

Movie review

Alan Alda at best in 'Joe Tynan'

By Douglas Hasty

Below is my personal rating chart for films. Remember, movie reviews are only opinions by that person; try and find a reviewer with whom you share equal views. Code: 1-forgettable, 2-silly, 3-feel asleep, 4-likable, and 5-object d'art.

THE SEDUCTION OF JOE TYNAN (4+) - The United States Senate has never been in finer form. And neither has

Alan Alda. For all you people out there who think of him strictly as "Hawkeye" of the television show, watch out! This is definitely his best role aside from M*A*S*H. "Joe Tynan" is not specifically about sexual seduction; it is also about political and emotional seduction. Any politician or person who has had higher aspirations in their field, could identify with the almost blatant political proposals.

THE MAIN EVENT (3) - This one is strictly for avid Streisand fans only. Even then, the most devoted fan could become perturbed with this basically boring, "comical" reuniting of Streisand and O'Neal. There are several comical scenes in the film, but the comradery between the two stars is missing here. If it is re-released, take my advice: miss it!

ALLEN (4) - Although the

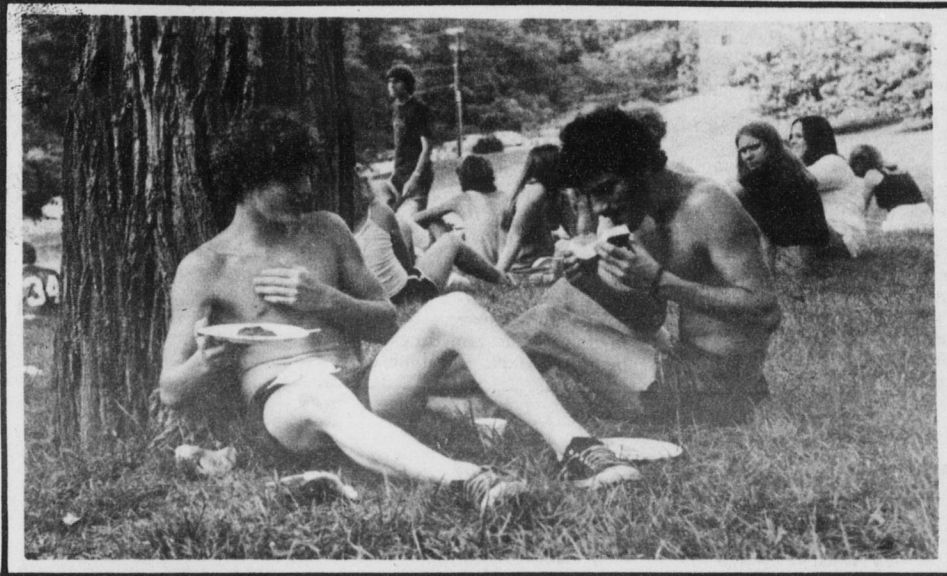
plot of this picture is the basic people-versus-monster idea, "Alien" gives it new meaning. The special effects, however intense at times, are superb. This sci-fi horror flick is reminiscent of the well-known suspense exemplified in "Psycho." Although there are no popular actors in this film, all players do well; the monster is the best of the bunch simply because it is rarely seen. It is the element of surprise and constant suspense that makes "Alien" one of the summer's best.

MOONRAKER (2) - Basically, this James Bond effort is silly. In fact, I really felt at first that this movie did not even deserve a review. However, the opportunity to tear it apart was too great. I am just as great of a fan of Bond flicks as the next person is; unfortunately, even Sean Connery could not have saved this bomb. It was as if the boys in the editing room spliced together several sub-plots of

past 007 films and added a few new scenes, special effects, and sat around until somebody thought about naming it after one of Fleming's novels. Fair is fair, though; these guys were not the real villains. The script writers are to be blamed for the silliness. The cable car "murder" scene was not funny enough for the writers. They went beyond the giggling scene in the ambulance all the way to rolling-in-the-aisles over the hand-to-hand combat scene in space. As usual, the girls were seductive, and 007 got more than his fair share. But this was probably the only reason that most of the audience, whom never seemed to quit laughing in the "serious" scenes, stayed for the entire flop.

COMING SOON:

Star Trek - The Movie... hopefully by early December
The Empire Strikes Back (Star Wars, part two)... by Christmas.



Record review

Lou Reed knows; do you?

By Bryan Smith

The advertisement read, "It's 1979, do you know where you are? Lou Reed does." I'm not sure if one can know anything about the world Lou Reed sings about. His new album, *The Bells* bears this out.

The Bells contains bitter, paradoxical lyrics that have characterized Reed's career for the better part of a decade. However, in the past years Reed's musical trademark was an intense sound of reality, bordering on fatalism, brought forth by searing guitar solos. Themes of sexual depravation, drug addiction, and restricting social mores remain. The music is quite different. Reed has tightened his sound, thus gaining greater control of the impression one gets from listening to the music. Desperate feelings unwrap like an exotic wound before the listener's ears. With morbid fascination one listens to *The Bells*.

