

'Jaws'

Continued from page one

Significantly, Dr. Brady identifies the essentially masculine nature of the film. The cowboy metaphor is appropriate. Further, the shark, somewhere in its role as protagonist, adopts a persona—a brutish, masculine alter ego to the men it seeks to destroy. The camera follows shark-eyes looming to strike. The attack begins—the shark whines high-pitched and adenoidal—warming to the flesh. The surface of the sea forms an uneasy frontier between the seen and the unseen, between civilization and wilderness, between the light of what we know and the gruff thing in our throats that stirs with the coming of night. We are all monsters again. I am the shark and America is my prey. For not only do the jaws strike at solitary swimmers, they strike at Amity, at the very sympathies that collectively are a community. The shark is a renegade—he screams Geronimo's scream; and his phallus-body snaps taut with the taste of society itself.

My research continued in an unsystematic fashion; the questions did not come fully into focus until several weeks ago when I happened to read Erica Jong's novel *Fear of Flying*. It was very stupid not to have done so earlier; some thought would have suggested that cultural phenomena of such popularity occurring simultaneously might have similar elements of appeal—elements which amplify and illuminate each other. Indeed *Jaws* and *Fear of Flying* are complementary objets d'art; the masculine charisma of *Jaws* is reinforced by Jong's feminine narrative. Their fundamental metaphors are identical. The shark's relationship to his victims is distinctly oral. Similarly, Erica Jong licks and sniffs her way down the corridors of human sexuality, assailing her readers with taste and olfactory perceptions that are obviously obsessive, if not altogether bizarre.

Most important, *Jaws* and *Fear of Flying* share the same aesthetic. The theory of the Unzippered Fuck, an idea Jong's heroine expounds at the beginning of the novel and which continues throughout, contends that ideal sexual encounters are ignorant and random. Knowledge forces us back to those complexities of personality from which we have worked so hard to escape. Premeditation, besides assuming a degree of familiarity, makes us conscious of zippers, brassieres, and such. Immediacy gives way to reflection, sometimes to desperation, and we are left to ourselves instead of the impulse. In *Jaws* the Unzippered Fuck is an Unlicensed Feast. The orgasms this time are in the audience. We thrill at *Jaws* in an elaborate masochistic swoon. The animus sympathizes with the shark's aggression; the anima received its attack as bestial courtship. There exists a Dracula fascination: The same hypnosis, the same rape at mealtime. Victims tread water, dismembered below the surface of the mind.

Jaws is certainly lurid. To say that it is pornographic would be an exaggeration; more accurately the film is perversely sensual. Consider finally these lines from H.P. Lovecraft's necrophiliac poem "Psychopompos"; this passage's first-person portrayal of demonic sexuality evokes the visual portrayal of a shark attack in *Jaws*:

*I am he who walks in the night,
I am he who walks in the snow;
I am he who has never seen light,
I am he who mounts from below.*

Jaws is compelling cinema not only for its adventure in physical danger, but for its sexual charades as well—charades that capitalize on the willingness to fantasize in an unsettled summer. *Jaws* would not be the same movie if *Fear of Flying* had never been written. But that possibility raises questions of critical method too tiresome to discuss in August. Each of us finds our mirror-image—sometimes deadly, always alien, most of the time outlandish to the eye. Erica Jong is no exception; this year she and a Great White Shark are America's yin-yang pin-ups.

Alternative cinema

Weekend Events

Scenes From a Marriage	Aug. 27-Sept. 7
Middle of the World	Sept. 12-13
Love and Anarchy	19-20
Lancelot of the Lake	26-27
Arthur Rubenstein—	
Love of Life	Oct. 3-4
The White Dawn	10-11
Don't Cry With Your Mouth Full	17-18
Lulu the Tool	24-25
Just Before Night Fall	31-Nov. 1
Donkey Skin	Nov. 7-8
The Invitation	14-15
Sonchino Sugata	21-22
Blow For Blow	Dec. 5-6

Thrillers

Shadow of a Doubt	Sept. 9
Cat and Canary	16
And Then There Were None	23
The Spiral Staircase	30
Lady From Shanghai	Oct. 7
Dial M For Murder	14
My Cousin Rachel	21
Experiment in Terror	Nov. 4
Blood and Roses	11
Wait Until Dark	18
Targets	Dec. 2

Musicals

Follow the Fleet	Sept. 11
The Ziegfeld Follies	18
The Pirate	25
Easter Parade	Oct. 2
The Band Wagon	9
Gentlemen Prefer Blondes	16
Seven Brides For	
Seven Brothers	23
A Star is Born	Nov. 6
Les Girls	13
Gigi	20
The Unsinkable Molly Brown	Dec. 4

