

Award-winning Les Ordres

"LES ORDRES" is Michel Brault's explosive film story of five of the 450 citizens imprisoned under the War Measures Act in October 1970. Producer Michel Brault will be in attendance when the film is screened in the Rebecca Cohn Auditorium, Dalhousie Arts Centre on Sunday, November 9, at 7:00 p.m. and 9:00 p.m.

In response to a request from the Mayor of Montreal, the War Measures Act was invoked in October 1970. As the Mayor expressed it, this act was called into operation in order "to help protect society, and the life of our fellow citizens in these difficult times." Some 450 people were arrested and driven to a barbed-wire compound created to serve as police headquarters. One by one these people were released as inexplicably as they were imprisoned. No charges were ever laid against these 450. No explanations were ever given. "LES ORDRES" is the story of the experiences of five of these people.

Michel Brault is best known in English-Canada for his brilliant photography in two of Claude Jutra's films: *Mon Oncle Antoine* and *Kamouraska*. He started in film in 1947 acting as Jutra's collaborator in a short entitled "Le Dement Du Lac Jean Jeune". From then until 1958 he worked primarily as cinematographer, but with Gilles Groulx. He also made his directorial debut with the classic of Quebec 'direct Cinema', *Les Raquetteurs*. He continued to direct and shoot films for the National Film Board and on a freelance basis until 1963 when he directed his first feature *Pour La Suite Du Monde*.

Since then he has directed several features, as well as continuing his work as one of Quebec's most highly respected cinematographers. His filmography of shorts and features reads like a history of Quebec cinema. *LES ORDRES* will establish him in the category of one of Quebec's master directors, internationally.

Bad Breath of Scotland

by Mary Pat MacKenzie

Translated into English Nova Scotia means New Scotland and it was apparent at the "Breath of Scotland" show on Monday night at the Cohn that the ties between Scotland and Nova Scotia are still strong. "Breath of Scotland" entertained a capacity crowd at the Rebecca Cohn with Scottish singing, dancing and humour and the audience loved every minute of it.

Many of the jokes were a little corny and at times the show did drag but the singing was good and the group built up a strong rapport with the audience. It was interesting to note that a large proportion of

the audience consisted of senior citizens who had a wonderful time clapping and singing along with the performers. The only times that the audience seemed to get restless were when the songs were new and unfamiliar. Apparently most of the crowd went to hear their favorite old Scottish ballads - familiar to anyone who grew up in Nova Scotia.

"Breath of Scotland" are a polished group of performers who provide a varied and entertaining show. Though the show was a little like watching "Pig and Whistle" live it was none the less a pleasant way to spend an evening.

Listen to the city

by Doug Wavrock

Rush-Caress of Steel Mercury-SRM1-1046 After seven months on the record stands, Rush's second album *Fly by Night* had achieved some notoriety among hard rock fans not only in Canada (Rush are from Toronto) but in the U.S. where they've done a series of saturation tours to bring the musical message to the people. And the message is rock; hard biting metal rock. In promoting this type of musical formula it is obvious that their third album should be called **Caress of Steel**.

Whereas their first album *Rush* contained material that was similar in a large degree to arrangements released by such groups as Led Zeppelin, Status Quo, Black Sabbath and Silverhead and while *Fly by Night* bore faint resemblances to Mott the Hoople and David Bowie material, **Caress of Steel** seems to be the first album that features their own true identity. They have shaken off the idea of copying style and tone from other groups which was formerly a part of their first two albums and with the experience of having worked together for quite some time have developed their own particular style. Also, each succeeding album has featured a greater variety of material presenting not only metal rock which they have a reputation for playing but also more electric-blues numbers as well. Perhaps the main identifying feature of Rush is not so much their music but the almost whining pre-pubescent voice of Geddy Lee. The group has also moved into more complex arrangements such as "The Necromancer" moving away from the BTO type of formula rock in which a group pound away for five minutes with a particular theme in mind and end up with a selection that sounds like something they might have done a year before. But even in "Necromancer" there is the feeling of influences on their music; not so noticeable as it once was but just the same Rush have not quite found their own particular style as yet but they are closer to attaining it than at any time in their relatively short careers.

