

record review - The Leslie West Band

West still a rocker

By FRANK MICHAELIS

Leslie West has eased up a bit since his days with Mountain and West, Bruce & Laing and his vocals are now sung more than screamed, but this album shows that West is still a rocker at heart.

The group is made up of West's long-time drummer Corky Laing (who hails from Montreal), ex-Spooky Tooth member Mick Jones on rhythm guitar, Don Kretmer on bass and ole potbelly himself on lead guitar and vocals. In addition, the foursome of Carl Hall, Tasha Thomas, Hilda Hall and Sharon Redd help out on background vocals.

The album starts out cooking with the catchy "Money (Watcha Gonna Do)". One of the better cuts on the album, it brings to mind West's days with Felix Papalardi in Mountain, one of my favourite groups. "Dear Prudence", the Beatles' song, follows but West does it so much differently, you wouldn't recognize it as the same song. He turns it into a really slow tune and plays a nice, soft guitar solo at the end.

But "Get It Up", the next cut, gets things moving again. A real stomper, this song has no bass playing on it, so to compensate Laing and guest harmonica player Sredni Vollmer get good workouts.

This brings us to Jones' "Singapore Sling", an instrumental number on acoustic guitar. This short (1:42) track is played well, but one wonders what it is doing on this album. Anyway, closing out the first side is "By The River", another heavier cut.

Side two opens with the raunchy "Twister". This is another good cut, featuring the horns of Frank Vicari, but I find the lyrics, with West calling himself "the twister of love", a bit unconvincing (as Les weighs in at over 250 lbs.)

The next song is a slower piece called "Setting Sun" which, helped by the backup singers, makes for a nice change of pace. "Setting Sun" and "Sea of Heartache", which follows, show what West can do in a mellower context. "Sea" is an instrumental number, showcasing some excellent guitar work by West.

"We'll Find A Way" is another good rocker and closing out the album is the only song that's not above-average on the second side - "We Gotta Get Out of This Place". This tune has been around a while and West does no better or worse than anyone else who's recorded it.

All in all, though, this is a good album by one of today's better rock guitarists and, on a scale of 10, I'd give this one an 8. Available at Little Records.



Photo by Laszlo Szabo

Kathleen Driscoll is shown in rehearsal for "The Circus Animals' Desertion", with Kathleen Lewis in the background.

Dance Theatre to perform

UNB Dance Theatre will present a program on contemporary dance poetry Friday and Saturday, Feb. 20 and 21 at 8:15 p.m. at the Playhouse in Fredericton.

Lead by company director Nenagh Leigh, the group will perform new works entitled Stonehenge, Toes and Feats, Gemini Suite, Peacherine Dances, Three Faces and the Circus

Animal's Desertion.

Poetry will be read by Simon Leigh and Ilkay Silk with choreography by Nenagh Leigh and principal dancer Kathleen Driscoll.

Recorded music by Pink Floyd, Pierre Henry, Scott Joplin, Ennio Morricone, Karl Heinz Stockhausen and Edgar Varese will also be included in the program.

The next performance is free of charge and open to the public.

UNB Dance Theatre has performed in Fredericton, Saint John and Moncton under the sponsorship of the Secretary of State office and has recently been invited to perform at the 1976 National Conference of the Dance in Canada Association being held next August in Halifax.

record review - Dylan "Desire (Songs of Redemption)"

Dylan produces excellent disk

By CHRIS HUNT

What can one say about an album that is so obviously popular at UNB that it has sold out at both Little Records and the bookstore? Not a hell of a lot I suppose but I'll try and give those of you who haven't heard it a vague idea of what's going down.

"Desire" is totally acoustic, no electric guitar, just rhythm, bass, drums, violin, harmonica and a few other assorted goodies such as Emmy-Lou Harris adding a lot of colourful background harmonies.

The album opens with "Hurricane", Dylan's first protest song in years - about a black boxer named Rubin "Hurricane" Carter who was supposedly framed on bum murder rap in New Jersey. It's a good, fast thumping song. Then

preferred by the "man". The most colourful item of the evening was the last item and when the Garbaras, a folk dance of Gujarat, was on the stage it literally looked as if they were not mortal human beings but fairies come by mistake and presenting their show. It was an excellent piece of direction by Madhu Verma.

