

## SPINNING DISCS

By RICK BASTON

Goodbye Yellow Brick Road — Elton John

Personnel: Elton John, keyboards, lead vocals; Davey Johnstone, guitars; Nigel Olsen, percussion, backing vocals; Dee Murray, bass, backing vocals; and others.

Rating: Best Elton John in quite some time

Comments: An Elton John album is usually an event in the record industry as it represents the release of one of the better albums of the year; but a double Elton John album is a time to really sit up and take notice. One would expect that with so much new material suddenly released so soon after "Don't Shoot Me" that there would be a thinness in places and a great deal of crap; this isn't the case. This is his best album since "Madman Across the Water".

This double album seems to give Elton John the freedom to express himself that he never seemed capable of on previous albums. The songs are longer and seem much more complete than on previous albums.

The songs on this album are topical in that they range in scope from a song on Marilyn Monrow to David Bowie to social problems. On side one "Bennie and the Jets" is a put down on David Bowie and his lesser imitators. It comments on the whole mindlessness of the whole concept.

"Hey kids, plug into the faithless, Maybe they're blinded"

[copyright Dick James Music 1973]

Side three features a song on lesbianism "All the girls Love Alice". It painfully portrays the sad story of Alice and her demise.

There are also the usual Elton John love songs, sad in content, expressing a disillusion with love such as "I've Seen That Movie too."

"So keep your auditions for somebody Who hasn't got so much to lose. 'Cause you can tell by the lines I'm reciting That I've seen that movie too."

[copyright Dick James Music 1973]

He expresses the sadness of a rock musician's life in "Love Lies Bleeding". Yet there is also a cheerful side to the songs as well with good rockers like "Your Sister Can't Twist" and "Saturday Night's Alright for Fighting".

One of the most cheerful aspects of the album is the reduction in the use of strings. Except for "Funeral for a Friend" there isn't that great a use of strings on the record. This is a relief as another album of strings could drive you crazy.

There are several varied musical directions on this album. There is still the basic Elton John piano sound but several of the numbers rock more consistently than before. There is also a second rate attempt at reggae rock "Jamaica Jerk Off". This is a dance song, but it really doesn't work all that well.

To sum up, this album is worth adding to your Elton John collection; or if you're beginning buy this one first and then get the others; it'll explain what he's been up to all these years.

I'd like to thank the UNB Bookstore for letting me purchase an advance copy of this album.

# OUCH!

THIS HURTS US PLENTY!

# OTHELLO

By JOHN LUMSDEN

A play consists of hundreds of lives, and thousands of actions during its course. To expect a flawless performance of any play would be senseless. An actor's skill is not only measured in terms of ability to deliver, but of that to recover. A play of Othello's calibre demands a lot of technical proficiency to do well, yet conversely, may stand a lot of insults before it shows too much wear. Yet, seemingly, in last Monday's performance, it was a

quest to see just what the limits were.

A case in point: several times when positioning torches for a scene change, there were a few seconds of awkward fumbling. Nothing, in itself really, except it gave the audience time and reason to disengage from the fabric of the play, a break in the steady build to climax, characteristic of Shakespeare's plays. Many cases, in perfectly serious, albeit melodramatic scenes, the audience laughed, forcing yet another

pause. That just demonstrated the delicacy of a good performance. Overall the staging was good, excellent in view of the problems in manipulating up to thirteen on the stage at one time. Scenery was simple and effective, contrasting the flowy and spectacular costumes.

One parting note, the director, T. Follows, has spent five years alone in the Stratford Shakespearean Festival, and in this case more than usual, I blush to criticize, but then I've blushed before.

# Review of Rock Mags

By RICK BASTON

No doubt every time you go to your local magazine stand in search of a rock magazine you are overwhelmed by the vast variety. Well, if that's the case, this article will try and help sort out some of the confusion of what to buy.

To begin with there are three basic categories of magazines: the bopper magazine, the pseudo heavy and the rock magazine. Roughly 75 percent of the magazines available fall into the bopper category.

These magazines contain pages of photos of the Osmonds, the Partridge Family, David Cassidy, etc. The articles run are gossipy and tell such deep dark secrets such as that a star had acne when he was a kid. These should be treated like the plague.

The second category, the pseudo heavy, are magazines like Circus, Beetle and Hit Parader, etc. They resemble the real thing, are not so full of pictures and have articles which give you a couple of clues about current bands. Yet, they only give you inadequate record reviews of eight or nine lines at best.

This brings us to the third category, the 4 or 5 genuine magazines that deliver everything you expect a rock magazine to be.

The first of these, quite naturally, is Rolling Stone. Rolling Stone, has for the last five or six years been the first magazine of rock. It has shamelessly been imitated by scores of lesser magazines; yet still remains the best magazine.

Rolling Stone appears every second week at 75 cents an issue. A one year subscription to Rolling Stone will cost you only \$10. What do you get for your money?

To begin with Rolling Stone contains three kinds of feature articles. There are articles on the rock scene, reviews of current acts on the circuit and articles on such things as oriental religions, the recent lunar eclipse, things that are of interest to the counter culture. In addition there is a news roundup of things you won't find in Time or hear on the news. These articles usually give a different and more informative view of things. Rolling Stone also carries a news roundup of the rock scene along with a column of gossip, film and book reviews. However, the main thing about Rolling Stone is its record reviews.

The reviews fall into two categories — singles and LPs. Each type of review is extensive. The average review runs 4 or 5 hundred words and sometimes longer, if the recording merits it.

The next magazine on the list is Creem. It appears monthly at 75 cents an issue. A one year subscription will net you 12 issues and a free album.

The feature articles in Creem are primarily rock-oriented with the occasional feature on related topics. Creem contains regular columns on rock gossip, the movies, books of interest, fashions and audio equipment reviews. The main thing in Creem however, is its record reviews.

There are two types of reviews. The first is a monthly column devoted exclusively to the month's best singles. The second type is the LP reviews. These can be subdivided into three categories. There is a syndicated column by Bob Christgau that gives a short concise review of about twenty albums. There is also another column written by the Creem staff that gives quick reviews of about a dozen other albums. The third category is the long review. These reviews run anywhere from 300 to 1000 words and gives an indepth opinion of each album discussed. There are usually anywhere from eight to twelve pages of reviews per issue.

The third magazine is Fusion. This appears monthly at a cost of 60 cents. A year's subscription is

\$6.00 and will net your two free albums. Its features are oriented to general interest articles on the counter culture with the occasional rock music article. The main reason for buying Fusion is its record reviews.

About one third of the magazine is composed of record reviews. These reviews run somewhere in the neighbourhood of 500 to 800 words. They give a very good idea of the quality of the record. Also there is a three to four page section of short reviews on lesser known albums. It also gives a concise summary of the merits of each.

Last on the list of magazines is Crawdaddy. This appears monthly at a cost of 75 cents an issue. A one year subscription is \$6.75 and will net you a free album besides. It isn't quite as good as the other magazines, but it's still a pleasant alternate to the bopper magazines.

Crawdaddy contains columns on soul, audio equipment, film reviews, book and, naturally, records. These reviews aren't as long as the other magazines but they still give you a fair idea of what the records are like.

To conclude this article, these magazines are the best that can be locally obtained. If you buy any of these you won't be sorry.