Heavy metal numbers include "Bastille Day" and "I Think I'm Going Bald"; the former containing a slightly new percussion technique that adds to the character of the piece. The majority of the pieces on the 'B' side of the album have to rate along with "The Necromancer" as the most outstanding parts of the album. Selections such as "Not at the Bridge", "Panacea", "Bacchus Plateau" and "The Fountain" are basically blues pieces that contain in certain places brief spurts of metal rock, hence the name of the album **Caress of Steel**. The metal rock here is not used to blow minds or pop eardrums or fascinate guitar freaks, it is here to add to the blues-like theme and further expand its meaning. Rush: you'll be hearing more from these Canuk boys in the months to come, keep your ears and eyes open.

Tim Weisburg-Listen to the City [A & M-Sp4545] *Listen to the City* is Tim Weisburg's very first concept album. In it he seeks to portray the moods and textures that tend to shape a city and which give it its own unique colour. To some people, one city seems to be pretty much the same as any other but until a person starts to tour in the role of a musician to the extent that Tim Weisburg and his group have, then individual differences become more and more apparent. As a corollary, it would be hard for a person to say that since Montreal and Halifax are both cities then they must be exactly alike; they aren't. In his fifth album *Listen to the City* Tim Weisburg has featured not poetry nor lyrics but rather a flow of music that features the main characteris-

tics of a city; its compressed and churning energy. To convey such a feeling in his album, Time has incorporated the use of synthesizers to give us this feel of energy and when this combined with the high quality of musical craftsmanship that Tim Weisburg and his group are noted for, the result is perhaps Tim's best to date.

The music isn't always laced with the machine-like or the space-like sound that most people tend to equate to any sort of electronic instrument; instead it combines with the flow of music of all the other conventional instruments to create a continuous flow of music portraying quite vividly the many moods of a city. From majestic highrises, to nightspots, from business and industry to the inevitable rush hour traffic on a Friday night; it's all there and each musical piece tells of another bit of city life that many people tend to forget at times in their mad rush to cope with it.


Fairport Convention-Rising of the Moon [Island-ILPS9313] Fairport Convention one of the most widely acclaimed groups in England have released their latest album which features as guitarist Trevor Lucas says, 'a funkiness' that Fairport Convention lacked in the past. Since 1967 when Fairport Convention emerged as a group and successfully assimilated the various influences that have become known as British electric traditional folk music their popularity and contributions to the British music industry has been tremendous. But this influence has also featured a complicated series of personnel changes within the group and this album again features new faces. Dave Mattacks, the drummer has been replaced by Bruce Rowland a former member of the Grease Band and also too, Sandy Denny reappears with Fairport Convention after ending her solo career during which time she released four albums of her own. Of course Sandy Denny returned to the group last year and this came at the time when Fairport Convention released their live album **A Moveable Feast**, so this album marks the first studio album in which she rejoins her old group after such a long absence.

Rising of the Moon rates as a very impressive album in many regards from the material presented on the album to the fine production work featured on it. The title selection written by Sandy Denny which opens up the album rates as one of the highlights of the album featuring different influences of British traditional folk music as well as the electric-rock influence. The result is a selection featuring Dave Swarbrick's fiddle work laid on a funky-folk music base. "White Dress" is more in keeping with traditional British folk featuring the beautiful voice of Sandy that led to her becoming Britain's most popular female vocalist in 1970. "Let's It GO" featuring Dave Swarbrick on vocal is a more lively traditional number mixed with electric-folk influences and gives us a chance to hear the other vocalist of group. "Iron Lion" mixed with flashy guitar work and a funky folk-rock base gives us a number which would not have been featured on their other eleven albums but then **Rising of the Moon** is said to be a different approach by Fairport towards their music. Other selections which must also be heard to be appreciated include, "Night Time Girl", "One More Chance", and "Restless". In summation, Fairport Convention with their **Rising of the Moon** have shown us the dawning of new and greater diversity in their music that is sure to gain widespread recognition among people who do not who Fairport Convention are at all.

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