

SPINNING DISCS

By RICK BASTON

Time Fades Away — Neil Young
 Personnel — Neil Young guitar, piano, harmonics, vocals; Tim Drummond bass; Johnny Barbata drums; Jack Nitzsche piano; Ben Keith slide guitar, vocals; David Crosby and Graham Nash guest appearances.

Rating: Outta sight!!!

Comments: Finally Neil Young has released a live album. Usually when an artist releases a live album it's a sign that the artist is fresh out of material at the moment. This isn't the case with Neil Young, this album consists entirely of new songs with one exception. It is a pleasant surprise after last year's attempted rip-off, "Journey Through The Past".

The tone of the album is much happier than the previous Neil Young albums. The songs constitute a good variety, with a great improvement over previous lyrics. There are some really beautiful songs on this album, like "The Bridge". This is a beautiful song about gaining love after a long time of heart break. However, the best song on the album, is "Love In Mind". The song features just Neil and his piano. Despite the fact it is a live recording, the song of Neil's voice floats through the speakers with as much feeling as ever.

The other songs are different on the album. There are two exceptions however, one is "Yonder Stands The Sinner" which is reminiscent of the "Loner" and "Journey Through The Past" which reminds one of "After the Gold Rush".

The only real complaint I have about the album is that it's live. The songs are of exceptional quality and deserve a much better presentation than the live situation.

Split Ends — The Move

Personnel — Roy Wood guitars, bass, flute, sax, cello, vocals, etc; Bev Bevan percussion instruments; Jeff Lynne guitars, violins, keyboards, vocals, etc.

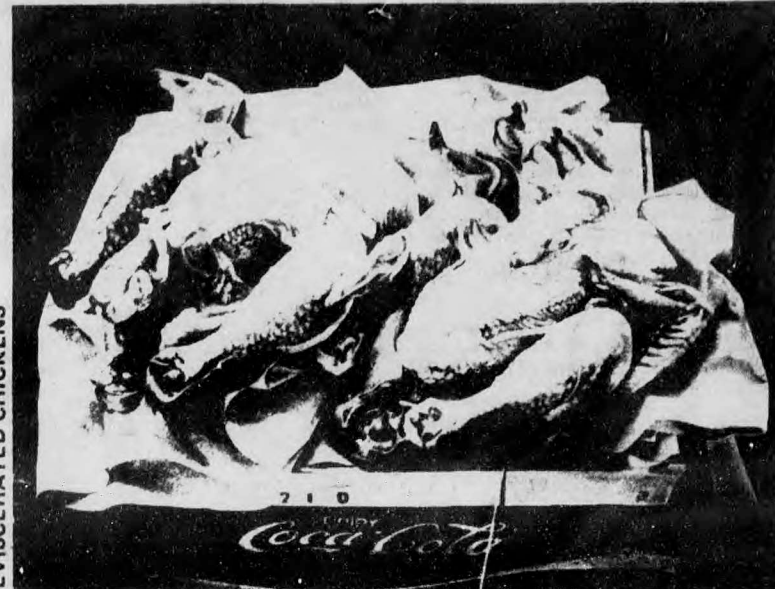
Rating — A Mother

Comments: How often have you been told that so and so is a super group then rushed out to buy their album only to find out it ain't true; well, this is a super group, but there's a difference, they really are a super group. These three guys play every instrument on the album, and I mean every instrument. That's just for starters. These three guys also have two other sub-projects — The Electric Light Orchestra and Wizzard going as well — and these are equally fantastic. How's that for a super group.

The songs are great as well. Friends have said they sound like everyone, but that's part of the whole concept. Where else can you find the Beatles, the Stones, the Who, Alice Cooper, the Bee Gees, and others blended with such skill and yet the Move still have a distinct sound.

