

Woodstock recalls sixties

by Don Markham

The movie **Woodstock**, which played last Friday in the Rebecca Cohn, is a well-made documentary which captures the spirit of the rock. Michael Wadleigh did a more than credible job in splicing the story of Woodstock into an enjoyable three-hour rock movie.

The movie is the anthology of the 1969 rock music festival in New York that was attended by 400,000 young people. It was held as a sort of anti-thesis to the Vietnam War; peace vs. war, love vs. hate. This theme comes across subtly, yet hits as an irony of the concert.

The movie starts with the clearing of the field and the erection of the stage, and ends with scenes of the concert's aftermath; the field is decimated with trash and mud, and looks like the battles of Vietnam were fought upon it. (This of course was an extremely subtle irony, and I am sure it was unintended.) It left a poignant aftertaste in my mouth.

The movie featured some great rock and roll. Numerous bands and some classic performances were shown. Among the best was Jimi Hendrix playing the Star Spangled Banner line by line and creating war sounds at the end of each line with his guitar mastery; Country Joe and The

Fish leading a sing-along to the draft dodger's rag; Sly and the Family Stone exhilarating the crowd; The Who; and Ten Years After.

I'm sure I've insulted some people by not mentioning their favorite band; what is honey to me is poison to you, or something like that. The person beside me was singing along to what I considered crummy, meanwhile I was loving a band that was leaving her cold. I guess you could say **There was something for every rock palate; when you didn't like a group the movie dragged; when you did, the clip of your band was not long enough.**

The movie was unique in the way it projected itself, most shots were two or three different scenes together. (Not overlapping—one side of the screen showed one thing, and the other side showed something else.) Sometimes these two images were the same, sometimes they were different shots of the same subject from different angles; and sometimes they were drastically different. For instance, on one side of the screen could have been an interview with a love-child, and on the other a couple may have been engaged in free love. This "split-scene technique" kept the movie exciting; the audience had two

things to watch much of the time.

The audience was never very enthusiastic. Despite the fact that the Cohn was nearly full, one never felt that the generation of nowadays is half as wild as the hip generation; everyone was too laid back and mellow. Apart from a handful of occasions, such as Hendrix's performance, the audience was lackadaisical and reserved. They were a marked contrast from the numerous acid trips portrayed in the film.

Perhaps the flatness of the crowd was due to the fact that the movie was over ten years old, and had been on television. Or perhaps it was due to the stuffiness of the Rebecca Cohn; it seemed too nice of a place to break loose. And besides that, the ushers held the crowd in tight control; the guy smoking a joint beside me was told to "extinguish that, um, thing." He did so, an act that never would have happened with the rebels of the sixties.

A better crowd could have made for a better time; the movie was surely good enough. It did what it intended; that is, to show the energy and beauty of three days of peace and music.

Eagles.. Not up to par

by P.T.

As I write this review "The Long Run" is the number one album on the charts. The Eagles have been a mainstay of popular music since 1971 and in fact are considered by many as the best group still alive and the indisputed masters of the smooth 'California Sound'.

Well, this album, as the charts seem to indicate, continues in their trend of first rate recordings. The arrangements are varied and exciting, their harmony is, as usual, excellent and each song is sung as though there is something they want to say.

But on "The Long Run", however, most of the songs don't have very much to say. It's almost as if they have

run out of worthy causes to write about. And that was what has always kept the Eagles a step above their competition. They could write fantastic music and not just mumble in the background, a trait they share with the likes of the Beatles, the Stones and few others.

Some of the cuts on this album are down right disappointing in this respect such as "The Greeks Don't Want No Freaks", "The Disco Strangler" and "In the City". The biggest disappointment of all was the release of "Heartache Tonight" as the album's first single. Not a bad song, but not a single in the tradition of the Eagles.

The best cut on the album, and what will likely become the top single, it's already

received plenty of air time on C100, is "I Can't Tell You Why." Sung by Timothy B. Schmit, a new member to fill the gap left by solo-bound Randy Meisner. A slow, almost bluesy love song, the type that makes you sway back and forth in your chair and sing very loud with a group when you're drunk.

The title track is also a classic Eagles single which will likely climb the charts quickly; it now stands at number 30.

As you all know, anything released by the Eagles is worthy of your spending money and, all in all, this one's no exception. Although this may not be their best album, it's far better than most others on the shelves.

Dan Hill to play at Cohen

After an absence of more than a year and a half from the concert stage, **Dan Hill** will embark on a cross-country concert tour beginning February 1 and 2 at the Rebecca Cohn Auditorium in Halifax.

Hill will be playing an eleven-day tour of the Atlantic provinces and this time will be introducing a new element to his impeccable concert production: a four-piece back-up band.

During his year-long sabbatical, **Dan Hill** has been doing what he loves best: composing songs. He has once again produced a selection of new songs that will appear on

his fifth album, "If Dreams Had Wings," due to be released early in February on the CBS label. Two of the tunes, "Hold on to the Night", and the title cut, are already making an impact on the charts across the country, and the album is expected to follow the trends of previous Hill releases which have "soared" their way to platinum and double platinum status.

He writes all his own material, sometimes collaborating with hit American writer, Barry Mann ("You've Lost That Lovin' Feeling", "Here You Come Again"), with whom he penned "Sometimes

When We Touch". Two of the songs on the new release also were co-written with Mann.

Dan Hill is now preparing for perhaps the biggest tour of this career. After leaving the Maritimes, he and his band will travel across the country, appearing in all major Canadian cities. They will then perform across the U.S., and following that, will make their debut in Australia and Japan.

Tickets for **Dan Hill** and his band in concert, are available at the Rebecca Cohn Box Office. Concert time is 8:30 p.m. on February 1 and 2nd.

KING'S CARNIVAL BASH

FEBRUARY 16, 9 P.M. - 1 A.M.

with

"SAM MOON"

in Prince Hall, King's College

Tickets \$4.00

(non-King's students must be signed in)

cuts SKISKISKISKISKI

SUGAR LOAF

February 24

one week

\$239.00

CAPE SMOKEY

Feb. 8th weekend

... from \$80.00

canadian universities travel service

dalhousie student union building

424-2054

CANADA'S NATIONAL STUDENT TRAVEL BUREAU



all this week

OAKLEY

next week
LIVERPOOL