

ARTS



WILDERNESS TRACKER John Stokes plays an aboriginal didgeridoo during an Oct. 25th demonstration at UNCA.

Staff photo by Sylvia Hawkins

Wilderness tracker in tune with aborigines

By Shawn Wickham

John Stokes, wilderness tracker, describes Australian aborigines as "20th century people who chose their way of life because it makes sense."

Stokes brought his program, including slides of Australia and demonstrations of aboriginal music, to the Humanities Lecture Hall two weeks ago.

Stokes performed tunes on an aboriginal instrument called the didgeridoo. The didgeridoo is a wooden, cylindrical instrument about three feet long. It has an extremely low tone and sounds like no instrument heard in the world of country, rock, jazz, or classical music.

The auditorium lights went down and Stokes sat in an Indian-type fashion on the stage. Stokes used circular breathing, or snatching breath through the nose while using the cheeks as bagpipes, in order to play the instrument.

He played a tune entitled **Buffalo Song**. He asked the members of the audience to picture themselves, as they listened, sitting in Australia and watching a dance performed around a fire.

The slide show began with a picture of a huge, red rock with fig trees growing on top. It is called the "Sun Rock" by some and the "Ayres Rock" by others.

The rock is five miles around the bottom; a stream runs through it; and water is located just below its top surface.

Stokes said the aborigines have a custom called the "Totamic relationship." The custom is that a child's life is in some way tied back to the earth.

The child's first name is given by the mother and comes from the place where she conceived the child. The second name is given by the mother or father.

Horror flick: bits and pieces

By Alana Jones

Think for a moment. What's the scariest movie you've ever seen? **Poltergeist**? How about **Halloween**, or **The Exorcist**?

Imagine what it would be like to see a movie that contained chilling clips from these and other horror flicks.

Terror In The Aisles features bits and pieces from some of the most gruesome film classics of our time, including **Rose-Mary's Baby**, **The Texas Chain-Saw Massacre**, **The Omen**, **Psycho**, **Jaws**, **Marathon Man**, and **Alien**.

Overall, I liked **Terror In The Aisles**. I even enjoyed the narration by several well-known actors and the special tape of the master of horror himself, Alfred Hitchcock, although it did get a little boring at times.

The scene transitions were relatively easy to follow, although they were in no logical sequence.

Just at the climax of each clip, when members of the audience were gripping their seats in fear, another scene would flash across the screen. This got to be annoying, as I wanted to know what happened to each would-be murder victim.

However, the director probably wanted to leave everyone with at least some amount of mystery. Aren't suspense and dread of the unknown what a good scary movie is all about?

Being a person who doesn't scare easily, I naturally wasn't very effected by the clips from **Jaws** and **Alien**, as they involve situations that aren't real.

However, the scenes from **The Texas Chain-Saw Massacre** and **A Stranger Is Watching** did disturb me just a little. **The Texas Chain-Saw Massacre** is based on a true story, and **A Stranger Is Watching** reminded me of all those times I was babysitting in

a dark house, and the kids had gone to bed. (See if I ever do that again!)

When the terror was over and it was time to go home, I felt a little disappointed. For some odd reason, I really relished every scary moment, and wished that **Terror In The Aisles** had lasted just a few minutes longer.

However, when I got back to my dorm room, I checked under my bed and in the bathroom just to make sure a creepy maniac wasn't lurking around.

For frightening effects, I give **Terror In The Aisles** an A. Since many of the featured clips concern violence, gore, and things that go bump in the night, taking your little sister to see it would not be a good idea.

However, aside from the long narration, **Terror In The Aisles** is entertaining and fun, and because it is unique, I think it's worth going to see. But remember, don't go alone!

Weiner and Weinerettes

Comedian Marc Weiner will bring his menagerie of hand puppets, The Weinerettes, to UNCA's Lipinsky Auditorium on Wednesday, Nov. 7 at 8 p.m.

Weiner started out in 1977 on the steps of the Metropolitan Museum of Art, where he was noticed by actor/comedian Robin Williams. That contact led to bookings on New York City's comedy club circuit, including The Improvisation and Catch a Rising Star.

By 1980 Weiner had become a regular guest on "Saturday Night Live,"

where he is best known for wandering around the stage in a yellow rain slicker and for his feisty boxing puppet, Rocky Weineretto, who often shows up on SNL's sports segment with Joe Piscopo.

Weiner's credits include "Late Night With David Letterman," "Showtime," and "Sesame Street." He has even appeared on a Federal Express commercial.

Admission: Free to UNCA students, \$2 for faculty/staff/alumni, and \$3 for all others.

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