

Jazzman Metheny plays 'pure' jazz

By VICK GRIFFIN
DTH Staff Writer

The trouble with much of the contemporary jazz heard on the radio today is that it's so predictable; to drop a few names, Bob James, Earl Klugh and the Crusaders. Let's face it, popular jazz has become so pop-ular that a musician would be cutting his own throat if he broke away from his tested pattern for success. Still, there is hope for jazz purists, in the name of Pat Metheny. His latest album, *As Falls Wichita, So Falls Wichita Falls*, is a collaboration with Pat Metheny Group keyboardist Lyle Mays and Latin percussionist Nana Vasconcelos. Not restricting himself to any formulas, Metheny has put together a collection of pieces which provide a musical montage of past works while exploring new ground.

albums

Metheny and Mays, given equal billing on the cover and in credits, challenge the listener from *Wichita's* start. Side one is composed entirely of the twenty minutes-plus epic title cut. This song opens with the unintelligible sounds of a crowd, perhaps the fall of Wichita. The piano and guitar slowly build on the opening riff which leads into an Oriental-like melody. And this becomes a mass of swirling percussion and synthesizers. Here Mays gets to show off a bit, including several bars complete with a recital hall organ. The moods and tempos in this song change easily, finally building to a wall of electronic sound and the voices of excited children.

While side two is not as ambitious in its construction, the songs are more complete in themselves and are performed with energy. The interaction between piano and acoustic guitar are especially fun to hear. And Metheny and Mays take turns carrying the melody while the other provides lively underpinnings. "September Fifteenth" is a particularly moving piece de-



Metheny

icated to the late jazz pianist Bill Evans. Metheny and Mays must have spent weeks listening to Evans' works, because they have captured his lyrical mood down to the last chord. "It's For You" takes the listener back to 1979 and Evan's extremely successfully *American Garage* with its bubbly organ and crisp electric guitar. And the album ends with a short postscript called "Estupenda Graca," composed mostly of extended choral progressions, birdlike percussion, and vocals by Vasconcelos.

Metheny and Mays are consummate ensemble players. They don't try to outdo the other; instead, they play with musicians, not against. Metheny's greatest asset is that he listens to what he is playing. Like Miles Davis, Metheny knows that silence can be as important to music as the notes themselves. And in *Wichita* silence and notes combine for an extremely fine jazz album.

'Time Bandits' humorous

Fantasy film — thought-provoking

By GUHA SHANKAR
DTH Staff Writer

The trademark of the British comedy ensemble, Monty Python, is its ready willingness to satirize, caricature, and otherwise humble the most hallowed and sacred institutions and characters in history. Python fills its films and television show with cowardly knights, blundering messiahs, and buffoonish members of the Royal Family.

Time Bandits is not a Python collaboration, but the new fantasy film reveals the same iconoclastic philosophy and wildly irreverent humor that marked the group's previous efforts. This is due, in no small measure, to the presence of producer and director, Pythonite Terry Gilliam, who also wrote the script with Michael Palin, another Python alumnus. Gilliam's crazed story begins with the unexpected visit by six dwarves to the dull

suburban home of 11-year-old Kevin (David Warner). Offered the chance to escape the confines of his sterilized, packaged little world, Kevin jumps on the opportunity with both feet, as would any adventuresome young kid. Soon the seven travelers are popping into and out of time holes in the fabric of the universe, visiting places and people out of time and legend.

The little people finally come face-to-face with the Evil Genius (David Warner).

Warner's portrayal is one of the outstanding performances among a host of good ones. Nobody could go wrong with absolutely priceless lines like: "God isn't so smart. He invented 43 types of parrots and nipples for men. I would have invented computers and microchips."

Before Evil Genius can blast the dwarves into oblivion, the Supreme Being (Sir Ralph Richardson) comes along and saves the day. This is the only natural turn of events in any good fantasy — evil always gets its just reward.

While turning essentially a children's story inside out, Gilliam manages to preserve the feeling of wide-eyed wonder and adventure that Kevin feels. But above all, *Time Bandits* provides two of the funniest and thought-provoking hours of entertainment in this or any other year.

cinema

This is the stuff of standard fantasies, but Gilliam's heroes have warts on them and are less than perfect. Ian Holm as Napoleon reveals a raging complex about his lack of stature, and John Cleese as Robin Hood is a snobbish, bland twit.

UNC students' films to be shown

Film is a democratic art. You don't need a multi-million dollar budget, big name stars, or the backing of a major studio to be a filmmaker. All you need is a camera, some film and an idea. Film-

making goes on all around us though most people ignore this fact and limit their idea of cinema to Hollywood and other major sources of output.

But to think this way misses out on much of the most original — and fun — filmmaking going on. One of the infinite hidden creative pools of filmmaking is here at UNC and at 8 p.m. Sunday in the Union Auditorium, there will be an opportunity to see films made by a number of UNC students.

The evening promises to be a lively, entertaining and even at times thought-provoking smorgasbord of cinema done in

both 16mm and Super 8. Among the highlights will be *Classroom*, the tale of a day-dreaming student co-directed by Todd Davis. He describes *Classroom* as "a classic subtle blend of *Gilligan's Island* and James Joyce's later works. Another film *The Yardwork*, offers some revelant social commentary in its story of two socialites who walk across the lawn as the yardworker is having some trouble with the lawnmower. And *Après Le Déluge* presents a view of the post-apocalyptic world. Another highlight promises to be *It's A Mad Mad Nostril* which its director, Nissen Ritter, has enigmatically called "a bizarre dream of a GI Joe."

Show to have new wave beat

A concert featuring the bands Human Sexual Response and Mondo Combo will be held at 8 p.m. Nov. 23 in the Great Hall.

Mondo Combo is a new wave band, that is, until it utilizes its horn section. Its music then resembles ska, similar to that performed by Madness. Human Sexual Response specializes in new wave music.

WXYC is sponsoring the concert. "If it's successful, we would like to do it again," Bill Burton, station manager, said.

Tickets are \$4 in advance and \$5 at the door and may be purchased from the Union box office or from Bulletproof Records on Franklin Street.

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