

Insane Zappa freaks listeners in latest LP

Review by
Tim Sindelar

Frank Zappa, the insane genius that brought zaniness to rock music five years ago, finally had his movie, *200 Motels*, released.

And the soundtrack contains all the weirdness one expects from this master of insanity, who has continued to freak-out listeners from that first album, *Freak-Out*, to appearances on *the Dick Cavett Show*, can you imagine the surprise of the typical middle-aged insomniac tuning in Cavett a little over a month ago and seeing these incredible wierdos belting out some crazy song in German?

Along the way, Zappa has produced some incredible music in almost every genre from raunchy rock and roll to some inspired jazz. Unfortunately, in the soundtrack of *200 Motels*, Zappa has submerged his musical creativity beneath a heavy layer of absurdity.

200 Motels is a soundtrack, and as such presents a unique experience in listening. Perhaps

it is necessary to see a movie to truly appreciate the soundtrack.

However, in *Uncle Meat*, the Mothers produced music that was reputed to be a soundtrack (the film was never finished) and yet was a genuinely enjoyable product itself. *200 Motels* fails to reach this level.

The music is an extensive collage of rock and roll, standard Hollywood movie music, nice rock jazz, and comedy and pornographic bits.

Zappa's wierd humor and satire pervade the album—from "This Town Is a Sealed Tuna Fish Sandwich" to "Little Green Scratchy Sweaters and Courduroy Ponce."

All this is not to say the album is bad. It's definitely a gas to listen to and represents some of Zappa's best work at blending various styles (while stealing from everyone from Eric Dolphy to Danny and the Juniors). But don't expect the sweet music that Zappa produced on *Uncle Meat* and *Hot Rats*.

Tough cop triumphs again

Review by
Bill Wallis

Of the eight or ten best films of 1971, at least three are studies of violence and those obsessed with criminal or personal violence. In *Straw Dogs*, Sam Peckinpah creates an intimate, threatening atmosphere of violence in a small English village where murder and rape really surprise no one. *The French Connection* studies a vice squad's struggles to prevent a huge heroin shipment to the New York City underworld.

Dirty Harry, now showing at Cinema 1, is a spell-binding, hard-hitting, psycho-killer, anti-establishment, cop story. It is the best of its genre, a classic study of criminal behavior and police methodology.

These three films make very dark and pessimistic statements about the nature of man and his modern society. Law enforcement is the surface issue: What is the law now? What kind of men become criminals? And why? What kind of men become cops? And why?

The director and actor's answers come on various levels with varying intensity, but all make one thing clear; man is a violent animal who when civilization no longer requires that he commit murder (or any other crime) to survive in his home society (Southeast Asia, for the young American Male, is another matter), he kills and maims the weak and innocent of his own race or

another.

The plot of *Dirty Harry* sounds deceptively simple: a super-cop (Clint Eastwood) and his assistant (Reni Santori) track down a super-killer. (In actuality this criminal, the famous Scorpio killer of San Francisco, was never caught by police. He has retired.) The trail is strewn with mangled bodies of young girls, policemen and children.

In actuality this film, with its excellent camera work, good acting, succinct script, effective music score and brilliant pacing creates a clean, fast-moving and logically-built tension which finally diminishes only with the closing film credits.

As with all such films, problems of dramatic logic are present: The killer only kills "because he likes it."

As usual, modern law enforcement is seen as inadequate, despite the help of modern technology, to deal with the deranged criminal mind other than on its own terms: as warriors in the arena of the underworld, struggling with primitive weapons to bash or blow each other's brains out.

In *Dirty Harry* the various methods of stalking the criminal are fully explored. Scene after scene of thrilling suspense passes quickly. A grade-school bus becomes a terror-charged box of tension. At midnight a great municipal stadium contains a perverted gladiator event, but with no audience.

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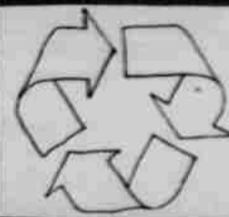
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movies

Cinema 1: "Dirty Harry" 1:18, 3:19, 5:20, 7:21, 9:23
Cinema 2: "Carnal Knowledge" 1:00, 2:45, 4:30, 6:15, 8:00, 9:45
Cooper: "Ryan's Daughter" 8:00
Joy: "Billy Jack" 7:00, 9:00
Nebraska: "Catlow" and "Chandler" 1:00, 4:18, 7:39
State: "Song of the South" 1:00, 3:05, 5:10, 7:15, 9:20
Stuart: "Sometimes a Great Notion" 1:33, 3:33, 5:33, 7:33, 9:33
Varsity: "Man in the Wilderness" 1:24, 3:21, 5:18, 7:15, 9:14



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