

FEBRUARY 8, 1974

Quatro Group

Perfect entertainment — almost

By ALEX VARTY

Only an ignorant audience stopped the Mike Quatro concert from being a perfect piece of entertainment.

While one could have some reservations about the music heard Tuesday night, there's no doubt that the show was one of the most entertaining ever seen in River City.

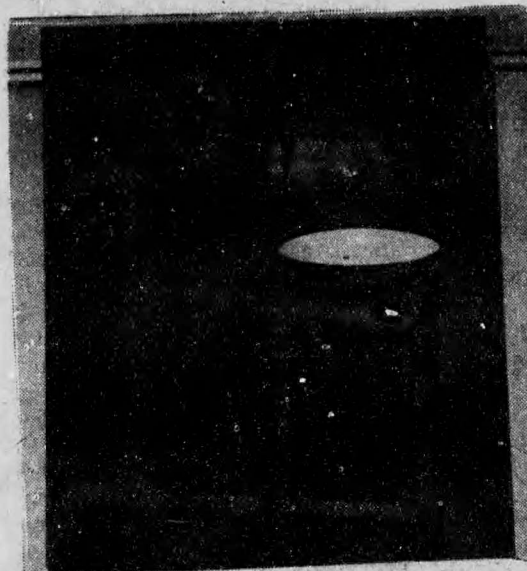
The concert started with a set by the local duo Forbes and Gorman, called in on short notice to replace a snowbound Chad Allen. They did a good set of countryish folk, but were hampered by an abysmal sound man and by a group of imbeciles who weren't willing to give any "wooden music" a chance

to be heard. Since those particular turkeys didn't feel like letting the rest of the audience hear the music, Forbes and Gorman left, quite justifiably, after five or six short songs.

After a short delay, the Jam Band came on in the traditional cloud of smoke, accompanied by taped synthesizer effects. Just looking at all the technical apparatus at the command of the performers had already considerably impressed the audience, but the entrance of the musicians stunned quite a few spectators. Quatro entered bowing a bizarre electronic violin, then plunged himself into his keyboards. His sister Patti, who performed very competently on flute, bass and electric guitar added immensely to

the spectacle with her costume and looks. The drummer, Kirk Trachsel, was content to sit behind a huge set of Slingerlands and concentrate on producing some amazing drum noises.

However successful the theatrics were, the music didn't come off as well. Mike is a master of all the keyboard instruments, but his own compositions are little more than vehicles for his technical prowess. His most successful number was the only non-original in the set; Bob Fripp's "In the Court of the Crimson King", replete with costume changes and fireworks. In all, the visuals and technical abilities outweighed the lack of musical content, and the circus was enjoyed by all.



"Interior" by Caulfield



Photo by Ron Ward

Photograph by Richard Waibel

Mem Hall exhibits

By ALAN ANNAND

Allistair McAlpine, a British philanthropist and patron of the arts, has made an impressive donation of contemporary art to the Nova Scotia Museum of Fine Art, which in turn is circulating its collection about the Atlantic Provinces. The McAlpine Collection of forty-seven screenprints, lithographs and etchings is a sampling of British, Canadian and Egyptian contemporary artists.

Most of the works are non-representational, relying on bold splashes of colour and geometric designs to delight the eye. Others, like the butterfly series abstractions of Richard Smith, move towards an imaginative vision of natural beauty. The mundane takes on amusing appearances in Patrick Caulfield's screenprints, particularly his "Bathroom Mirror", which challenges the viewer's sense of perspective. The collection as a whole is a fair

indication of one of the current movements in contemporary art and a tribute to the vivid imaginations of the artists.

Richard Waibel, a post-doctoral fellow at UNB, has been an active photographer for the past ten years. His exhibit of forty-five quality prints is an impressive testimony of his skill and artistry in this medium. Dr. Waibel is primarily interested in portraits and scenes, so most of the prints on exhibit are of scenes in and around UNB, and of students and friends of the photographer. Two of his portraits took the top honours in the 1973 UNB Photographic Exhibition, while his "Old Arts Building" was judged the best abstract. Another abstract, "White on Black" inclines one to wonder what other interesting prints Dr. Waibel might produce if he pursued this vein a little further.

