

recordings

(1) THE MOODY BLUES

Two albums worth listening to are the latest offerings by the Moody Blues—"Days of Future Passed" (Deram DES 18012) and "In Search of a Lost Chord" (Deram DES 18017). In the latter, the group concentrates on maintaining a smooth vocal blend and also succeeds in creating a colorful instrumental sound. The lyrics supposedly convey the idea of the search for ultimate knowledge; going beyond the material world. Of special merit is "Legend of a Mind", a beautifully arranged exposé of Timothy Leary, a man who has, according to them, transcended the real world. (Timothy Leary's dead! No, he's outside looking in"). The ultimate goal is to find the Lost Chord, which, according to the Hindu scriptures, goes under the name of om.

"Days of Future Passed" is different in the sense that it features the London Symphony Orchestra, conducted by Peter Knight (who also composed and arranged most of the music). The album's main weakness is that the simple harmonic patterns contained in the songs do not always lend themselves to the elaborate orchestration which is employed. Drab melodies keep it from measuring up to the "In Search of a Lost Chord" album. However with a little imagination the listener can truly experience the portrayal of the passing of a day—from morning through afternoon to evening. Admittedly, it is the almost impressionistic Peter Knight arrangements which create the effect; the album could probably do just as well without the Moody Blue's vocalizing.

(2) THE ELECTRIC FLAG—A Long Time Comin': Columbia CS 9597

If you are looking for a rhythm and blues album in which all the songs don't sound the same, then I strongly recommend the Electric Flag album. Under the leadership of Mike Bloomfield (formerly of the Moby Grape, now featured on the highly rated "Super Session" album, the Electric Flag successfully blends blues, soul, rock, and country music. Such famous blues artists as Barry Goldberg, Richie Havens, and John Court (producer of this album and many others) are featured. The music ranges from slow electronic blues as found in "Texas" and "Over-lovin' You" to the old Rock 'n Roll sounds in "Wine", reminiscent of Bill Haley and the Comets.

(3) TWO SIDES OF FRED WARING: DECCA DL 75007

No comeback could be more spectacular than the one being made by Fred Waring and his Pennsylvanians in their latest album. It features himself and his glee club on one side, and his son, Fred Waring Jr. conducting the orchestra on the other side. Waring, who began recording with a large choral group in the 1920's has modernized his sound completely in this album; yet his arrangements continue to be flawless. Burt Bacharach's "Walk On By" and the Association hit "Cherish" take on a new life when done in the new Fred Waring style.

Side two marks the beginning of a brilliant new musical talent in the name of Fred Waring Jr. Instrumental renditions of Sunny, Happy Together, Ode to Billie Joe, and Anniversary Song, stand out, the last two utilizing the sound of the amplified guitar to achieve an electronic-blues effect during certain sequences. The sound is primarily one of brass and saxophone with an outstanding performance from drummer Mike Millman; it can best be described as a combination of the best of Herb Alpert and the James Last-Band. Credit must be given to George Andrew for the arrangements.

This record is recommended for everyone, regardless of their age or taste in music.

—Larry Saidman

Of the six Fine Arts Gallery artists, Hillary Beauchamp was the most

Her etchings show attention to detail and form

Last Sunday the Fine Arts Gallery opened another show, and like the last two featured there, it is excellent. The show exhibits the work of six young British print-makers: Beauchamp, Gravett, Benjamin, Connor, Bartlett, and Orr.

It must be understood, of course, that a show of this kind has its own peculiar advantages and disadvantages. It is primarily a survey—it is eclectic, containing diverse elements which reflect current developments in a particular field. One is readily able to compare and contrast the work of contemporaries. The unfortunate part of such a survey, particularly in a gallery with such cramped facilities as this one, is that the number of works by each artist is severely limited. Consequently, we are left with the impression that these artists have little imagination, that each one has taken an idea and worked it to death. In actual fact, the artist may have been working on a particular series, but his total work is something much wider ranging.

Of these artists I was most intrigued by Hillary Beauchamp. Her etchings show a fine attention to detail and form, qualities which are aptly suited to her medium. It is a great pity that she is only showing three works. We can only hope that she will be brought back next year on her own.

As a sharp contrast with these fine studies are Benjamin's serigraphs. They are

bright and bold, with solid free flowing forms. Benjamin's prints are interesting, and despite a slight apparent influence by commercial art, his only real problem is a weakness of composition.

Unfortunately, there is not room enough to consider all of the work here. However, I should like to make special mention of Christopher Orr. Mr. Orr is unique in that of these six, he alone is truly

representational. His sardonic social allegories betray a sometimes ironic, sometimes bitter vision of the world.

This is, as I said, an excellent exhibit. It represents six wide ranging styles and techniques, and it should not be missed, under any circumstances. The show will run until Nov. 30, which gives ample time for everyone to see it.

—Bill Pasnak

Peter Newman's effort causes national awakening

FIRST REACTIONS TO THE DISTEMPER OF OUR TIMES

Peter Newman's new book, *The Distemper of our Times*, has been stirring controversy since before it was published Nov. 2. It has already been the subject of a question in the House of Commons, where Prime Minister Trudeau has said that he will ask Solicitor-General George McIlraith to decide whether publication of what are purported to be official documents requires any Government legal action. The reference was to a letter written by former Prime Minister Pearson to John Diefenbaker inquiring about somebody by the name of Gerda Munsinger.

And it has been the subject of so much comment across the country that reviewers and political columnists are already calling it the most important political book since *Renegade in Power*.

Gordon Sinclair summed up national reaction when he said yesterday that:

"It seldom happens that Canada's parliamentary reporters, a select group of about 300, burst out in a chorus of praise for one of their own.

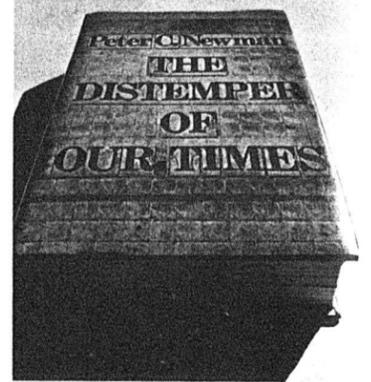
But they did it at the week-end. And some of the warmest praise . . . came from Newman's rivals in the *Telegram and Globe*. To me, *The Distemper of Our Times* is the most important Canadian book of this year."

Judy LaMarsh has said that:

"If he were a minister he would be breaking the official secrets act—and it's obvious some of my former colleagues must have."

Anthony Westell, writing in the *Globe and Mail* says:

" . . . *The Distemper of Our Times* should now confirm Newman's place as king of the political authors . . . a splendid piece of reporting and a fascinating record of five fabulous years. . . ."



Mordecai Richler, writing in the *Toronto Star* calls Newman

" . . . a first-rate reporter . . . deservedly the most respected of Ottawa correspondents" and adds about the book that the misdemeanors of " . . . George Hees, Robert Winters, Michael Starr, Walter Gordon, Guy Favreau, Rene Tremblay, Judy LaMarsh, and other deficient or mistakenly arrogant headliners of yesterday . . . are recorded with exacting honesty. . . ."

And Alvin Hamilton, writing in the *Toronto Star* says:

" . . . *The Distemper of Our Times* is must reading . . . a monumental effort . . . Newman's book has made "contemporary history" an authoritative technique . . . no one dares in his own interest not to read it . . ."

By all accounts, *The Distemper of Our Times* has dredged up many of the secrets of the Pearson era. It's the first book to put the five-year power struggle that characterized Canada's entrance into the 60's into perspective. And the first book to reveal in depth the strategy that put Pierre Elliot Trudeau into power.



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