Thus ended the India Nite 1976 reminding us that yet another year has passed and one has to wait for one full year to be back for the Indian variety show.

comes the surreal "Isis" with Dylan chanting strange, mystic lyrics backed by a slow, pounding beat. "Mozambique" follows with a calypso-reggae beat and is about Dylan's idea of Mozambique I guess - sounds like Utopia to me. The last two cuts on the first side - "One More Cup of Coffee" and "Oh Sister" - have the mystic essence of a Hebrew spiritual. One can imagine these songs being sung around an open fire at an Israeli kibbutz - really different, really beautiful and really simple.

The second side opens with a long plaintive ballad called "Joey" - the story of a smalltime crook named Joey Gallo who was gunned down in New York about twenty-five years ago. It is a beautifully sensitive and moving song. "Romance in Durango" follows with a very Mexican sound and Dylan as Billy the Kid gone Mexican or something. The comes the bouncing "Black Diamond Bay" where Dylan starts off in a Conradian setting and ends up watching Walter Cronkite on the news. "Sara" closes the album and is probably the most powerful and beautiful song on it. Dylan opens right up and lets us look over his shoulder as he writes a love letter to his wife.

To describe this album adequately is impossible - analysing

this album would take up a term paper easily. It is so dense and complicated with four or five themes closely intertwined - movies, violence, travelling, marital autobiography - all woven together by Dylan's clever and economical lyrics. Dylan's loose and inspired singing, Howard Wyeth's pounding drums and Dylan's rhythm guitar combine with the passionate and mysterious violin of Scarlet Rivera to produce an exquisite musical tapestry of mysticism, violence and love.

I guess I could have kept this short and simply said that "Desire" is a fantastic album - very special, carefully constructed and probably the best he has ever released. I mean Dylan is Dylan. Songs of redemption alright!

The Inside section will need a new editor next year. If you are interested, come into the Bruns and say so.

India Nite found good

By AMIT BAGCHI

India Nite, an annual cultural presentation by UNB India Association, held on the 14th last was a gala success. At curtain time (7:30 p.m.) the theatre hall was almost full to its capacity, everyone awaiting what was behind the heavy maroon curtain.

A welcome address by the President, Mr. Akhilesh Bansal, was followed by the address by the chief guest, Dr. Mervyn Franklin, vice-president (Academic), UNB. Shortly the microphone changed hands to Mr. Gururaj Deshpande, the master of ceremonies for the evening, for whom this was the second time in succession as the emcee.

Deshpande was at his best this evening and all through the program conveyed a lot of interesting information as he introduced each performance. The added attraction of the evening was Desh's appearance each time donning a different dress as is worn in the various parts of India, which was greatly appreciated by the crowd, and no doubt went a long way in bringing India closer to Canada.

The program was a perfect blend of music and dance along with humorous skits, which were a new addition this time, as was the art and crafts exhibit in the lobby. The chief attraction of the art display was a selection of ingenious table arrangements made from fresh vegetables. You really had to be told they were vegetables before you could believe it.

The program began with a classical invocation song by Lakshmi Kannan, followed by an exquisite Bharat Natyam dance by Ranjana which was soon followed by another classical Gatal song by Seema Saha, thus laying the foundation for yet another exciting evening, and no doubt the children

were greeted by a thunderous applause as soon as they completed the Peacock Dance, under the able direction of Sarita Gujar. The melodious film tunes on the Hawaiian guitar by Sarita Aggarwal accompanied by Sultan on the bongo helped relax the mood of the audience. Mirthquake, an entertaining skit written and directed by Aftab Patla humourously looked at how the language problem might affect a social call to a newly married couple. Varsha Vandana, an ode to rain, on the rural theme of Bengal was an excellent piece of dance by the group of six ladies under the direction of Ranjana.

After the intermission a solo folk dance by Mita once again brought the tempo of music and the attention of the audience was diverted from the pop-cans to the stage. The next item was a rare occasion where one saw the perfect harmony and coordination of Utpal's Tabla and Satish Salgar's harmonium. The atmosphere once again went back to the classical Indian music and this item received a standing ovation from the audience. It was soon followed by a group song in Marathi by Nirmala Salgar and Arun Agarival.

The next item, Jugal Nritya (Duet Dance), was a spectacular dance by Ranjana and Nita who were a pair of folk dancers of rural Bengal. Hardly had the people recovered from the melodious rhythms of the Duet Dance, than arrived the Man from Another Planet, who "had landed on the frozen St. John river a couple of days back and had a little chat with his first friend from our planet, Satish Salgar, about the life in Neptune and on Earth. The most interesting part was the dancing of the "man" to the rhythmic tunes of Satish Salgar. It was also worth noting that Neptune was a potential market for Earthly cigarettes, which seemed to be