

Doors release record tribute to Morrison

By STEVE GELLER

The Doors: Weird Scenes Inside The Gold Mine (Elettra Records 8E-6001). This double album set is an accurate representation of the music conceived and created by the Doors from their early beginnings to the untimely death of Jim Morrison. The Weird Scenes LP contains twenty-two selections from the various Doors albums without any duplication of the songs recorded on Doors' 13 (a previous album with basically the same idea).

Unlike Doors' 13, the Weird Scenes LP is not a collection of AM radio hits. It offers an in depth study of the musical directions and lyrical philosophies of one of the greatest rock bands to emerge from the West Coast music scene. Included on the album are the best three songs recorded by the Doors, The End, Running Blues, When The Music's Over, as well as many less appreciated but nevertheless great works such as Five to One, Spanish Caravan, Horse Latitudes, Break On Through and Ship of Fools.

Definitely the best album of its kind, Weird Scenes Inside The Gold Mine also serves as a tribute to Jim Morrison as a total performer, wholly dedicated to the silent revolution of the mind.

Grateful Dead: The Grateful Dead have just had two albums released simultaneously. Both LP's feature very early material dating back to the childhood years of the San Franciscan music revolution. Vintage Dead (Sunflower Records SNF 5001) is a 1966 live recording from the famous Avalon Ballroom. The album includes I know Your Rider, It's All over Now Baby Blue, Dancing in the Street, and eighteen and one half minutes of In The Midnight Hour.

Historic Dead is a studio album from approximately the same period of time as its live recorded cousin. There are only four numbers on this album highlighted by the Dead's eleven minute version of Good Morning Little Schoolgirl. On both albums, the Dead consist of their original five members (Garcia, Weir, Pig Pen, McKernan, Lesh and Kreutzmann) while the LP's perhaps appeal to understanding and appreciation for the group's changes rather than to actual enjoyment of the band's early sound.

James Brown: Mr. Dynamite is still around, quite alive and kicking and still releasing records at his usual quick pace. Recently recorded was his Hot Pants LP (Polydor 2425 086) while James Brown's latest



Mimi Farina and Tom Jans have a new album called Take Heart.

double album, Revolution of the Mind (Polydor 2675032) appears to be his most contemporary effort. Included on this album are such soul shakers, as It's a New Day So Let A Man Come In And Do The Popcorn, Make It funky and Hot Pants (She Got To Use What She Got To Get What She Wants).

Demis Roussos: On The Greek Side of My Mind (Phillips 6332012). For about the last four years, European music has been influenced greatly by a Greek group called The Aphrodites Child. After the release of several singles, The Aphrodites Child has emerged as perhaps one of Europe's lesser appreciated but truly progressive groups. Demis Roussos is the lead singer of this musical phenomenon and has had his first solo album released here in Canada just a few weeks ago.

Demis was born in Alexandria, Egypt of Greek parentage. He learned to sing from his mother and at the early age of eight he enrolled at the conservatoire in Alexandria. Eventually he became very

proficient on the trumpet, classical guitar, double bass, bouzouki and organ. Although he speaks Greek, Arabic, English and French, his album was recorded in English as is customary for most internationally known musicians in Europe.

On the Greek Side of My Mind is probably one of the most peacefully mystical albums ever released here. Much of the album's appeal stems from the quality of Demis' soft, distinct voice overtoned with a slight traditional Greek accent which seems to reflect many of artists inherent philosophies.

One of the cuts on the album, We Shall Dance, sold over 700,000 copies when released as 45 rpm in France; however it would be impossible to single out this particular composition (or any other track for that matter) as being the best on the album in view of the overall quality of Roussos' first LP.

Other equally excellent numbers include the title tune, On the Greek Side of My Mind, which is presented in a rather traditional Homeric

style, My Blue Ships A Sailin'; and Mountains Beyond.

The actual instrumentation and studio work is comparable at least, to anything put out by the larger recording and mixing studios used by North American and British artists.

Nils Lofgrin shows remarkable ability

By STEVE GELLER

Nils Lofgrin: Grin I+I. This trio shows a remarkable ability to control their sound. Side one is aptly named Rockin' Side and features material reminiscent of the Kinks early work. Side two (Dreamy Side) features a softer more flowing approach to basically the same sound. The musicians play as a coherent unit which results in a well rounded sound.

Taj Mahal: Happy Just To Be Like I Am (Columbia Records C30767). Taj Mahal has adapted to the idea of having a rather large studio musician backing without being musically overpowered. At the same

time the supporting entourage is not undermined. Taj has recorded some new material but the tracks that are most impressive feature some tunes which he has performed frequently in concert such as Eighteen Hammers and Oh Susanna.

Mimi Farina and Tom Jans: Take Heart (A and M Records SP 4310) On their first album together, Mimi and Tom have produced a most unique album. Their style is contemporary folkish, totally uncommercial and unpretentious. Songs such as Reach Out and Madman are subtle social comments stemming from the true experiences of their composers.

