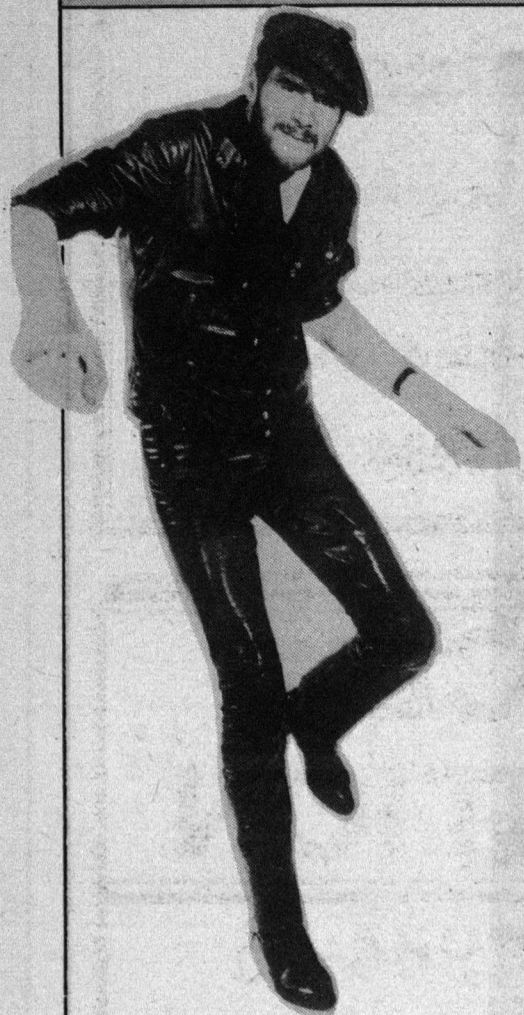


ENTERTAINMENT



LONG JOHN BALDRY



Living legend takes on Dinwoodie venue

by Preston Reliece

Long John Baldry, appearing in Dinwoodie Friday March 16, is undoubtedly one of the most enduring rockers ever to cross the oceans from Britain. His musical legend has been widely publicized as the influence that helped launch the careers of musical greats of our time. Notables like Alexis Korner, Cyril Davis, Mick Jagger, Charlie Watts, Ginger Baker, Julie Driscoll, Brian Auger, Jimmy Page, and Rod Stewart have all played in bands headed by Baldry before leaving to carve their own place in the annals of rock and roll.

Pianist Elton John (Reginald Dwight) who also numbered among LJB's prodigies, took his stage name from sax player "Elton" Dean and Long "John", after "Bluesology" (a group that included all three) disbanded. It was Long John's decision to pursue a solo career that led to the break-up of Bluesology and it was then that his career skyrocketed in Britain with a No. 1 hit single.

After that, he recorded several albums for Warner Bros. and two for GM records before crossing the Atlantic to conquer America. "I was never America-conscious

before coming here," explained Baldry in a recent interview, "but I wish I'd done it years ago."

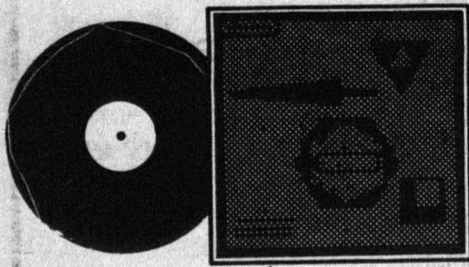
Extensive coast to coast North American tours led to headlines that any record company PR person would kill to obtain. "Baldry Enchants Audience with 'roots of rock' style," "Long John Baldry electrifies," "The King of Rock and Roll." Comments like "seeing him live is in actuality believing him on record" and "travelling musical revue, rather than a simple touring group," are all bona-fide lauds heaped on LJB by the media.

One can't help but be impressed by his sheer versatility. He is a showman, a master of dramatics, a rousing rocker, a balladeer, writer of songs and a brilliant interpreter of other's material. His towering 6'7" frame, disarming English gentleman style, and deep, splendid, articulate speaking voice are commanding in themselves. But when he lets loose those powerful resonating vocal cords you know he takes tremendous pride in delivering the music... and that makes him a giant in every sense of the word.

Tickets for Friday's show are available at SUB box office.

ROUNDABOUT

by Nate LaRoi



groups of the late 70's-early 80's (not to mention any names), Darkroom made big news last fall by signing with WEA records, a landmark achievement for an Edmonton band. Unfortunately, for all of Jim Gray's Bowie-esque vocals and for all of Wolfgang Radke's guitar and synth, their debut album demonstrates a clear lack of... um, developemnt. Evidence? "Leave it to Heaven" and "Pressure" - also available on their 1982 EP - are about as strong as anything on *San Paku*. Best bet? Forget this album and buy the EP (entitled *Pressure*), or if you already have the EP, try the 12" remixed single, "San Paku". At \$2, it's a bargain.

Aztec Camera - High Land, Hard Rain (CBS) **:** Well-constructed pop, laced with jazz chords, acoustic guitar, and airy harmonies. Leader Roddy Frame could be the Paul Weller-Elvis Costello of Scotland. Next Aztec Camera album to be produced by Mark Knofler. Stay tuned.

Darkroom - San Paku (WEA) **:** A vast improvement over the local recording

Hunters and Collectors - Hunters and Collectors (IRS) **: New age new music mostly about faces and machinery (honest!). Incorporating elements of Bauhaus and Clash and emphasizing heavy bass and slashing guitar, Hunters and Collectors display considerable potential as players and considerable nerve as songwriters. Unfortunately, however, their compositions drone on a little too long. Expect record company hunter-collectors

to being scraping the bottom-of-the-barrel soon in the Great Kangaroo Land Talent Search.

Paul Katner - Planet Earth Rock and Roll Orchestra (RCA) **: Mildly amusing trip to fantasyland by founding member of Jefferson Starship. A pleasant break from the Starship's calculated commerciality but ultimately lacking the artistic weight to justify either its pretensions concept-storyline or its elaborate sci-fi sound effects. A well-intended follow-up (foul-up?) to the Starship's critically acclaimed *Blows Against the Empire*, the sequel bears little chance of standing the test of time in the manner of the original.

Pretenders - Learning to Crawl (Sire) **:** Anyone want to buy a copy of *Pretenders II*? God knows their second album had nowhere near the spunk of their fist, but *Pretenders II* sounds particularly embarrassing now, if only in the context of *Learning to Crawl*, album three and a stunning return to form for the Chrissie Hynde gang. Blending toughness with sensitivity and blistering hard rock with soft

balladry, Chrissie Hynde chronicles her own never-ending struggle for love, identity, and survival in personal, uncompromising terms. Regrouping after the death of guitarist James Honeyman-Scott, *Learning to Crawl* demonstrates all the commitment and vigor that made *The Pretenders* such a hit. Back on the chain gang indeed.

Style Council - "A Solid Bond in Your Heart" (Import) *:** Fourth UK single for Paul Weller's Style Council, "A Solid Bond in your Heart" dates back to the Jam's "Beat Surrender" sessions and joins the growing list of Style Council tracks as yet unreleased domestically. The Motown swing of "A Solid Bond" is kicked home by its rousing sax solo while its flip side carries on with the same brand of cool romanticism offered by "Paris Match."

****: Excellent
 ****: Very Good
 ***: Good
 **: Fair
 *: Poor

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