



SPINNING DISCS

By RICK BASTON

A Passion Play — Jethro Tull
Personnel — Jethro Tull, all instruments
Rating — Why?

Comment — The play was divided into three acts. The audience hung on their seats in anticipation of a knock out performance by an all-star cast. The curtain rose and the band began. The audience tried to get into the music, they listened really hard but they just could not get it on. They applauded politely and then left.

Sweet Thursday — Sweet Thursday
Personnel — Nicky Hopkins — keyboards; Alun Davies — guitar; John Mark — vocals, guitar; Harvey Burns, percussion; Brian Odgers — Bass, Woodwinds, background vocals by others.
Rating — Good

Comments — This album was originally released on Tetragrammaton records and now Columbia has re-released it. The personnel on this record are the top in their field and they represent the cream of the sidemen. There have been, since early 1969, a flurry of sidemen albums, each of which hoped to catch on to the coat tails of the well-knowns.

This album could be called the definitive sideman album because it represents a fusing of styles. Nicky Hopkins has played keyboards for more people than this entire column could list. Alun Davies is the guitar player for Cat Stevens and has also played on countless records for lesser knowns. Jon Mark has played with a variety of people including John Mayall before he helped co-found Mark-Almond. Brian Odgers and Harvey Burns, although lesser known have played on countless sessions.

The songs on this album are a fusion on all the elements of rock. If you say this a cliché then you are right; this album is a cliché, but only because it's the definition of rock and roll.

Piledriver — Status Quo
Personnel — Francis Rossi — lead guitar; Richard Parfitt - 2nd guitar; Alan Lancaster - bass; John Coghlan - drums; vocals by the group.
Rating — Good Heavy Metal

Comment — First of all, in case you're wondering who the hell the Status Quo are, they are an English Band who had a hit record "Pictures of Matchstick Men", back in 68 and then faded into the shadows. Yours truly thought they were a one shot band until the other week when he saw their new album at the bookstore. I picked it up and I'm delighted to say that it was worth the money.

This back rock's in the best tradition with some very fine licks. The words are cliché but the beat is great. The best song and current single, from the album, is "Paper Plane". It's a good rocker, not too long with that solidness of sound that is lacking in many of the better known heavies today.

Valley Hi — Ian Matthews
Personnel — Ian Matthews, Michael Nesmith, and others.
Rating — Excellent

Comments — Ian Matthews is one of the most talented people floating around in the music business today, although he is one of the least known of all. If you remember a group Called Matthews Southern Comfort, then you'll remember the voice, a high tenor, with beautiful clarity. That voice was Ian Matthews.

Since then, he has released two solo albums which had next to nothing in sales.

The songs in the album are high quality folk rock with slight country influences. Buy this record and support quality.

Film REVIEW

By JOHN TIMMINS

"All the power, the passion, and the terror of Emily Bronte's unforgettable love story." Well, gather 'round, all you power, passion and or terror addicts, because you'll have a field day here.

I suppose it was only a matter of time before American-International (you do remember all those motorcycle epics, don't you?) turned its unequalled gifts for grinding out garbage to the classics, but I still wish they'd have waited awhile longer — a decade or two, perhaps?

True, this version of "Wuthering Heights" does have Power, etc., but that's it — the sum total of its elements. The delicate strain of Bronte's narrative has been unbelievably butchered in the adaption, with sole concentration on Cathy and Heathcliff to the exclusion of all else, so that the classic (one of the few times I've heard that word correctly used) ends up just another dreary weeper about Misunderstood Youth and — God help us — the

Wuthering Heights

Generation Gap.

Robert Fuest's heavy handed direction completely fails to notice that what gave the book its strength (and, yes, its Power, Passion and Terror) was her mesmerizing subtlety. The indirect narration of Nelly Dean, (here, "reduced" to a big breasted floozie) relating quietly all the terrible events of Cathy and Heathcliff's relationship, while completely misunderstanding their significance, worked so well because we saw only a corner of their love; the rest is left to us, to deduce and glean. Of course, this is only a part of it. The setting of the main body of the story in the not too distant past, the continuing of Heathcliff's hate and revenge into the next generation — these are what make the love plot so effective: simply that there is more here than just that. And in focusing his screenplay exclusively on the hapless couple, (the movie barely covers fifteen of the books thirty some chapters) Patrick Tilley shows up its cheap, cash-in-on-young-love-in-turmoil

basics.

