

'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

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|--------------------------|---------|
| 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

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|----------------------------|----------|
| 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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They
Get
RESULTS

Entering our fourth year of operation, Town Hall will present an ever-improving lineup of regional commercial music and an increasingly sophisticated blend of original music. Some bands playing a diversified selection of coming attractions:



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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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| SUTTERS | A coming band featuring country boogie. |
| GOLD STREAK | Old-time bluesman from Macon, Ga. |
| EDDIE KIRKLAND | We haven't had this Atlanta hard rock group yet, but we promise to get them this fall. |
| WARM | Best show band in N.C. |
| SINGLETREE | Hot Boogie. |
| KALLABASH | |

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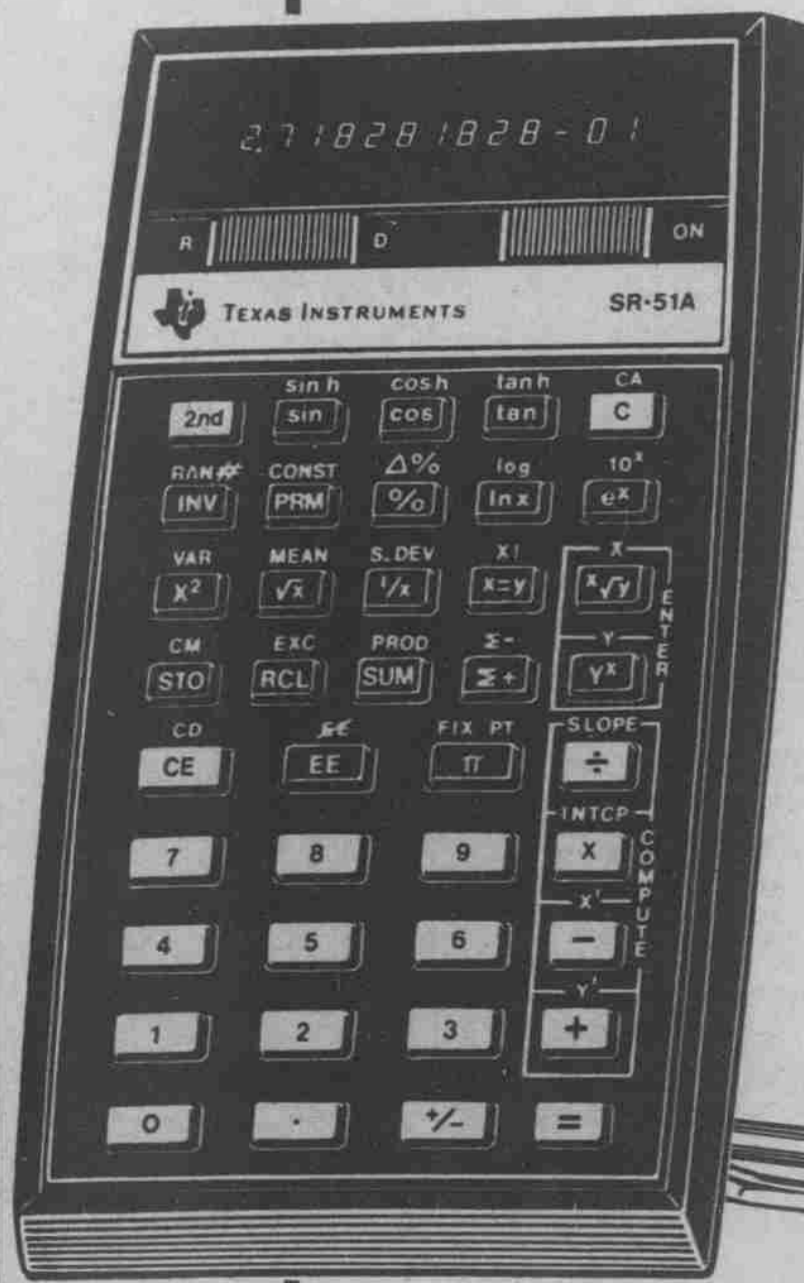
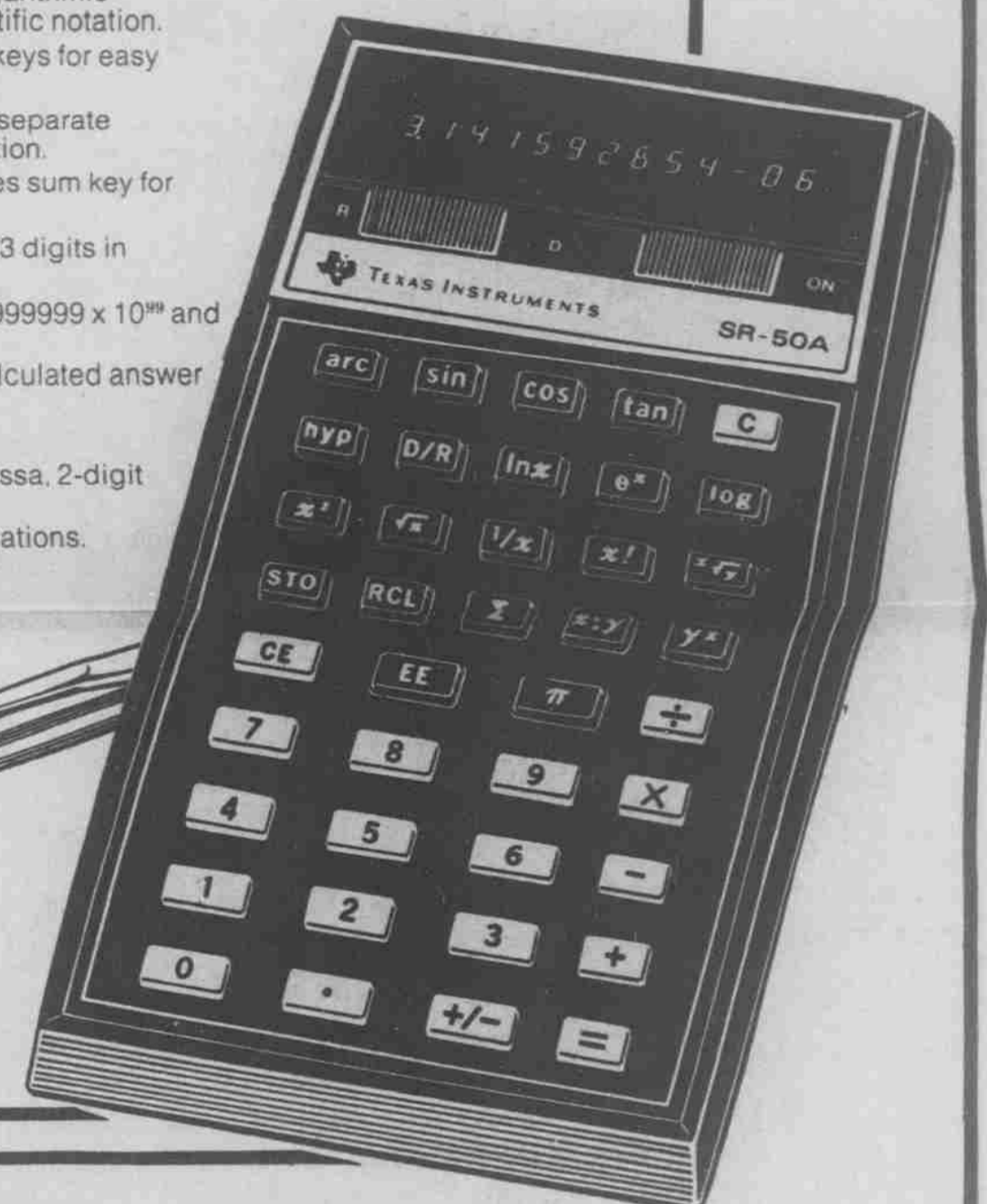


