



SPINNING DISCS

By RICK BASTON

This is the first column of what will be a regular feature in the Brunswickan. I hope to be able to review as many good records as possible each week, yet at the same time the reviews will not be condescended just so that I can squeeze in twelve records where six will go. I have never really written record reviews before, have never played in a band, etc, the only qualification that I have is my own taste, so all reviews will be biased by own peculiarities.

The record that I will review this week is the newest album by an English soft rock group called "The Strawbs". The album, "Bursting At The Seams" is their fourth album for A&M records and includes the English hit single "Part of the Union."

The Strawbs have been around since 1968, when they began as a bluegrass group called the "Strawberry Hill Boys." Their first album, "Just A Collection of Curios and Antiques" was primarily composed of classically influenced numbers. Each album since has progressed away from this theme toward a folk rock blend which is the format of this particular album.

Side one opens up with "Flying", a soft melody, with plenty of strings and the use of banjo. This song is excellent and kind of reminds one of the Moody Blues. The second track, "Lady Fuschia" is electric music with the words carried amid banjo, and electric wah wah guitar; yet does demonstrate the versatility of the group. The vocalist reminds one

somewhat of Steve Mariot of Humble Pie in the way that he sings. The third track, "Stormy Day" is upbeat folk rock with country and western guitar mixed in. This track features a different vocalist who sounds like a poor man's Cat Stevens. "Down by the Sea" features the classic influences of the Strawbs' earlier albums, with soaring highs which are guaranteed to give your speakers a good workout. The final track, "Rivers" is a soft gentle song that ends a fairly decent first side.

Side two opens up with "Part of the Union", the Strawbs current hit single in England. It is a biting satirical song of the labour problems in England at this time. The melody is done in a beer drinking flavour with a honky tonk piano solo. "Tears and Pavan" is split into two parts as the name implies. I didn't particularly care for this song as I found it to be rather moody and depressing. "The Winter and Summer", is a beautiful, slow song, that builds gradually to a powerful finish. "Lay Down", is an upbeat folk song with rock overtones and the words are mixed poorly; it reminds one of some of Arthur Lee and Love's songs in the guitar riffs. The final song on this album, "Thank You", is a kind of children's song in which the Strawbs utilized a children's choir. This is the poorest song on the album, in fact yours truly turned it off.

To sum up, this newest Strawbs album is a quality album well worth buying, if only for the superb singing and the versatility that this group displays.

Shay Duffin



As



Brendan Behan

By WAYNE PARENT

The play Shay Duffin As Brendan Behan is based on the works of Brendan Behan.

Brendan Behan was born in Dublin February 1923 and died in March 1964. He was an eloquent nationalist, eloquent socialist, a powerful playwright. He became a devoted member of the Irish Republican Army and stated "If you don't join it by the time you're fifteen you're a coward. And if you don't get out of it by the time you're twenty-one you're an idiot." He became an alcoholic and he was a very good conversationalist, the possessor of a rich and beautiful voice and a sparkling wit when he

was sober. However violent, Brendan may have been at times under the influence of drink and provocation, he was, like most big men, a gentle man.

The play is based on such a man. And it shows the three most important aspects of his life: Behan the talker, Behan the pub entertainer, Behan the rebel.

Shay Duffin portrays the three aspects very well and as it moves through the play it seems as though Shay is becoming Brendan Behan. You don't know whether Shay is really drunk or not.

This play is very strong in Irish nationalism that being because of its strong reflection of Behan's life.



Photo by Luis Nadeau

FRED WERTHMAN

the man

By RICK BASTON

This week Fred Werthman played at the SUB on Campus. The Brunswickan went upstairs and rapped with him on Wednesday night.

Fred was raised in Newfoundland until 1963 when he moved here to good old Fredericton. A year and a half ago he left for Kingston, which is now his home base. Fred took up the guitar when he was sixteen and is largely self taught, yet, he is not your run of the mill "know's twenty chords and no more musician." He has studied in his spare time harmony, music and composition, thus making him a very competent musician.

Fred began his career locally, playing in country and western bands that favoured Marty Robbins, Don Gibson, early Johnny Cash music, not the glossy Nashville crap that one hears on

the radio today. Fred played part time while working, but eventually he got fed up with this arrangement and became a full time musician. That was six years ago.

The main thing that strikes one about Fred Werthman is his naturalness and realistic view of the world. He seems to be a man who has come to terms with himself and his view of himself as a performer and musician.

Fred, when he began as a full time performer, tried to develop a separate stage personality, but he found that this was not his true self so he finally gave it up and became himself. When he made this decision he found that he was much more of a performer on stage.

Fred, despite the fact that a major record company is now interested in him, is not that impressed with the star idea. He

believes that the public is much smarter now than in previous years and can recognize a hype job when they seem one. Furthermore he feels that now that he is on the verge of "making it", that it really doesn't mean a thing, that it really isn't what every one thinks it is.

Fred's main emphasis on performing is not so much to make heavy and pretentious statements, but to communicate to the audience the words of the song and the point and nothing more. Fred says that every night is a new experience for him because he never knows how he's going to start until he looks at the audience and then he begins to perform as he feels. His act, as he admits is nothing new, but he is trying to evolve his own style and not be accused of being a mine of others. He feels that he has slowly succeeded in this respect.

the performer

By RICK BASTON

The atmosphere in the SUB ballroom on Wednesday night was absolutely wretched, the heat could fry eggs; and the noise could deafen you. Yes, it was another typical UNB Pub, where everyone was stewed to the gills and louder than Niagara Falls. Yet, this pub wasn't typical, for the SUB, in its wisdom, had hired Fred Werthman, a folk singer, of a sorts, to entertain the rowdies for the week.

The noise was terrible as were the acoustics in the hall. Perhaps

the sub, in its wisdom can find a solution to this problem, because it sure hampers the talent who perform there. Fred had his own problems with feedback and the drunken roar of the crowd but just the same he put on an excellent performance.

Fred's music is an excellent blend of folk, both old and new and a goodly number of drinking songs. His voice is roughly a cross between John Prine and Gordon Lightfoot, yet he doesn't really sound like either of these, for he

has blended these two voices into his own unique style.

Fred Werthman has a definite stage personality and knack for telling exactly what the people want. He can sense, just by looking at the audience what they want to

hear, which is much better than many performers are capable of today. I hope that this talented individual goes far in the business because he has some of the ability that is so lacking in many acts today.

Film Society has good line-up

This year is the twenty-first season of the Film Society. There will be fourteen films, including "The Best Years of Our Lives", "My Night at Maud's", and the Marx Brothers in "Coconuts". Most of the films are no longer shown in commercial cinema.

The Film Society is also having a special series twice a week, entitled "Images of America, the Dream and the Nightmare." "Midnight Cowboy", "The Grapes of Wrath", "Hud", and Marilyn Monroe in "The Misfits" are among the movies in the special series.

The Children's Film Society is offering four films this fall, including "Oliver Twist" and "Animal Farm".

The price of a subscription to the main series is five dollars or 35 cents at the door. A season's ticket for the eleven films in the special series is four dollars, and the Children's Film Society tickets are a dollar. Tickets for the three series are available at Herby's Music Store, the Capitol Art Gallery, Room 105 in the SUB and from the secretary, Department of Romance Languages, Room 131 in Tilley, G. Robert McNutt in the old

T.C. building, the secretary, Department of English, Room 245 Carleton, Lynne Swanick, Harriet Irving Library, Reference Department, and L. H. Rhineland, Department of History, STU and Marion Owen-Fakete, Department of English, STU.

Precise dates and titles of movies to be shown will be listed in Where It's At.

