

Albums of the decade: A Gateway series (III)

Until the end of this school year, The Gateway Arts Department is presenting a weekly series examining the top contemporary albums of the Seventies. Gateway rock critics and local experts are contributing their assessments, and readers are invited to reply, discuss, and submit their own Top Ten lists.

This week, Arts regular Rick Dembicki, the only Commerce student ever to have "Gravity's Rainbow".

1. Rory Gallagher *Irish Tour '74* 1974

One of the least understood musicians in rock music—Gallagher on stage plays a mean lead guitar, backed by a solid bass, drums, and keyboards. The result is a tightly knit quartet producing some of the best blues/rock I have ever heard. It's the format that many of today's guitar greats begin with—but Gallagher had the guts to never leave it.

2. Genesis *Selling England By The Pound* 1973

Back in the days when Peter Gabriel was lead vocalist and Steve Hackett lead guitarist; Genesis packaged heavy metal into a tidy bundle. The stories flow well, featuring some of this band's finest lyrics to date—ditto for the guitar by Hackett. The closest I have come to existentialist rock. I play it when my neighbour puts on his Barbara Streisand.

3. Joni Mitchell *Hejira* 1976

Same LP as Turtle picked, but for different reasons. "Refuge of the Roads" is my favorite cut, explaining how a person feels upon leaving the sheltered enclave of friends and family. Combined with Jaco Pastorius' bass (of Weather Report fame), the track has an almost mystical quality to it. The rest of the album is almost as good, but it's that voice/bass/acoustic guitar union that sends me.

4. Moody Blues *Seventh Sojourn* 1972

No collection from the 70's would be complete without some good drug music, the Moody Blues being the epitome of this genre. The almost child-like fascination with various Eastern religions dates their material, but you have to admit—when a record lists the musicians as *members of the expedition...* well, it helps to have a slight taste for the bizarre.

5. **Rolling Stones *Love You Live* 1977** I would have preferred seeing *Get Yer Ya-Ya's Out* in here; but any live album by the Stones rates in my top 10. Side 4 is the best; a fine windup with "Sympathy For The Devil". Mick Jagger makes no pretensions. The objective is defilement of traditional values, just sheer decadence. And you can quote me on this folks—the Stones are the greatest rock & roll band in the world.

6. Roxy Music *Country Life* 1974

Bryan Ferry started out with the Kiss style makeup et al, but his singing talents more than made up for the idiosyncracies. *Country Life* has some of the strangest rhythm backing I have ever heard, Saturday Night rock and roll at it's best. My only complaint is that you have to buy the UK pressing in order to get their slightly risqué cover (which was banned in North America). I play it when my other neighbour warms up her Bontempi.

7. Steeleye Span *Original Masters* 1977

This is the band that revolutionized British rock music by taking traditional English folk songs, and setting them to an electrical accompaniment. Add a beautiful voice by Maddy Prior, and the result is a pleasurable effort. *Original Masters* is, in a sense, a greatest hits record since it is a compilation of the band's favourites over the last five years.

8. Ten Years After *Ssssh* 1970

I cheated. *Ssssh* was recorded in 1969, but it's release date was into 1970, so the album stays. The best track is probably "Good Morning Little Schoolgirl", the Sonny Boy Williamson original that was banned in 49 of the 50 states when it came out. Alvin Lee's rewrite raised no such alarm, but the basic content is still there. *Ssssh* comes from a time when, financially speaking, the band was barely above water—their concerted effort makes it Ten Years After's best.

