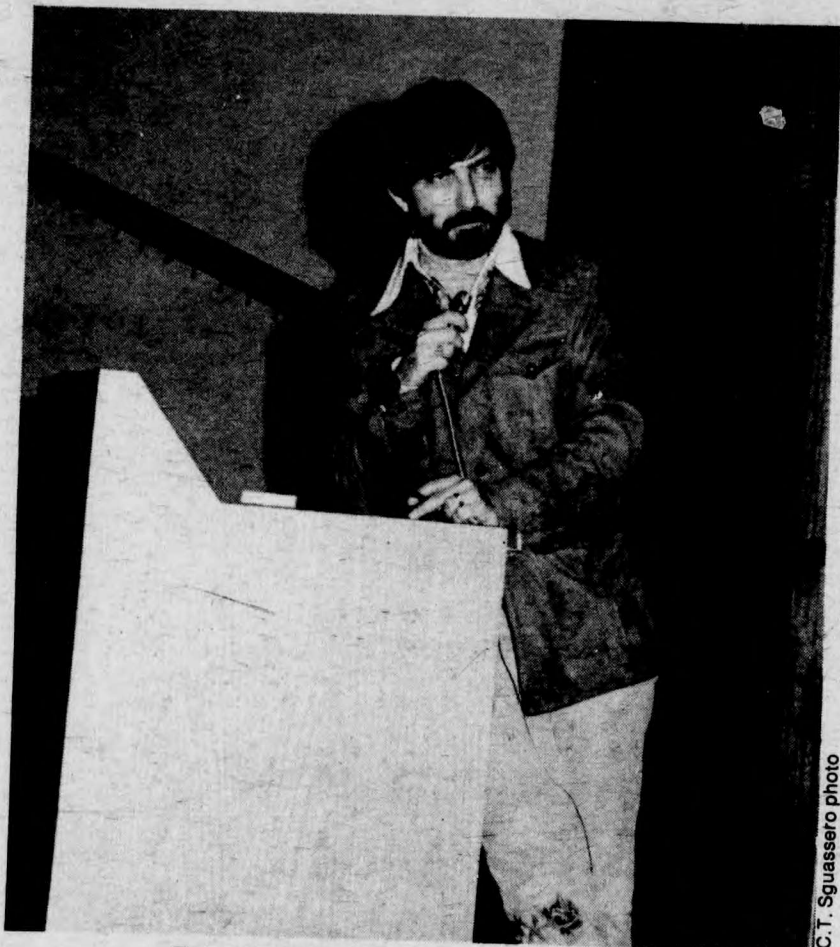


More than your average musical

Chainsaws and meathooks gross \$5 million

By WARREN CLEMENTS
 "I guess everyone that got offend-
 ed left, right?"
 "No," said somebody from the

audience.
 Tobe Hooper, director of the Tex-
 as Chainsaw Massacre, smiled slight-
 ly.



Tobe Hooper discussing his massacre.

When the gory shock film started last Wednesday night, courtesy of Winters and Bethune films, the Curtis I hall was overflowing with thrillseekers; after the one and a half hour movie had run its course, only half the room was filled.

"I thought it was sick," yelled one patron.

"Well that's all right," conceded Hooper. "A lot of people do."

Texas Chain Saw Massacre, filmed over six weeks in the summer of 1973, has opened in 230 theatres. It cost \$300,000 to make, and has grossed between \$5 and \$7 million.

Tobe Hooper can afford to offend people.

The film lives up to its title. Five teenagers, male and female, are more or less butchered in a series of grisly incidents involving gas-powered chain saws, meathooks, and slaughterhouse tools.

It offers nothing more than a sickening, stomach-wrenching sequence of competently constructed horror scenes. Most of them are easy shocks, since the prospect of a man in a wheelchair being ripped up the middle by maniac with a chain saw is repulsive to most film-goers.

But Hooper makes no pretense about the fact that he made the film for the money.

"I hate to sound crass and commercial about this, but the point of the game is, it's show business," he explained.

"I made an art film called Eggshells. It was very smooth and laid back, and it didn't make any money."

Massacre is based on the adventures of a man named Ed, who lured 12 women to his Wisconsin shack 20 years ago and chopped them up with a bandsaw.

He also had an unsavoury habit of using their bones to make furniture, a fact which Hooper exploits throughout Massacre.

"We got human bones from India," he said. "You can't buy them in America."

