

by Cathy McDonald

The Cooper Brothers came to the Rebecca Cohn Auditorium Wednesday, October 31st. My anticipation almost vanished upon entering the "Cohn" to see rows, not of people, but of empty seats. Would a one-quarter full audience be able to support the band, or would lack of enthusiasm disillusion and dull the per-

guitar and bass respectively, and Terry King on steel guitar, are responsible for the arrangements. The talents of Charlie Robertson (along with his flying frizzy hair) coloured the evening as he moved from flute to tenor sax, to lead vocal. In their current hit "Away From You" Robertson sang with impressive emotion and agility.

why this band is billed as one of Canada's top groups, when they performed their current hits, "Dream Never Dies, Just The Dreamer" and "Away From You". One's attention was commanded by the multi-talents of the performers and the changes in the music's direction.

In the popular "I'll Know Her When I See Her", the sax and

THE

Cooper Brothers



live in concert

formers? My fears were unfounded. The seven-member band's excellent musicianship equalled their energy, keeping the concert exciting right to the finish.

The concert started out with a series of hits and tunes from their earlier albums. The polished country-rock sound with smooth vocal harmonies was enjoyable, but the songs were too similar. After a good introduction to each tune, the pace hadn't changed. The heat remained steady while the tune bantered between singers, flute and steel guitar solos.

Brothers Dick and Brian Cooper, on

The Cooper Brothers made the soundtrack for the upcoming movie about two high-school football teams called "Crunch". They played one of the songs entitled, "She Ain't Much But She's Company". Unfortunately it could not have sounded more like typical commercial A.M. pop.

The Cooper Brothers displayed musical variety—from country to pop and then to jazz! Al Serwa on the keyboard played a fantastic solo in "Riding High", rolling out some intricate jazz rhythms.

In the second half of the concert the Cooper Brothers played their more recent songs. It was easy to see

keyboards tossed melodies to each other, never losing the song's vitality. Finally, "Dance All Night", which included an intense rumbling drum solo, gave the concert a strong, energetic finish.

Darryl Alguire, vocalist, guitarist and MC for the group asked "Any Hallowe'en costumes out there?" The sad reply was "They're all dressed up as seats." Maybe people had more Hallowe'enish things to do last Wednesday, but they sure missed a treat.

Local Artist Exhibits

Andrew McLaren

The Art Gallery of Nova Scotia is presently showing two exhibits, both Nova Scotian artists.

Don Pentz' highly energetic abstractions are displayed in the main gallery space. Most of these are large, black and white paintings called the "Force Field Series" due to their resemblance to arrangements of iron filings in a magnetic field.

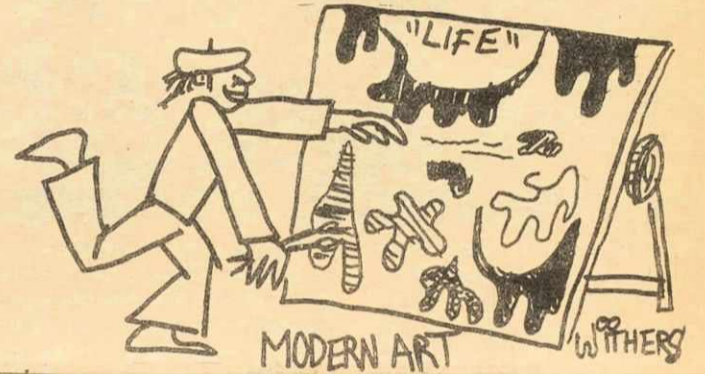
As with Jackson Pollock, Pentz paints his panels on a horizontal surface, from all four sides. The paint is poured on an unevenly prepared canvas, and scraped with knives, sticks, and even boards to expose swaths of stained canvas underneath. Paint is also applied with sticks to leave abrupt, needle-like marks not unlike iron filings. In some of the Force Field paintings, the masses of knife-scrapings and 'needle-marks' are spatially oriented around an axis; in others they are organized in a concentric recession or a protrusive accumulation.

Forming a contrast with the large monochromatic paintings, are Pentz', more recent drawings. These display an opposite tendency: the use of diverse colours and media, rather than strict limitation to black acrylic paint. After being applied the paint is rubbed down to give the surface an almost homogeneous quality, then the colour is sponged off in places to reveal the paper's surface. Pentz' creative process in producing these drawings remains analogous to that of his "Force Field" paintings.

The artist readily admitted to the influence of Pollock, Riopelle, Borduas and other abstractionists of the fifties. However, what is important here is not the originality of his artistic vocabulary so much as the very physical energy that is passed through his paintings and is still present in them. This quality, Pentz, forceful manipulation of the painted surface, is the artist's own and could not have been imitated.

Upstairs in the mezzanine gallery, Anneke Betlem's watercolours of Nova Scotian wildflowers are shown. Executed over the last two years, these are her first experiments in watercolour, after having used oils exclusively for years. Much progress is evident here: the artist arrived at a more creative use of the medium than in her first attempts.

Both exhibitions continue until December 11.



Quadrophenia

by Don Markham

The Who has a new movie out, named 'Quadrophenia', and the record soundtrack has arrived before the movie. The movie, which has opened in England to favourable reviews, is based on the record of the same name made by the Who a number of years ago. It appeared after the rock opera "Tommy", and was over-shadowed unfairly, with "Tommy", probably the Who's best album. It too is a rock opera, or a concept album, which tells a story in the songs. (However, with the omission of lyrics, it takes a perceptive ear to eke out the story.)

The story is about a youth whose mother and father were both schizophrenics, and so he becomes Quadrophenic, defined as a personality split into four facets. The record sings of the youth's struggle to find himself, his alienation and dependence on drugs, and then his despondent suicide.

While I look forward to seeing the movie, I would encourage people to buy the original disk over the soundtrack version. Who fans will have no need of the new soundtrack, for it contains no significant new Who music, but merely re-edited versions of songs from the original album. It does, however, contain one side of vintage 60's pop by other artists. (It's a double album, so that's 25%.) These include songs by James Brown, the Kingsmen, the Chiffons,

etc. and will be immediately recognized, for they are some of the bubblegum classics.

The Who music, is played by the Who themselves; they did not give other artists their material as they did for "Tommy".

Keith Moon's drums, Pete Townshend's production and writing talent, Roger Daltrey's vocals, and John Entwistle's guitar and horns create sensational music. Their talent shines on such songs as "The Real Me", "Love Reign O'er Me", and "Doctor Jimmy". These highly complex pieces feature over-dubbing and musical subtleties.

The songs have been taken from the old album, but a few of them have been shortened and re-mixed with a little over-dubbing to make a proper ending. They are not new or live performances of the material. All that has been done is the reduction and omission of a few songs, making the four sides into two and a half, with the remaining length taken up by the pop songs in the movie, and also some little known Who song (none of which compare with the original songs on the album).

In short, if you are one of the elite Who fans, there's no need to spend your money, for you have the original record. For others, it will be an enjoyable album, with some of the finest complex rock ever made, although I still would recommend the original "Quadrophenia" over the movie soundtrack.

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