The dance is the message at Burton

By NANCY and ADRIAN HILL

It comes as a shock to most of us to realise that Canadian dance is so very traditional, when compared to the revolution in movement that Merce Cunningham has developed into the powerful influence that is today. As used as we are to the innovative dance of the National Ballet, and the exciting growth and development of the Toronto Dance Theatre, few of us were able to cope with the avant-garde and radically different performance that Merce Cunningham presented.

John Cage, the foremost composer of unstructured music, provided the most unusual sound score imaginable. While initially preoccupied with a discussion of the work of the inventor, Tessler, Cage and his prestigious group provided a series of sounds produced within Burton Theatre. A microphone placed under the stage echoed every leap and fall. For a brief few minutes the sound directly related to the music. Finally, Cage succumbed to his fondness for the drone of a basement sump-pump, and this gnarled hum continued for the duration of the program. Cage has been working with Cunningham for several years, and it is the true goal of both that there be no connection between the score Cage and his preamps produce in quadrophonic sound, and the various patterns that Cunningham displays on the stage.

Though Cage's music is unstructured, Cunningham's choreography is methodically structured. The piece produced at

Burton was "Event 9". Cunningham explained that the dance was based on a game of solitaire, and that it was broken into thirteen games. Each set of movements within each game has its own interpretation of each particular card. The thirteen games are played in different order, since Cunningham tells the company the routine only the day before the performance. Thus the dance is rarely the same twice. Cunningham said that with different moods influencing the dancers, the performance is very similar to a game of solitaire, where a different or new card appearing can change the whole complexion of the game.

Cunningham's company dances with a surprising lack of emotion. This is not to mean that the dancers are not completely involved. They participate fully within the flow of the movement. This movement does not necessarily have any further meaning. The dance exists entirely for itself — Cunningham tells no stories, nor paints any pictures, nor weaves any themes. Dance is the medium and the message.

Cunningham's technique is based on the contraction and release method of Martha Graham. Tremendous flexibility and balance allow the dancers to move in exciting ways and sustain intriguing positions. Although there are not as many breath-taking leaps as Jose Limon's choreography, the flow of Cunningham's choreography is unique in its texture and beauty. It is without peer in all of the modern dance.

Unlike many other dance companies who have visited York, Merce Cunningham did not use his understudy dancers to fill the ranks. He treated us to the finest dancers in his company, and there can be no doubt that their style, versatility, and dynamic control were largely responsible for the success the company enjoyed here.

It was only because of the illness of one of the male dancers that Cunningham took a leading role in the performance. Drawing from his wealth of knowledge, and the deep, rich human glow in his face and body, Cunningham stunned the audience with an overpowering stage presence. Although no longer the great master of his technique,

Cunningham exercised a control over his body that only a man of his age and experience can.

Cunningham's revolution has gained considerable stature in the last few years. It is a movement that will take dance out from the shadow of theatre and music, and establish it as a pure and primary art form.

Violated Vision — too esoteric

By ROB ROWLAND

The arctic, the North, the barrens; it means one thing, perhaps the only thing that can be truly called part of Canada's cultural identity. Whether you live in the far north, in what is called mid-Canada, or on the southern border strip, almost all Canadians have some form of northern vision.

It could be the vision of the oil men, of the black gold, of hunters who stalk polar bear, of artists who paint or photograph the blue and white, or of the thousands who are still enraptured by Prime Minister Trudeau's talk about a City of Ten Thousand in the north. Whatever ones personal image of the north, there is one fact that stands out, we need clear information on what is going on up north, ecologically, technically and politically, so that Canadians can decide just how the north is to be developed, or if it is to be developed at all.

James Woodford's "The Violated Vision: The Rape of Canada's North", may be a foreshadowing of things to come. He has an interest, in this case the northern ecology. Although the book has an abundance of information on government policy, ecological problems and dangers, the plight of the Indians and Eskimos, unfortunately it adds little, except more natural gas to the fires burning on the northern issue.

What distracts the reader from the issue of the Rape of Canada's north is its esoteric style. It reminds one rather of those books written by enthusiasts of Flying Saucers or Atlantis. Instead of trying to make a case or present the facts, opinion becomes breathless truth.

As the North becomes news, we can probably expect more books like Woodford's, more ecological hysteria, or on the other hand, bland works on the part of oil men or mining engineers.

The Soviet Union has developed her north, not without human or ecological cost, but they have developed it. We have ignored Canada's north too long. Now that the world and the Twentieth century have discovered the North along with the rest of us, Canadians urgently need, as Woodward says, a rational policy towards "necessary economic development without unnecessary environmental destruction."

What we require now, is a rational study by someone that will inform all Canadians on the issues of development, ecology and the problem of the native peoples, so that we can make the decisions before it is too late.

"The Violated Vision, The Rape of Canada's North", James Woodford, 136 pages including notes, McClelland and Stewart, \$5.95.

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