

Ramones' punk album weird but fun

By MARK BRETT

When I walked into Schoolkids' Records in Chapel Hill, I really had no idea what I would buy. Past trips had turned up a socially-conscious new wave/heavy metal fusion band, a new album by the Pogues (as far as I know, the world's only Irish folk/punk fusion band,) and a Pink Floyd album I didn't know existed, among others.

Anyway, as I walked in I heard what sounded like a late-fifties dance tune. You know the type: up-tempo, so honest you could puke, singing about teenage love; the kind of stuff Tiffany screws up so badly. Kind of an odd thing for a place that specializes in progressive rock to be playing. I thought. Then I caught the chorus. "The KKK took my baby away/ They took her away/Away from me."

I began to laugh, a little too loudly probably, but who cares? I asked the girl behind the counter who the group was, and she told me that it was the Ramones, from an album called "Mania." She then told me that "Mania" was a "Best Of" album and that it included about 30 songs. I was immediately sold.

And that was how I was introduced to the music of the Ramones, the group mainly responsible for the creation of punk rock, and a group once referred to as a bubble-gum band with guts.

The Ramones sing about ...well, they sing about a lot of stuff. They sing about alienation, politics, the

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mindlessness of life in America (those last two kind of go together, though, huh?), and, yes, teenage love (seen, perhaps, through a haze of radioactive dust, but seen nonetheless.)

Their style could best be described as "fast." At times it seems that guitarist Johnny Ramone (everyone in the band takes on the last name Ramone, just for the hell of it) can only play guitar at 90 miles per hour. It was music like this for which dances like the Pogo, the Charlie Brown, and the Myopic were invented.

This music is pumped full of raw energy that really has to be experienced to be fully appreciated. It can't be expressed with words.

Song titles, however, *can* be expressed with words and this album has quite a collection. There's the medicated series: "I Wanna Be Sedated," "Teenage Lobotomy," "Gimme Gimme Shock Treatment," "Psycho Therapy," and the ever-popular "Somebody Put Something in My Drink;" the nostalgia series: "Do You Remember Rock'n Roll Radio?," "Rockaway Beach" (a Beach Boys semi-tribute,) "I Wanna Be Your Boyfriend" (a sickly-sweet

love ballad made somehow interesting,) a cover of "Needles and Pins" that's sort of...diseased, and the immortal "The KKK Took My Baby Away," a song played *so* straight, *so* sincerely that it still send me into spasms (something extremely dangerous when I'm driving.)

Then there are the songs that stand on their own: "Sheena is a Punk Rocker" (an anthem if I ever heard one,) "Blitzkreig Bop," "Cretin Hope," "Bop 'Til You Drop" (the

three of which might form the "Op" trilogy,) "Bonzo Goes to Bitburg" (about your favorite right-wing conservative actor-turned-politician and mine,) "I Just Wanna Have Something To Do," and many, many more.

Not all of the songs on this album work, however. When the Ramones veer off into songs such as "Wart Hog" or "Animal Boy," which rely too heavily on guitar, they lose something. The energy goes out the window, replaced by a grinding guitar

sound that's more suitable for Iggy Pop.

These diversions are thankfully few, and the album as a whole is a lot of fun. So, if you're tired of limp-wristed efforts at doing bubble-gum rock, and you're ready for something with a slightly weird flavor (like, say cinnamon Gummy Worms,) check out the Ramones.

At the very worst, you'll come away with a couple of cheap laughs and a few dead brain cells.

Wesleyan Ensemble gives classical concert recently

By TERRIE ROBERTS

The Wesleyan Wind Ensemble performed in the Student Activity Center on Nov. 15.

The Ensemble was led by Michael McAllister and opened with "Fanfare for St. Edmundsbury" by Benjamin Britten. This piece was written in 1959 for the pageant of Magna Cara and was first performed on the grounds of Bury St. Edmunds Cathedral. The trumpets solo was performed by Dr. Dan Crocker, Milissa Joplin, and Les Radford.

The second piece was "March for the Prince of Wales" by Joseph Haydn. This march was presented to

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the Prince of Wales as a token of thanks for Haydn.