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SOUTH WING	The Wing is back, and better than ever. Featuring the complex harmonies of dual lead guitar players Ed Ibarquien and Scott Verner, South Wing is developing excellent original material on an updated jazzier version of the old Allman Brothers-Grateful Dead base.	D.C. DOG	Featuring Alex Taylor's lead guitar player, Jimmy Nails, the Dog brings an up-town urban sound to us country folks. Tight, jazzy, urban blues.
ARROGANCE	Certainly one of the most creative bands in the state, with two albums on the Sugarbush label. With drummer Scott Davison providing a stronger percussion base, Dixon, Kirkland and Stout are bound to generate an even broader appeal.	MORNING SONG	Excellent vocals with a country rock format, this Pennsylvania group is rapidly developing a strong local following.
WORKSHOPPE	An outrageous blend of progressive jazz and a strong commercial selection of dance music, sparked by the lead vocals of the incomparable Willie Tee. Currently the Number One most popular band playing Town Hall.	FLOOD	Extensive use of synthesizers for guitar, bass and keyboards. With a rock opera and several movie scores to their credit, Flood brings us original music of the Space Age.
BRICE STREET BAND	Famous for their amazing Beatles and Beach Boys medlies, this band combines superb vocals with outstanding technical development for excellent renditions of your favorite tunes.	FAT CHANCE	Southern boogie is far from dead, as this Florida band proved when they tore up the crowd this summer. One of the hottest new bands to hit this area.
HEARTWOOD	Strongest of our country rock groups, now disbanded, Heartwood will provide the nucleus for several new bands that promise to be even stronger.	TERRA NOVA	Could be trouble for Workshoppe fans—Terra Nova plays incredible progressive jazz. They have been terrorizing Raleigh all summer.
JOE DROUKAS	Today's minstrel poet, with an outstanding album on Southwind.	ELECTROMAGNETS	From Austin, Texas, this progressive jazz-rock band has to be heard. Personally recommended by Frank Zappa and Stanley Clarke!
LYRA HEATHER	A four piece hard rock group from S.C. Southern Blues rock from Wrightsville Beach.	SUPER GRIT COWBOY BAND	Formerly South Sound, this Greenville country boogie band features Clyde Matlocks on pedal steel guitar. Singletree, move over!
SUPER CIRCUS DIXIE PEACH	Glitter from Wisconsin. Watch out! This Ohio band will blow you away.	RICH MT. TOWER	A powerhouse blend of country rock and southern boogie, these boys from Tennessee have blown away every club they've played.
		PEGASUS	If you want to get down, this is the band for you. Currently the tightest and the tastiest of the hard rock bands, features J.K. Loftin on lead guitar.
		GLASS MOON	With a first-rate sound and light show a la Genesis, Glass Moon offers the finest English rock concert in the Southeast.
		BRO T HOLLA	Feel good, drink a brew, have a dance or two, something old, something new, Bro T will do it for you.
		WASHINGTON D.C. BANDS	Witness, Face Dancer, Nighthawks, Sinbad—all excellent bands from the D.C. area with a different sound.
		QUACKY DUCK and barnyard friends	With an album on Warner Bros. featuring Tony Bennett's two sons, this New Jersey Band has a light, good-time, sometimes humorous approach to old-time rock n roll.

—PLUS—

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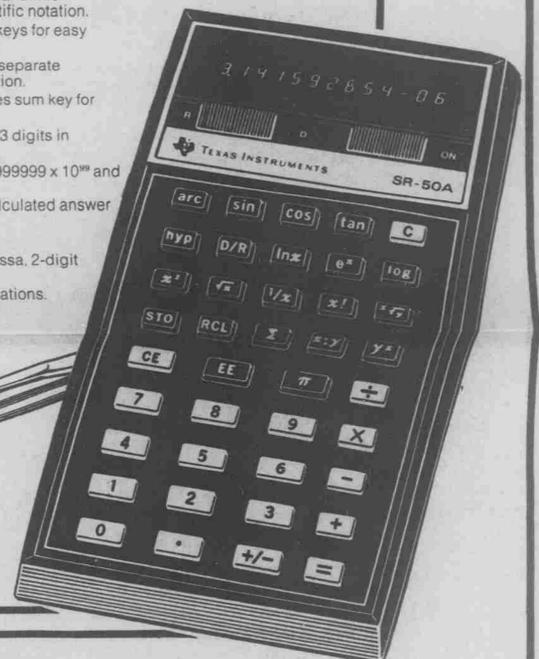


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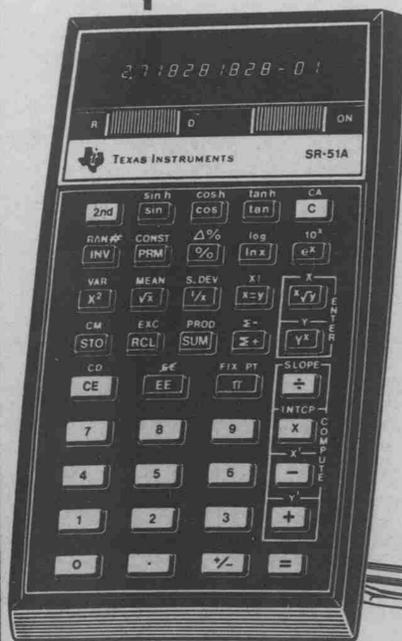
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