Dr. Waibel uses a Minolta SLR and a thirty-year-old Canon.

Patrick Clark, a third year Arts student at UNB, is basically a self-taught artist who began seriously painting about six years ago. Although Mr. Clark prefers oil on canvas as a medium he is beginning to experiment with watercolours and charcoal. Almost all of his works in this exhibit are in oil: accomplished renderings of stylized portraits and rural scenes. In addition, there are a couple of acute pen and ink drawings and a fine charcoal figure sketch.

These two exhibitions - paintings and drawings by Patrick Clark and photographs by Richard Waibel - are the latest in the Art Centre's ongoing series of New Talent exhibitions.



Wrack n Roll

by Alex Varty

Genesis, Selling England By The Pound, Charisma FC6060

Every so often a band will display a level of "togetherness" which contributes more to the music than the individual abilities of its members. Pink Floyd and the Grateful Dead are prime examples of this group consciousness, and have both recently released albums that bear witness to that hypothesis. Now, after two excellent but uneven records Genesis seem to have consolidated their goals and energies enough to be elevated into the rock pantheon through the medium of *Selling England By The Pound*. Like the afore-mentioned groups, Genesis has as its object the transfiguration of mood through musical textures. The band has an unabashedly romantic approach to composition, but through skill and imagination manage to avoid the soggy sentiments that mire bands like the Moody Blues. The music also bears kinship to that produced by Yes, but the Genesis sound is starker, without Wakeman and Howe's baroque tendencies. In fact one of the nicest things about Genesis' music is that it is not really technically complex, but remains effective. Technologically complex it is, but the actual riffs used are fairly easy to comprehend and duplicate with the proper equipment. The effectiveness lies in the shifting tones and textures of the music. Many difficult transitions in mood and tempo are attempted, and almost all are executed with phenomenal grace and facility.

Generalities aside, this is one record which deserves a "play-by-play commentary." Side One opens with a song called "Dancing With The Moonlit Knight." The first verse is sung unaccompanied, and the melody is then picked up by classical and 12-string guitars and "flute" organ. The tempo increases slightly with a rolling piano motif which is then repeated on electric guitar, after which keyboardist Tony Banks uses mellotron for an orchestral sound behind a sardonic vocal. The orchestral piece fades into a pounding fuzz-guitar-organ duel, which resolves itself in the mellotron figure and is then reworked by synthesizer. Music-box sounds from a nylon-stringed guitar rehash the opening bars and the cut fades to dissonant Moog doodling. All in 8:02, and the effect is startling. The musical theme is nostalgic, the lyrics sarcastically pseudo-surrealistic and the instrumentation futuristic.

The next piece espouses the theory "I know what I like and I like what I know." It's set to bassist Michael Rutherford's understated andante raga, replete with soundefex, but again, surprisingly, it works.

A love song, "More Fool Me", ends Side One. Drummer Phil Collins gets a chance to sing, and his Steve Winwood plaintiveness suits the song to the proverbial tea.

Side Two begins with "The Battle Of Epping Forest", a tale of London's underworld set to a buzzy, uptempo melody. Again shifts in mood and time occur, the keyboards are dazzling, and a column could be written on the changing inflections of Gabriel's vocal part. P.G. is a facile lyricist and uses his training in drama to overcome the limitations of his quiet voice.

A semi-classical instrumental, appropriately titled "After The Great Flood", provides relief [not that it's really needed...] from the preceding allegoricism, and showcases another sinuous fuzz-guitar solo by Steve Hackett.

The final piece, "The Cinema Show-Aisle Of Plenty", is again in Genesis' usual vignette style. The band is at its best, and the Bachlike qualities of the first instrumental break reveal some interesting oddities, such as a quick hint of "Sing This All Together" by Peter on flute. The long second break exemplifies my opening statements, consisting as it does of a keyboard recital of varied emotions set over an improvisatory jazz march by the other musicians. The "Aisle Of Plenty" part is actually a postscript to "Moonlit Knight" and contains some of the most haunting vocal interweavings that I have ever heard on a rock album.

Anyway, all I can say now is that as I am writing this it is 1:30 a.m., I've played the album three times over in succession, and I think I'll put it on again first thing in the morning. Good night...