The next piece was "First Suite for Winds" by Theodore Dubois. According to the program Dubois "was a prolific composer of works for chamber winds." This piece was led by the flutes, Judy James and Bobbi Albert.

The first half of the program ended with Polonaise by Ludwig van Beethoven. This work was first performed, along with others by the composer, at a tournament at Laxenburg which was held in honor of the Empress Maria Ludovica's birthday on Aug. 25, 1810.

The second half began with

McAllister making a few comments on the piece "Deux Aires" by Jean-Jacques Rousseau. He let the audience know that the ensemble thought that Rousseau became a philosopher after his poor beginning in composing.

The next piece, "Invocation for Solo Trumpet and Winds" by Robert Starer, was commissioned by the Columbia Broadcast System for a Jewish High Holidays telecast and premiered in September of 1962. The ensemble featured Dr. Daniel Crocker as their principal trumpeter.

The next piece, "Serenade Eb, op.7" by Richard Strauss, was stated in the program to be a "widely known as a delightful work... which skillfully exploits the varied tone colors of the orchestral winds."

The evening ended with the pieces "Zapfenstreich Marsh" by Ludwig van Beethoven and "Hands Across the Sea" by John Phillip Sousa.

Exhibit brings Egypt to life

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tion process had ended and Ramesses the Great was to begin his long and illustrious reign.

Every Pharaoh was expected to serve the gods well in order to bring prosperity to his people. One of the most important tasks he would undertake was the building and maintenance of the temples where religious rites were held.

In his first years of rule Ramesses continued the work of building temples, statues, and memorials. He was mostly occupied with completing and expanding upon work which other pharaohs, and especially his father had begun.

The Temple of Abydos, begun by Seti, was partially unfinished at his death. Ramesses II was to complete the temple and renew worship services. He also ordered new statues carved with his likeness. The Temple of Karnak, the Luxon Temple, and the Temples of Abu Simbel are also tributes Ramesses built to himself for future generations.

Abu Simbel was, among other things, Ramesses' tribute to Nefertari. She had been at his side from the

beginning of his reign. Ramesses' temples at Abu Simbel demonstrated what a large role she had come to play in his life.

Perhaps the greatest single work of the entire exhibit is The Colossus of Memphis. The 24' 7" tall colossus weight an amazing 57 tons! Over 30 conservators worked 16 hours daily from June 1986 through January 1987 to reassemble the three large pieces and many smaller fragments.

In preparation for its journey to Memphis, Tennessee, on the Mississippi, Lloyd's of London insured the precious treasure. Conservators disassembled the statue into three pieces and packed it into wooden crates (adding yet another four tons!)

An Egyptian army honor guard escorted the heavy transport trucks which took the colossus from Memphis, Egypt to Mediterranean shores at Alexandria. There, under the close supervision of Antiquities Organization officials, the wooden crates were packed in a steel case and placed aboard the *Acquia*. A military band and a naval escort into international waters provided a befitting royal send-off as the colossus departed for

the port of Marseilles, France on February 5, 1987.

The colossus incredible journey continued as it was transferred to the *Express* for its Atlantic crossing bound for Savannah, Georgia. It arrived on U.S. shores in late February, and early in March, two huge trucks caravaned to the Memphis Convention Center.

As in Memphis, the Colossus of Memphis required special housing upon its arrival in Charlotte. A total of \$2,225,000 in underwriting support enabled the exhibit to run to the Mint Museum. All exhibition and educational programs at the museum are financed by funds raised each year by the Board of Trustees.

While the treasures on display in the Ramesses exhibition are insured by Lloyd's of London for \$35 million, the \$2.25 million in local underwriting is assurance against operating loss by the Mint. There has been a daily average of 5,100 visitors to the Mint since the shows opening in October with approximately 500 people filing through every 30 minutes. An audio tape is available, however, and once inside the galleries there is no time limit on the visit.

Gene Cotton

...In Concert

Dec. 2, 9 p.m.

Student Activities Center

Gene Cotton has recorded 13 albums and had numerous hit singles. He has appeared on "Midnight Special," "American Bandstand with Dick Clark," "Merv Griffin," "Mike Douglas," and other TV specials.

He spends much of his time performing on college campuses.

