

Schwartz hits own best shot

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Eddie Schwartz, well-known as a talented songwriter, and in fact a 1980 Juno Award winner as Composer of the Year for penning Pat Benetar's multi-million selling single "Hit Me With Your Best Shot," serves notice that he is set to perform his own songs skilfully with the release of his second album *No Refuge*.

Schwartz, who has also had his songs recorded by Eddie Money, Jane Olivor, Greg

Lake, Rachel Sweet, Long Jann Baldry, Peter Pringle, and Micky Thomas, released a promising self-titled debut album. Schwartz a year ago which was made in New York State, but this album was made in Toronto, co-sponsored by longtime collaborator Dave Tyson.

The title cut "No Refuge" begins the album. It sets the pace for the entire album with Schwartz's thoughtfully-written and skilfully-

performed lyrics and superbly, produced sound, which

features great piano work by Tyson, a good horn section, and a nice guitar break by Peter Follet. This is a well-chosen album opener, and is one of the album's best tracks.

"Spirit of the Night" begins tenderly with Schwartz's vocals and a string section. In the second stanza, Bob Wilson comes in on bass, soon followed by Tyson on keyboards and Gary Craig on drums. This song has a good sound with an interesting beat with Wilson particularly shining. This song

shows the versatility and power of Schwartz's fine voice, and again has really good lyrics, by Schwartz.

"Tonight" starts with bass, keyboard and drums, which establish a slightly-funky beat for Schwartz. Once the song is established, it is marked by piano and other keyboards by Tyson and also good bass work by Wilson in which the bass is markedly louder than normal; the latter is a distinguishing point of the song. The backing vocals are effective; they enhance Schwartz's vocals without taking the spotlight.

"Good With Your Love" is just a bit more pop than most of the album's other cuts. It shows good percussion work by Dick Smith, and features horns very reminiscent of Earth, Wind, and Fire, and has a good guitar solo by Follet.

Side two starts out with "Heart on Fire," which is straight-forward hard hitting rock. This could conceivably be a successful commercial single release, and is well-produced as all of the album's tracks.

"Over the Line" again has an interesting beat in which Wilson's bass plays an important role. All aspects of it are great: Schwartz's lyrics, vocals, and guitar work; a fine melody; great harmony work in the chorus; a skilful guitar break by Follet; Tyson's well-

executed keyboard; and the fine combination of these attributes which comes from good mixing and production. This is a good song.

The tender "Auction Block" follows. It opens with Tyson's keyboards, which carry the melody throughout. This is a slow song which is not marked with the simplicity of the slow songs on many albums. There is a lot musically in this beautiful song, and it is excellently performed.

"All Our Tomorrows" closes the album very well. This is very reminiscent of Steely Dan; this impression comes largely from Tyson's keyboard work. Like the rest of the album's tracks, it has super lyrics, and Schwartz performs them with the understanding that comes when you write your own material.

In short, Eddie Schwartz has proven true to form with a super album in *No Refuge*. He already has a solid reputation as a songwriter, which should help get him airplay on AM and FM stations, and thereby expose him to a good number of sure-to-be-appreciative listeners.

It seems very conceivable that Eddie Schwartz's next Juno will come as a performer, if the album *No Refuge* is any indication.

Danby on display

"Ken Danby: The Graphic Work," an exhibition of 36 lithographs and serigraphs executed between 1965 and 1971, comprises the Artist's entire output in these media. This exhibition, being shown at the Beaverbrook Art Gallery until January 18, 1982, has been organized by the Art Gallery of Hamilton for national circulation.

Ken Danby wanted a medium other than egg tempera in which he had developed considerable skill, to convey the pastoral imagery which animates his work. In 1965 he turned to lithography as an alternate technique. Although the graphic quality of the medium appealed to him, he found he wanted something which offered him a complete range of colour.

Thus after considering investigation and consultation he developed a unique method of using the technique of serigraphy and in 1970 pulled his first serigraph entitled, "The Wagon," in which he employed 13 colours.

In two articles in the exhibition catalogue, Danby talks about how the numerous steps involved in working with the egg tempera medium have reinforced the multiple stages in the production of a serigraph. In turn serigraph has emphasized the importance of a strict adherence to the laborious process of working with the egg tempera medium, as followed by its 14th century practitioners. It was only through working with the serigraph medium, that Danby realized the importance of the ink monochrome underdrawing to establish the tonal values in his egg tempera work.

To facilitate the audience's comprehension of the various steps involved in the creation of a serigraph, the exhibition

includes all the progression proofs for "Early Autumn" (1971), which was printed in 19 colors.

Danby's method is to select an image and isolate it in his composition with background or supporting detail very much subordinate to it. The imagery is drawn from his immediate environment which consists of his wife and children and their rural home outside Toronto. In the interview for the catalogue Danby

states that he no longer searches for an image. "When an image reappears, I'll become intrigued with it temporarily and then dismiss it and submerge it again. But if it keeps popping back, it becomes something I must explore further."

As well as throughout Canada, Danby's work has been exhibited in Wales, Germany, Switzerland, France, England, Belgium, Columbia and the United States.

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