

# disques

Supa's Jamboree  
(Paramount PAS 6009)

I know nothing of Richard Supa except what I read on the liner notes of this record, and that only tells that he played with "The Rich Kids," a legendary Long Island band that never made it. The record itself tells you all you have to know about him though. Which is?

Well, let's see. Supa has gathered about him some competent musicians and put together since a cat named Zimmerman gathered some musicians together in the basement of a pink house in Woodstock NY. I know what you're thinking—isn't that a pretty bold statement to make? No, after all I only said they were as tight, not as talented and imaginative. So there.

The reason my mind chose the Band in comparison is related to the fact that Supa's material and delivery are at times embarrassingly similar to the Bands. Actually I don't think it was intentional, it may be that I'm not familiar with the roots and diversification involved with that kind of music. (What did he say?)

And what kind of music is it? (Christ, I'm asking a lot of questions today). Well, country-rock I guess. Let's say you were going to put all the rock bands in the world in separate boxes according to similarity of

influences and sound, you'd find this group in the same box as Creedence Clearwater Revival The Band and maybe even Poco. (Actually I'd give Poco a box all their own. They're nice boys.) Then again, Spiro Agnew would probably take all the boxes and send them to Red China, so I guess that's not such a good idea.

Supa's Jamboree? Oh right. Yes, Supa's Jamboree. Well it certainly is a hard record to write about isn't it. (Let's see that's nineteen more words. I think I might make it.) I've only been listening to it for about four days, so I don't want to immediately pass judgement on it. One of its' greatest faults, as far as I'm concerned, is that there are only eight songs on the whole album. Someone should tell Supa that that's no way to make a recording debut. Out of the eight though, there's only one I really dislike, and that may change as I hear it more. There are two I can take or leave, and there are five that are works of art. Not a bad average for a beginner.

"Country Boo" opens the album and it's an amusing country tune about gettin' drunk on moonshine. How can you argue with lyrics like: "I was nearly seventeen, time I had some brew, I drunk up a glass, fell on my big ass and slept the whole night through". It isn't mentioned in the credits, but unless my ears



by Stan Twist



deceive me there is a dobro on this track which countrifies it beautifully.

"Zam Pam Poogee" begins with the same guitar rawness that the Stones "Honky Tonk Women" starts with. In fact the similarity doesn't end there—it's pretty "Stonish" all the way from the cowbell right down to the unbearable tension between the guitarists. The whole cut really burns. But then it's rock 'n' roll and that makes it dangerous. How do I know? Just dig this quotation from Watchtower magazine. (A weekly treat from your local "Church of Latter saints)."

"Basically it might be said that "rock 'n' roll" is a strong on rhythm but weak on melodic appeal. This rhythm coupled with its' lyrics is appealing to rebellious youths. Many of its songs encourage drug addiction. And it has been shown that this music also plays a prominent role in sexual immorality. Not only in America but in other lands youths have become infatuated with its insistent beat."

God says so, that's how I know. "Burned" is one of the two

cuts on the album that Supa's band doesn't play on. Both tracks contain studio musicians, the "Atlanta Rhythm Section, who turn out to contain two ex-members of the Candymen (Remember them?) Buddy Buie, the Candymen's old producer, also produces this album. "Burned" has a restrained fullness you usually don't find on records nowadays. Most records are either over arranged or the opposite. There's a nice bit of counterpointing between the acoustic and electric guitars all the way through this cut also. Good lyrics.

"Walk through Country Sunshine" has some really nice sounding twelve-string guitar in the background while acoustic guitar and organ punctuate every line of the vocal. There's a whole aura of sound in most of the cuts that radiates warmth and happiness and I can't even find words or clever cliches to describe it. Supa's certainly got his boys together.

"Stone Country (wanted man)" opens side two. It builds from a simple opening to one hell of a cut. Good simple lead guitar on this track, sounds a bit like Mick Taylor.

"Unwritten Words" is all about Supa sitting down and trying to write a song. He couldn't think of one, so he wrote a song about that. Pretty clever. It ends with "Gonna write a simple song, and the way things look, it ain't gonna take too long."

"Li'l Jesse" sounds like

Creedence Clearwater Revival and despite that fact I still like it. I've never been able to relate to CCR anyway. All their stuff sounds like "Proud Mary" This song has the ccr sound and even John Fogerty lyrics, but it doesn't sound like "Proud Mary". Maybe ccr should record it just for the hell of it.

"For Those Overcome" is the only cut I really don't get off on. If it was about two and a half minutes shorter I might, but I don't know, its just so dragged out, added to that its not a particularly strong melody to begin with.

Now, the main strength of this album is Richard Supa's voice. As the liner notes say—"Richard Supa is a singer to be reckoned with". I've been racking my brain all week trying to figure out who he sounds like, but I just couldn't think of anyone. Its sort of a cross between Richard Manuel and John Fogerty, but not quite. Then again it could be something like a cross between Greg Allman and Richie Furay, or Gary Brooker and Stevie Winwood or Joe Crocker and Van Morrison or Wayne Newton and Stan Twist or Patti Page and .....

## First Archivist appointed

James R. Aitkens has been appointed the first full-time archivist to a professional theatre in North America at the Stratford Festival in Stratford, Ontario.

In making the announcement, Artistic Director Jean Gascon, expressed the hope that Stratford's decision would improve impetus for other theatres in Canada. "We believe the preservation of already historical documents and of papers that will one day become historical is a very real responsibility which our theatres haven't taken seriously enough. Stratford will be doing Canadian theatre a service if it can set a pattern for others to follow," he said.

Stratford's collection related to the founding and development of the theatre has grown to the point where cataloguing and organizing material can no longer be handled on a part-time basis. The new archivist's initial task will be to sort through and catalogue the existing collection which includes such diverse material as committee reports, correspondence, production data, theatre programs, and posters, photographs, design sketches, music tapes and videotapes of the past three seasons' productions. There is also a collection of prompt books on microfilm,

prepared in conjunction with the University of Guelph.

It is expected that, in time, the archives will house all papers related to the theatre's history and operation, thereby providing scholars with access to all pertinent data in one central location.

Mr. Aitkens eventually hopes also to act as an historian for the Festival, compiling research data on such subjects as the history of the Avon Theatre, which was purchased by Stratford Festival in 1963, after serving as a home for theatrical productions in the area since the turn of the century.

## Poetry reading

by Sheelagh Russell

Canadian poets Earle Birney, Ralph Gustafson, and M. Lakshmi Gill will be featured at a poetry reading at Carleton Hall, Rm. 139 on Friday, October 22 at 8 p.m.

Earle Birney was born in 1904 in Calgary, and was educated at the Universities of British Columbia, Toronto, California and London. He has twice won the Governor-General's Medal for poetry, was awarded a Federal Government Fellowship in 1952 and the Lorne Pierce Medal of the Royal Society of Canada in 1953. His Selected Poems appeared in 1966.

Ralph Gustafson was born in 1909 in Lime Ridge, Quebec, educated at Bishop's University and Oxford. He is the author of several volumes of poetry, including Rivers Among Rocks and Sift, in an Hourglass and has edited anthologies on Canadian literature. He is professor and Poet-in-Residence at Bishop's University.

Myrna Lakshmi Gill was born in 1943 and has published During Rain, I Plant Chrysanthemums, and Mind Walls for Fiddlehead Books.

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