"One problem we encountered was that when the lights were turned on, the bones would steam and start to smell. So would the dead chickens we used, some of which were fresh. It got so people had to take anti-nausea pills to work on the set."

The film was given an "R" rating, escaping the "X" because little blood is actually shown in the film.

Massacre is being distributed by the same people who handle Warhol's Frankenstein and the Bruce Lee films.

There are no big-name stars in the film, although the lead actress had the part of the spindly girlfriend in Brewster McCloud.

"She had a few accidents on the set," recalled Hooper. "After running through the thicket, for instance, she had to go to a plastic surgeon to have thorns removed from her breasts. And quite a few of the actors got a lot of infections."

"But the big danger was of the big guy falling on his chain saw. We used three stages with the saw — once with the real blade, another with just the chain roaring, and a third with the clutch out."

The film is unlikely to win any awards from the Texas tourism bureau, but its success justifies Hooper's cynical view of his audience's intellectual capacity.

"The public is rather hard-headed," he said. "It's rather like a mule. You have to hit it in the head (with something like Massacre) to get it to pay attention."

Five hundred people turned up at the Curtis screening.

Nightmare puts Tronna to sleep

By EVAN LEIBOVITCH
 Alice Cooper: Welcome to My Nightmare (Atlantic SD 18130)

Don't run for this crud just because it was recorded in Tronna. The music is muddy heavy metal, and the sleeve has the gruesome lyrics on full display. Whoopee. Not even Vincent Price (!) can save this stuff. Where is Zappa when you need him?

Tower of Power: Urban Renewal (Warner Bros. BS 2834)

This has got to be one of the few brass-heavy groups around that can successfully do jazz, rock, and R&B. This is another in a fine line of albums, and one of the best traits of this ten-man ensemble could well be consistency.

Loudon Wainwright III: Unrequited (Columbia PC 33369)

This album can be split down the middle. Side one is relatively serious studio folk-rock, with even a try at

reggae. The true flavour doesn't show till you flip it over, however. Try a cut like Rufus is a Tit Man. "You can tell by the way the boy burps that it's gotta taste fine". Indeed it does.

Elton John: Empty Sky (MCA 2130)

Of the personnel involved in this, only Elton, Bernie Taupin, and Nigel Olsson are still around. No wonder. Just looking at the cover tells you how crude it is. Besides Elton's voice and some cute harpsichord, it's just another rock album. For non-fanatic Elton fans, it's a waste of money.

Pilot (EMI/Capitol ST-11368)

This new British group deserves more publicity than it is getting. Although there is nothing really new here, a good formula tightly applied with some superb vocal harmonies makes this album another case of promotional neglect, while they get away with pushing stuff like Gloria Gaynor. Pity.

They made him a rock star.
 Then they made him a god.

STARDUST

DAVID ESSEX ADAM FAITH KEITH MOON

STARTS FRIDAY MARCH 28

Cinecity
 YONGE at CHARLES • 922 1334

RESTRICTED
 TO PERSONS
 18 YEARS OF AGE
 OR OVER

Handel's MESSIAH
 St. Anne's Church
 Gladstone Ave. at Dundas
Good Friday
 March 28, 1975
 at 8 p.m.

Soloists:
 Bornetta Day
 Margaret Ann Richards
 Robert Heard
 Louis Quilico

Tickets: \$3.00
 536-3160

Church Office
 651 Dufferin St.
FREE PARKING

Yonge St. & Elgin Mills
 Richmond Hill 884-9171

ONE FLIGHT HIGH
 46 BLOOR WEST
 TORONTO, CANADA
 921-6555

APPEARING
LITTLE CAESAR & THE CONSULS

NO COVER CHARGE
 Monday to Thursday
 Next Week
BLACK CREEK

UNTIL MARCH 29

MYLES & LENNY

MARCH 31 - APRIL 5

ECSTASY, PASSION & PAIN
 (DISCO SOUL)

COLONIAL TAVERN
 203 YONGE STREET

C.Y.S.F. Presents

END OF YEAR DANCE

with
BOB McBRIDE

also appearing:
MORNINGTON DRIVE

in the
Vanier and Founders Dining Halls
Friday April 4
8:30 P.M.

Licensed Admission: \$1.00

AGYU

ART GALLERY OF YORK UNIVERSITY

Graphic works from 1542 to 1972 from the collection of The National Gallery of Canada

Ross N145 Mon Fri 10 4:30 Sun 2-5

RECENT ACQUISITIONS OF EUROPEAN AND AMERICAN PRINTS

TO SUNDAY APRIL 13