Paradoxically, Reed does not want to create this mordant sound. The fact that an audience views his music with such a distinction propagates Reed's impression that the world makes the music what it is. Reed views his music simply as a statement: his musical audience and critics fashion it into an artistic interpretation. This illusory quality has made Reed not only a musical genius,

but a person who views life's scenes as one who's been there and is now on the outside looking in.

Ten years ago Reed was one of the founders of New York's "art rock" scene. Playing then with *The Velvet Underground* (which was produced for a period of time by Andy Warhol) Reed and his compatriots almost overstated their themes of sexual violence, drugs, and mechanization to stress their feelings. The world is not always a rose.

Through the years Reed's music matured. The decadent themes grew more subtle. The putrefaction of the human condition was only as bad as the listener made it. Reed always sang what he saw; the implications of evil were digested, to such a great extent by his audience that Reed came to believe that what was being viewed as base, was wanted to be accepted as such. That turned his music into a statement.

The adoption of this impression justified, in Reed's mind, that what he was saying was not bad, but not necessarily good either. However, Reed seems to feel that it is right, and therein lies the key to attempting to understand Lou Reed.

The Bells is an ambivalent piece of work for Lou Reed. I would like to say a characteris-

tic work, but when one believes he has Reed categorized, Reed turns a new face and utterly surprises you. If the facade changes, the energy and foresight always remain. *The Bells* rocks hard at times; listen to "Looking for Love" or "With You."

The latter was co-written by Nils Lofgren. Lofgren adds to Reed's intense sound the harmonious tightness of a rock band influenced by the potentialities of improvisation. For years Lofgren himself has skirted the edge of the "art rock" scene. He is no newcomer to Reed's world of the absurd, and his musical sense adds a more melodious quality to some of Reed's compositions. "All through the Night" and "I Want to Boogie With You" contain the same sexual connotations the tunes written by Lofgren have within them.

"The Bells," the title cut of the album, most adeptly sums up where Lou Reed is at. Reed is not punk or new wave; he is an artist who is an extremely credible rocker. Reed never has been concerned with the commercial appeal of his music. He lets it speak for itself or it does not communicate. If Lou Reed is accepted as having accomplished nothing at all, he has succeeded tremendously.

Art Series to open with the play 'Families'

The 1979-80 Guilford College Arts Series will open Sept. 19 with a new dual focus -- service to the community as well as excellence in the arts.

Many of the scheduled events include public workshops, discussion groups and daytime appearances in addition to the evening performances. Special interest groups in the Greensboro area are encouraged to participate in these, along with the general public, according to Ed Lowe, series chairman.

Lowe announced the following attractions:

Academy Theatre from Atlanta, "Families" on Wednesday, Sept. 19, in Sternberger Auditorium and "The Caretaker" on Thursday, Sept. 20, in Dana Auditorium.

Toad the Mime, otherwise known as Antionette Attell, Monday, Oct. 8, in Sternberger. Bottom of the Bucket, But...

a young dance troupe that combines contemporary black issues with the excitement of modern dance, Tuesday, Nov. 6 in Dana.

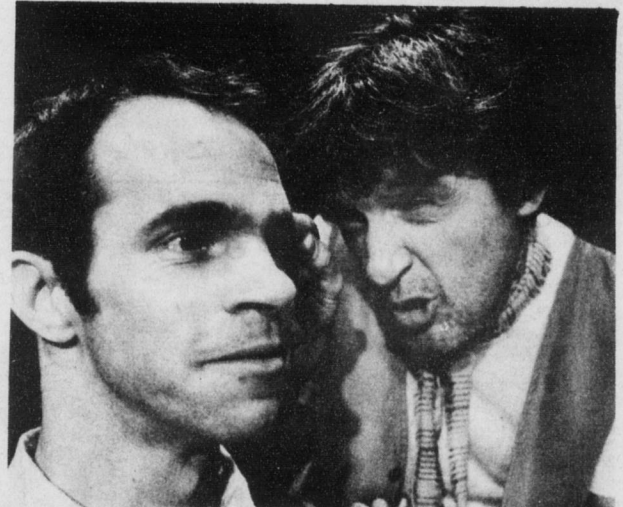
Fresk Quartet from Sweden, Tuesday, Jan. 29, 1980 in Sternberger.

Jean Ritchie, traditional folk singer, and David Holt, North Carolina singer and instrumentalist, Saturday, March 29, 1980, in Dana.

All performances except "Families" will begin at 8:15 p.m.

Season memberships for the five events are \$12 each for adults and \$10 each for non-Guilford students and senior citizens.

"As another way of reaching out into the community, the series will give each member one extra ticket which can be used to bring a friend to either of the individual events desired," Lowe said.



Tom Hammond and Chris Curran in a scene from "The Caretaker."