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- Performs all classical slide rule functions—simple arithmetic, reciprocals, factorials, exponentiation, roots, trigonometric and logarithmic functions, all in free floating decimal point or in scientific notation.
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- Most functions process displayed data only—allows separate processing of data before entry in a complex calculation.
- Memory allows storage and recall of numbers, features sum key for accumulation to memory.
- Calculates answers to 13 significant digits; uses all 13 digits in subsequent calculations for maximum accuracy.
- Computes and displays numbers as large as $\pm 9.999999999 \times 10^{99}$ and as small as $\pm 1 \times 10^{-99}$.
- Converts automatically to scientific notation when calculated answer is greater than 10^{10} or less than 10^{-10} .
- Performs operations in the order problem is stated.
- Features bright 14-character display—10-digit mantissa, 2-digit exponent, 2 signs.
- Display provides overflow, underflow, and error indications.
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- Lightweight, fully portable.
- Rechargeable batteries or AC operation.
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- AC Adapter/Charger included.



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- Calculates answers to 13 significant digits and uses all 13 digits in subsequent calculations for maximum accuracy.
- Computes and displays answers as large as $\pm 9.999999999 \times 10^{99}$ and as small as $\pm 1 \times 10^{-99}$.
- Automatically converts answers to scientific notation when calculated answer is greater than 10^{10} or less than 10^{-10} .
- Features bright 14-character display—10-digit mantissa with sign, 2-digit exponent with sign.
- Display provides overflow, underflow, error indications.
- Lightweight, fully portable.
- Rechargeable batteries or AC operation.
- Full year warranty.
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