The best songs on the album are "Do Ya" and "California Man". Do Ya is the current sight from the album and was a medium size hit for the group across the states. It begins with an Alice Cooper type riff then crashes into a Who like background with a Rolling Stone type vocal. How's that for good. California Man is a direct imitation of Jerry Lee Lewis at his heyday. The styling, the whole concept of the song is an exact duplicate of this sound.

That's all for this week, I'd like to thank Bob Leeman for the loan of the Neil Young album and the Move album is from my collection.



Eviscerated Chickens

Mary Pratt:



By ALAN ANNAND

There are indubitably many people who read these little reviews and think "Well, that must have been a good exhibit — I'm glad he liked it." In consequence, there is probably a small percentage of you who do go to the exhibits to actually view the works first-hand and thereby ascertain for yourself the particular value of an artist's statement. But let me now address myself to those of you who read these reviews but never go to the exhibits: You people are

secondary voyeurs, and you've got to change. No artist projects into a void: a communication by definition requires a receiver. Needless to say, the mere reading of a review betrays a rather superficial interest in art unless one actually goes to the exhibition.

If there is one exhibit you should definitely see this term, this is it: the Mary Pratt retrospective at Memorial Hall. A Fredericton native now living in Newfoundland, Mrs. Pratt is married to the very well known magic realist painter, Christopher Pratt. She studied art

Photo by Ron Ward

A Partial

Retrospective

at Mount Allison University.

Magic realism, the best known practitioner of which is probably Alex Colville, lies somewhere in the interface between dream and reality. The representations are super-lifelike, yet are often subtly inflected by the artist's vision of his subject. They are more than mere photographs: shadows may appear or disappear at will, objects recede or loom into predominance.

These oil paintings by Mary Pratt at once impress upon the viewer the artist's strong use of light and colour. There is a warmth and beauty that is immediately recognizable in the most familiar of objects: glasses of jelly, baked apples, even eviscerated chickens! The artist has captured the chance and humble relationships around her and applied them to canvas with vigour, charm and wit. Initially a housewife painter concerned with the intimacies of her particular role in the home, Mrs. Pratt left behind this "age of innocence" and began to move outside into a larger, more transient world. Her canvases immediately became larger and although the intimacy of her former works evaporated, she was still able to convey her sense of joy and wonder in the contemplation of her subjects. Often working from photographic slides, Mrs. Pratt combines technical expertise with love to produce paintings that are at once lively, evocative and ordered.

Red 'n Black will not be overly lewd and raunchy

By ANDREW C. KERR

First the bad news — it's rumored that the Red 'n Black will not be as gross as last year — but don't believe it!

Now the good news — it promises to be one of the best shows ever.

According to Fud Steeves, a member of the executive committee managing the show, "there's been a lot of hard work and co-operation from everybody involved". About two months ago they lost their director, but in the proper tradition "the show must go on" — and it did.

The members of the executive committee worked on an equal opportunity basis — everyone pooled their ideas with no one person in charge. Red 'n Black shows absolutely no signs of apathy — which is unusual for an event at UNB.

For the past seven weeks the cast have been organizing and polishing their acts. "A show where 90 percent of the students benefit from the work of 5 percent" said Steeves. Its main themes come from the '20's and '30's and contemporary times. The three



Photo by Ron Ward

hour show, mc'd by Mike Shouldice draws on some of the more diverse talent on campus including Al Jolsen, the Mafia, assorted singers, modern dancing, and would you believe...the whistling pig!!! The kickline will be back with a few surprises!

This year's Red 'n Black is a high calibre, more professional show than in the past. Curtain time is 8:30 at the Playhouse (yes — comfortable seats!) with tickets on

sale at the SUB Information Booth and the Playhouse. There are only rush seats available — and at \$1.50 per person it's a bargain. They expect to break even but any profits will be donated to charity.

So don't miss this year's Red 'n Black Revue — Monday, Tuesday and Wednesday, November 12, 13, 14. If has sixty-four curvaceous legs in the kickline don't leave you breathless — nothing will!!!