

Beatlemania continued

times distressing, and at times frightening, while constantly stimulating. It was obvious to me, an avid Beatles fan, the show's creators had made an honest attempt to "get into" (excuse the phrase) the Beatles on several different levels.

This attention to detail became obvious to me immediately upon seeing the band's drummer. Sitting proudly atop a simple drumkit, the actor's face was constantly mesmerized in a toothy smile. This never changing happiness coupled with a cheery, carefree attitude made him look like a total no-mind -- thus capturing in essence, the spirit of the early Ringo Starr. "Paul," as well, was constantly bright, while "John" in the typical brash Lennon manner, was strutting around a stage, emanating arrogance in every move. And "George" -- just like Harrison -- got on with the business of playing his guitar.

To describe the stage setup and the content of the show could be done, albeit with several repeated superlatives. To describe the effect it had on the audience would be more difficult. For some, it was a glorious reliving of more innocent days that erupted into an entire new youth culture; for others it was a discovery of a special time -- a taste of a generation that will never come again.

Technically, the show was remarkably accurate. "Paul" was using the familiar Hofner violin bass, switching later to the odd Rickenbacker. (Odd in that it features a left-hand body and a right-hand neck). There was an assortment of guitars, including Rickenbacker six - and 12-strings, Gretsch jumbo hollowbody electrics and even a psychedelic Stratocaster. And of

course, the very familiar Vox amplifiers and Ludwig drums. (The publicity Vox garnered from the Beatles' use of their amplifiers prompted them to name one of the company's models after the group.) A piano and synthesizer were located at the side of the stage and the piano was played by both the John and Paul clones.

An interesting point in the show was when "Paul" performed "Yesterday". John introduced it as "a rather different sort of a number -- a quiet ballad that Paul wrote." One wonders if the real Beatles had ever performed the song in public, if the others would have reacted the same way -- all but "Paul" left the stage and he sat alone on the drum riser strumming acoustic guitar. Point of note: he played bass left-handed, as did the real Paul, the acoustic guitar was played right-handed.

The four main performers were assisted by a group of off-stage musicians, two of whom -- a saxophone player and a trumpet player -- appeared briefly at the beginning of

the second act. Although I did not see the otherse, I would estimate there were at least a couple of string players and an electric piano player as well as the two horn players.

Another interesting point of note: during "Let It Be" the guitar solo that was played was from the single release rather than the album cut. True Beatles fans would know that "Let It Be" was a strange song in that it was recorded two totally different ways on single and album, with neither version being any longer than the other, just arranged differently.

To delve further into detail of the show would be pointless. All I can say is, go see it -- it will be coming back to town in June.

I was surprised that the band came out for encores, but relieved to see that they were introduced as themselves before going into the encore songs. Had they done the encores still in character, it would have disturbed me greatly.

After all, with the real Beatles, there were no encores.

Newfoundland outlook

The UNB Art Centre at Memorial Hall is featuring a tribute to President Downey, declaring the month of January "A Newfoundland Month." Inspired by the native Newfoundlander since his appointment last fall, the Art Centre, is looking closer at the art of Newfoundland.

In viewing these unique set of paintings, the feudal outlook of Newfoundland should be kept in mind. Newfoundland is different from the other Atlantic provinces as it has remained isolated somewhat from the artistic world of the mainland. Mainland artists often paint pictures of urban centres, although Newfoundland artists seem to shy away from this, they seem to get greater pleasure from painting unique picturesque scenes of

the island.

As a result of the alienation of Newfoundland from the other provinces, they have escaped from national pressures and several artists such as the ones on display have painted their work with an awareness of locality not often seen and with the cultural richness of its people.

Newfoundland's history is one of struggle and challenge which is depicted in these rare paintings. Many of the paintings are blurred somewhat, hiding the true picture, which seems to be indicated by the sketchy lines, the hardships, trials and tribulations of Newfoundlanders. Other paintings simply reflect the natural setting of Newfoundland.

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Crisis in Iran

By Robin Woodsworth Carlsen
The Snow Man Press, 1979

America celebrates today the recent release of the 52 hostages held prisoner in Iran for well over a year. The hostage crisis will no doubt remain a front page item for many more weeks, for as the initial exaltation wears off, then will come the demands for the "true story" behind the Iranian revolution and the subsequent sacking of the American embassy and taking of the American hostages. Throughout the western world, sensibilities were outraged at this flagrant violation of International Law. And yet another side to the story appears when the fundamental moral spiritual basis of the crisis is examined. This, according to Robin Woodsworth Carlsen in his provocative expose of Iranian sentiment in his book *Crisis in Iran - A Microcosm of the Cosmic Play*.

This book is a remarkably sensitive, unbiased attempt to explore beneath the outward sentiment displays of outraged ego exhibited by the Americans and the inexplicable audacity of the Iranians. Carlsen has an aptitude for taking the situation and stripping it off both patriotic sentiment and the "might makes right" attitude displayed by both antagonists.

Carlsen begins by pointing out that despite the many historical examples of adherence to the idea of the inviolability of the international law, (which, incidentally, sheds a healing light on the American cries of "foul") does not necessarily make those who adhere to it paragons of virtue. Hitler's honoring of diplomatic immunity did not amount to a statement of his integrity, he points out. Clearly Carlsen feels if this is indeed the case, then the Iranians, who take the other side, may not be all wrong.

The Americans, and indeed, the Western world in general appear to think so. However, according to Carlsen "no matter what happened during those twenty seven years of U.S. influence (in Iran)...no matter how passionately and unanimously the Iranians believed the Shah to be a cruel and evil man...regardless of our conscience...this is a flagrant violation of diplomatic immunity." And, he implies, according to the western ego, therefore wrong.

This attitude, suggests Carlsen is self-defeating, and could in part, account for the long delay in the release of the hostages. He feels that it is only by analyzing the intrinsic and underlying reasons for the problems that some alternatives become available.

He points out that the Iranian crisis is inevitably linked in American minds with the onset and ultimate control by Soviet influence of the western world. Carlsen points out that the very compelling and intrinsic differences between the Iranian "moral" power structure as compared to the extremely secular power structure of the Soviets invalidate this reasoning to a large degree. In short, the Iranians want the Soviets even less than they want the Americans.

Meanwhile Carlsen says, the Americans are flooding the minds of their citizens with propaganda, a very big mistake. "To turn on the Soviets and vent our rage is just to confirm to their predictions that the United States is

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