the arts

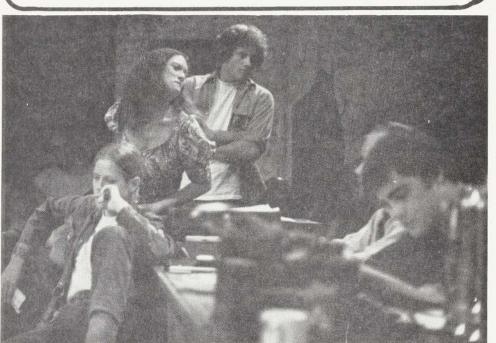


Photo by Larry Jackson

In this scene of "Hot I Baltimore" a hooker (Lorraine Stenzel) complains to the receptionist (Michael Dangle) of hotel inconveniences. Her latest boyfriend (Mark Forbis) and a local hip girl (Ann Mangan), who's getting the snub treatment, look on.

Hot l Baltimore,

a lesson in slapstick comedy

"Hot I Baltimore," playing a Oswego Community Theatre, is a sadult comedy about the tenants in condemned hotel in Baltimore.

This hilarious group is so income that even the simplest actions are The characters include three "hooked old man, obnoxious in all ways; atteenage girl; her meek intimidated that and an overworked, frustrated design who is trying to manage a hotel falling apart. This all leads to an informula for an excellent comedy.

The play will run Thursday throu urday until Nov. 16. Reservations obtained by calling 635-3901.

In review.

Frank Zappa . . . stand up and be counted

By Jim Rogers Cougar Print Editor

Whenever people get into "heavy" discussions on the subject of "rock and roll" references are usually made to the Beatles, the Rolling Stones and other well known bands that are generally recognized as being pioneering influences on the contemporary music scene.

The point of this series of articles is to inform the public of the existence of lesser known but equally important influences in this particular idium. This week we are devoting space to Frank Zappa and the album, "Freak Out".

Mentioning Frank Zappa's name usually brings visions of a disgusting act he supposedly performed during a concert to prove that he was as gross as his reputation suggested up to that time.

But how many people have ever heard any of his music? How many people are even aware that Zappa's first album was not only a two-record set but also the first "rock and roll" two-record set? The answer to both of these questions is not many.

"Freak Out" should be considered a classic because it was the first rock album to show that "long hair ideas" (in the sense of orchestral music) could be used effectively in the new medium.

"Freak Out" was intended to simulate a trip on LSD. Zappa relied heavily on the use of sound alteration to achieve this effect. Zappa borrowed ideas from Igor Stravinsky and Edgar Varese and the lyrics used are of the works of Lenny Bruce.

"Freak Out" was the first rock album to show that rock and roll could be more than a showcase for guitars and drums. Zappa employs a wide variety of musical instruments and proves that even the xylophone has a place in rock.

If you decide to get a copy of this album beware of side four. There is only one cut on this side and it is entitled "The Return of the Son of Monster Magnet". This is a collection of tracks recorded at various speeds and requires three separate listenings for those who want to catch everything. It can be played at 16, 33, and 45 revolutions-per-minute.

"Freak Out" was released in 1966 and many of the innovations attributed to the Beatles for "Sergeant Pepper's Lonely Hearts Club Band" can not only be found on this album but they are used far more efficiently and effectively in "Freak Out".

'Marathon Man' handles violence in good taste

By Steve Williams Staff Writer

"Marathon Man", a motion picture starring Dustin Hoffman and Sir Laurence Olivier, is an example of the conflicts of the big-crime world with government, shown with complete realism. The film depicts the intracacie espionage and how innocent per end up as confused and scared time.

In this particular case, Dustin Haman, a graduate student in histor Columbia University and a long tance runner (hence the title), caught in a vicious crossfire betw U.S. governmental and foreign in ests.

There does exist an abundance "blood and gore", but without it, film would cease to have any vego frealism.

To those who say that some by is O.K. but more is "bad taste reply that the movie is not control the action but is just a mechanism let the audience experience and terpret the plot without being siget to fade-outs and censorship.

I also must admit that some so cannot be shown. For example, Du Hoffman has his front tooth dritto the nerve to try to make him to the movie wisely did not show scene but still the sound of whappened was left intact.

The idea of using physical quantof the movie as just a window on action lets the audience think speculate as each event falls applace. The audience never knows me than any particular character does other words, the movie gives no or potent knowledge to the viewer.

I urge anyone who enjoys to drama and likes to think through realistic portrayal of a complication of the good see "Marathon Man" at Hollywood Theatre.

But if you are a little queasy abblood or violence or rough languago see "Marathon Man" anyway only to see how a good movie hand blood, violence, and rough languages with fast pace and excellent tan

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