Timothy Dalton, very good as contemptible young men in "The Lion in Winter" and "Cromwell", here sneers, snarls and bangs his head against trees in portraying Heathcliff, Anna Calder-Marshall captures only one side of Cathy, and all their noise can't disguise what a sleazy production they're engaged in. Ian Ogilby creates a believable aristocrat out of Edgar with shadings of both pompousness and gentility, and for those who enjoyed "The Six Wives of Henry VIII, you'll catch no. 6 — Rosalie Cruchley — in a brief but very effective spot as the first Mrs. Earnshaw.

I have to admit, grudgingly, that the photography, a times, is impressive in catching the bare, soulless, spirit of Bronte's moorland but soon it is caught up in phony lyricism, desperately trying to mask how empty everything else in the film is.

With a wreath of material like the original novel, the mind boggles at how hard Fuest, Tilley and others had to work to come up with a finished product this poor.



Karr - Lewis Concert: A breath of fresh

By STEPHEN BISHOP

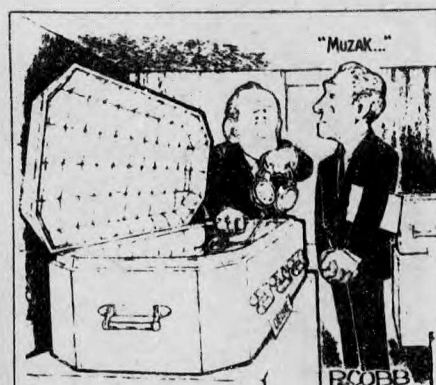
"I'm not a musical snob ... as long as it says something I'll dig it ... that goes for classical, jazz, rock and pure and simple corn" — Gary Karr.

Tonight's creative arts committee concert will feature Gary Karr and David Harmon Lewis. These two musicians are artists in residence at Dalhousie University and play the String Bass and Harpsichord respectively. Lewis does as well play the piano. Karr has played as soloist with the New York Philharmonic and the Chicago Little Symphony in the United States and with the Oslo Philharmonic, The London Philharmonic and the Dutch Radio Orchestra, among many others, in Europe. Gary Karr has as well taught at Yale, the New England Conservatory and the Juilliard School. In the midst of all this apparent success Karr became dissatisfied with the lack of emotional response to his teaching that he found in his students, they seemed to react only intellectually.

He was also dissatisfied with the fact that far too great a proportion of his concert audience consisted of old people. In the light of this he came to Halifax in order to teach in the public school's music programme hoping to instill a love for music in very young people.

Harmon Lewis is also an American and his interests lie with keyboard instruments, as mentioned earlier the piano and harpsichord, these he will play at UNB, and as well the organ. He has given organ recitals in the United States and Canada and was this year's guest artist for the Conference of the Royal Canadian College of Organists. He as well gave a recital at Acadia last spring.

There is one consideration that I would raise now which there ought really be no need of raising; some of the more and/or pedantic members of the music fraternity often wish to look with a certain degree of scorn at individuals who as virtuoso's play instruments other than the recognized concert



ones such as the violin or piano. Such was the case with the "cello before the late Pablo Cassals raised it to the level of an "accepted" concert instrument. The came may be said of Segovia and the guitar. Many very good contemporary composers, Alexander Brott, Michael Baker, Stephen Tittle to name just three have composed works especially for the bass, some of which were written especially for Karr. As well any musician who plays in a classical style is also often subjected to scorn of the same people if he makes any attempt to introduce an element of fun and life to the music.

It is perhaps time that we realize that "classical" music can be fun and enjoyable, that every instrument has something to offer, and these people of whom I spoke be placed on the same level of absurdity as a man who would go to a concert with a score and stopwatch to make sure the music was played properly. Come out to the Karr-Lewis concert and have a good time.