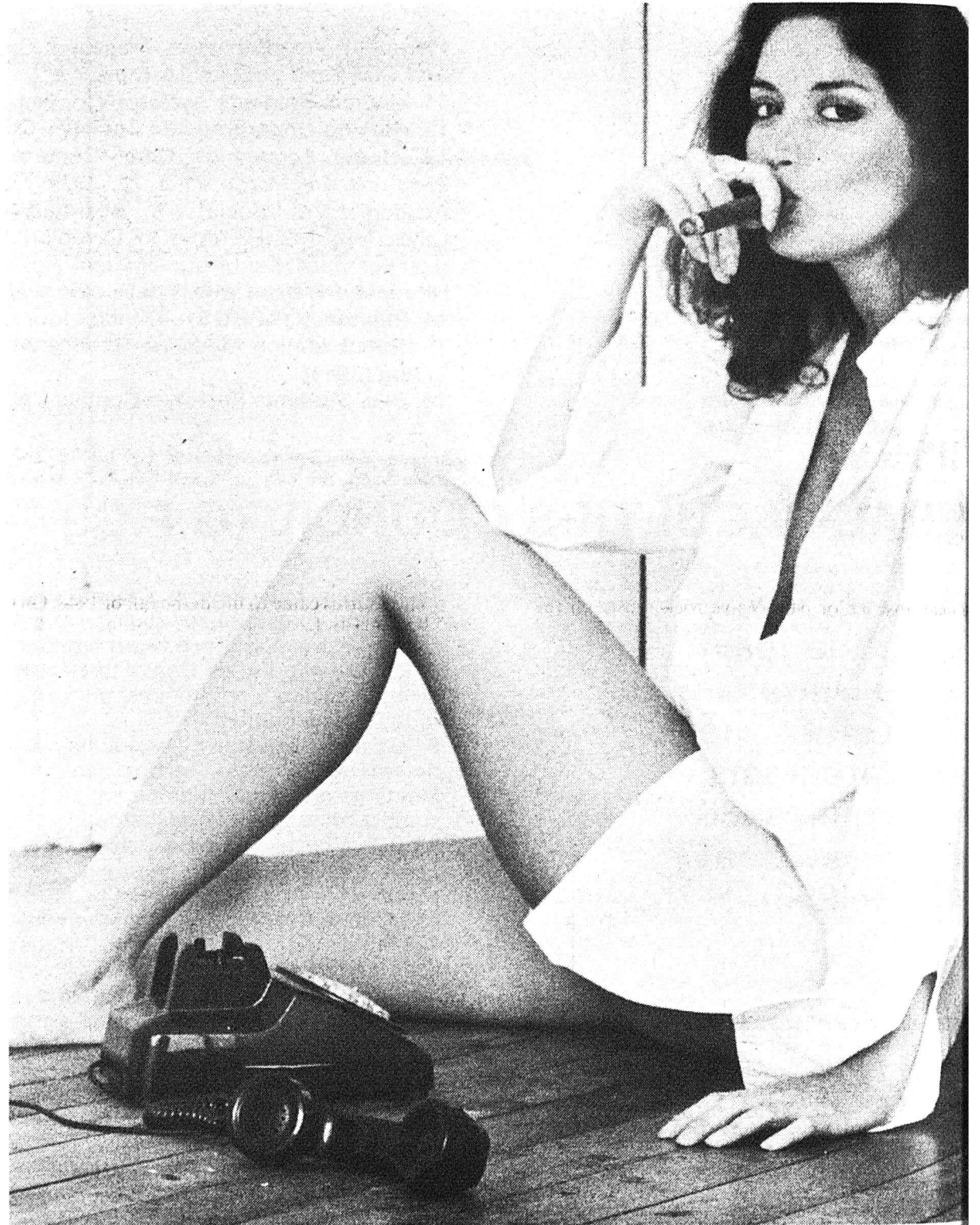
9. Jukka Tolonen *A Passenger to Paramaribo* 1977

Scandinavia's heart throb (and former lead guitarist for Wigwam), Tolonen is the equivalent of a Finnish Jeff Beck. However, there is a decided jazz

influence here, with lightning fast exchanges between a sax and Tolonen's lead. "Air Rock" is the piece—reminiscent of the Yardbird's release, "Train Kept a' Rolling". The album is highly polished though, making it suitable for all occasions. Probably my favourite rock guitarist.

10. Neil Young *After the Gold Rush* 1971

A highly controversial album that spurred exchange of opinions (via recordings) between Lyn Skynyrd and Young. I like it because of its mournful tone and superb backup by Crazy Horse - Da Whitten, Steve Stills, Nils Lofgren; it's great. (Incidentally, the LP was recorded before Young's voice began to crack.) *Comes a Time* fans who think they know Young are morally and culturally bankrupt.



Former U of A student JoAnn McIntyre, in a scene from her solo production, "Brush Off". The show runs this week at Thrust Theatre in the Fine Arts Bldg.

Former student returns with stunning show

Former University of Alberta drama JoAnn McIntyre will return to the campus this week with a production that she has written, directed and stars in.

Brush Off, Ms McIntyre's show, has been performed at the Tarragon Theatre in Toronto, the London City Centre in London, Theatre Passe Muraille in Toronto, and at McGill University in Montreal.

This one-person play takes a humorous but very human look at Bobby and Donna, two people who meet in a singles' bar and end up re-examining their encounter and their lives.

Bobby is a successful young business man whose greatest fear is to be confronted with who he really is. Donna forces this confrontation, not by what she does, but by who she is. Bobby tries to escape her before too many layers are peeled away. However, the seeds of self

re-evaluation have already been planted.

For Donna, loneliness is no longer an emotion; it has unconsciously become a state of being. She is a vulnerable, attractive, naive girl, and Bobby steps into her life at a rather crucial point.

In a technically fascinating dramatic feat, JoAnn McIntyre plays both the male and female roles in *Brush Off*. A graduate from the university's BFA program, Ms McIntyre has become well known in Toronto's alternate theater scene, having appeared recently in such shows as *The Horsburg Scandal*, *I Love You Baby Blue*, and *The Athlete Show*.

Though most of her work has been with Theatre Passe Muraille, where she developed her research and writing skills, JoAnn has also worked extensively with Toronto's Homemade Theatre, appearing in *Dick Foran's Disasterland*, *Dick Foran's Holiday Cruise*, as well as the premiere production of *Brush Off*.

Brush Off has since been performed at Theatre Passe Muraille to sold-out houses for a six week run. The show being held over to accommodate Toronto audiences. Ms. McIntyre has recently returned from Montreal where she again performed a successful run of her show. *Brush Off* has received the highest critical acclaim everywhere that it has been produced.

Edmonton will have the opportunity to see the work of its prodigy when McIntyre brings *Brush Off* to Thrust Theatre in the Fine Arts Building here on campus. The show runs this Wednesday, Thursday, Friday and Saturday, with stagings at 8 pm on the first two days, and at 8 and 10 pm on Friday and Saturday. On Sunday, there will be a 2 pm matinee, as well as a final show Sunday evening at 8. Admission is \$2.50 for students and \$3.50 for other adults. For the Sunday matinee, you pay what you can. For information on ticket reservations, call 432-2495.