

# entertainment

## Tattoo You: Stones still rolling

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"I'll still be playing rock and roll when I'm in a wheelchair" confessed Keith Richards during a press conference to announce the current Stones tour. A statement not to be taken lightly, believe me. Those who frequent the city's drinking spots have to confess audience participation is always at its greatest level when the band plays a Beatles, Who or Stones tune. I would like to see the person who has not embarrassingly been caught during any version of "Satisfaction" playing the riffs on an imaginary guitar. That says a lot, I think.

With the release of *Tattoo You* the Stones remind us, they are not going to roll over and play dead, as long as they still can contribute to music in the 1980's. With the exception of *Some Girls*, *Tattoo You* is the finest album the glimmer twins have produced in ages. That also says something.

The album wastes no time in gaining the listener's attention. *Start Me up*, the opening cut on side one is so catchy it is destined to be one of the groups newest addition in a long line of standards. One is actually inclined to fall for Jagger's pleas. The end of the song gives him away though. Listen well. *Hang Fire* is not the most innovative song of the album, but would make a good song for a forestry pub. *Slave* is simply the best album filler I have heard in years. Imagine if you are able, being at a Stones practice session, jam-

ming with new material. Need I say more.

Richards gets his allotment of one song on *Tattoo You*. The result, his *Little T & A* features lines like "the bitch keeps bitching, the snitch keeps snitching and vocals that at best sound awful. It reinforces my opinion that *Happy* was only a fluke.

*Black Limousine* is another strong cut. Strictly R & B, THE STONES have not forgotten their roots. The end of side one finishes with *Neighbours*. It is also a party tune. Listen to the sax in the background.

Side two is what makes *Tattoo You* come together. Jagger breaks with precedent of the last decade and the result is, to coin a phrase, bloody marvelous. For those who do not realize it, the Stones in 1981 are hovering around their 40's. Apparently they are aging well, as one evidences in *Tattoo You*.

The first song on side two is *Worried About You*. Jagger, one of the world's most eligible bachelors, lets it be known that relationships are still an important factor in that which makes Mick Jagger what he is. Back to *Worried About You*. Jagger no longer has time on his side. In his falsetto voice, we see a man playing for high stakes. The finest song of the album, *Worried About You* is a love song. *Taps* the next song brings some humour to set off against the mood established in the first song. "Every man its the same come on," says Jagger. *Heaven and No use in Crying* are also fine cuts. The final song, *Waiting for a friend*,

perhaps best show us the Stones as they are today, individuals who are coming to terms with age. "Making love and breaking hearts/it is a game of youth/I'm not waiting on a lady/I'm just waiting for a friend".

The Rolling Stones are now enjoying a very successful American tour, breaking attendance records (they set) everywhere. 1984 will mark their 20th year as a recording band.

The Beatles have been dead for over 10 years. Vietnam is history. So called super bands have come and gone. Still the Stones are playing, and not as "have beens"- they still are.

Before I finally exhaust the Stones as a topic, I would like to share two interesting short stories. During last month's "Sub Explosion" I met a person who was going to see the Stones in New York State. Being a destitute student I naturally asked him about the financial cost of the trip, to which he replied "How many chances does one get to see the Rolling Stones" good point.

Story number two, bear with



me. A friend and I were talking about the current music scene.

I explained to him how I felt so-called New Wave music was void of a human emotion. Such an insult to my friends taste, he angrily replied that I was

behind the times and that I was completely wrong.

Oh well, the residence boys still play *Satisfaction*, the confused kids dress down for the Clash and like Jagger says "It's only Rock & Roll but I like it."

## TNB performs in French

Theatre New Brunswick's Young Company made history last week when they opened in French with *Un Voyage Celeste* for French immersion students at Priestman School.

Dr. John Hildebrand, superintendent of school district 26, suggested last spring that TNB's Young Company should be seen by all students, and that the Anglophones in French immersion should see a play in the language they study.

TNB's Managing Director Malcolm Black, agreed to see what he could do, and was in contact with a young bilingual director, Michel Boucher. Mr. Boucher has had considerable experience with Young

People's Theatre, and seemed the ideal person to direct and write a play in both languages for elementary school children.

The four-member Young Company, under Manager Pamela Cheriton, will take *Un Voyage Celeste across the province to play to an estimated 5,000 French immersion students, and the English version, An Astral Voyage to over 50,000 students.*

The Young Company is also performing to English high school audiences with a specially-commissioned play, *The Home Children*, written by New Brunswick playwright Weldon Matthews, directed by Malcolm Black with Pamela Cheriton.

## 'Search for Stars' winners announced

TORONTO -- The du Maurier Council for the Performing Arts has announced the names of the 18 winners in the 1981 "du Maurier Search for Stars" national audition program, concluding the fifth consecutive time the Council has staged the coast-to-coast talent development project.

A panel of judges representative of expertise in all fields of the performing arts travelled to seven Canadian cities this fall to enable performers, both classical and contemporary, 18 years of age and over, to present live audition programs. The winners were selected from nearly 700 acts auditioned from Halifax to Vancouver. Each of the 18 will be awarded a \$2,000 cash bursary by The du Maurier Council for the Performing Arts and will be featured in one of three hour-long CBC network television specials to be aired in the Spring of 1982.

The 1981 winners, in alphabetical order, are: -ARETE CONTEMPORARY MIME TROUPE - 3-Man Mime Troupe from Calgary, Alberta; GIANETTA BARIL - 21-year old Classical Harpist from Edmon-

ton, Alberta; CECILE FRENETTE - 28-year old Popular/Jazz Singer from Montreal, Quebec; EDDA GABOREK - 29-year-old Musical Theatre Performer from Toronto, Ontario; "GENES" - 3-Person Instrumental/Vocal Trio from Huntsville, Ontario; JODI GLASSMAN - 25-year-old Musical Theatre Performer from Toronto, Ontario; DON GOODSPEED - 23-year-old Musical Theatre Performer from Toronto, Ontario; CHANTAL JUILLET - 20-year-old Classical Violinist from Halifax, Nova Scotia; CONNIE KALDOR - 28-year-old Folk Singer from Regina, Saskatchewan; CORNELIA MacLEOD - 32-year-old Country & Western Singer from Antigonish, N.S.; CARMELIA MacWILLIAM - 23-year-old Classical Flutist from Ottawa, Ontario; RICHARD MARGISON - 28-year-old Classical Singer from Victoria, B.C.; DEBORAH MILSOM - 29-year-old Classical Singer from Toronto, Ontario; COS NATOLA - 23-year-old Pop Singer/Pianist from Burnaby, British Columbia; LYUDMILA PILDYSH - 34-year-old Classical Singer from Calgary, Alberta; "REPERCUSSION" - Percussion

Quartet from Chicoutimi, Quebec; THE ROSSINI QUINTET - Classical String Quintet from London, Ontario; WAYNE YORKE - 19-year-old Musical Theatre Performer from Vancouver, B.C.

Once all 18 have made their network television appearances, a random sampling of viewers will be surveyed to arrive at six over-all winners who will each receive an additional \$5,000 du Maurier bursary, and yet another showcase appearance on a fourth and final "Search for Stars" live television special.

