

# Duane Allman 1946-1971

" Though I never met him,  
I knew him just the same. "

- S. McGuinn

by Stan Twist

Duane Allman, leader and guitarist from the hard-drinking and hard-playing rock group The Allman Brothers Band, is dead at the age of 25. And so ends another chapter in the story of modern music. The last year hasn't been easy on a lot of music lovers. The grim reaper has claimed such names as Jimi Hendrix, Janis Joplin, Al Wilson, Otis Spann; and now Duane Allman. Just as Hendrix's death left a void no other guitarist could fill, so it will be with the passing of Duane Allman.

Allman first gained public recognition about 3 years ago when he was the session guitarist on a Wilson Pickett single, "Hey Jude". The guitar playing on that 45 contained that particular brand of spine tingling majesty that hadn't been heard since Peter Green had left John Mayall. Eric Clapton, who is not known to be extremely generous in handing out compliments to other guitarists,

had this to say about Allman: "...Skydog Allman is fantastic, fantastic. First time I remember hearing him was on the Wilson Pickett "Hey Jude" track and it scared the pants of me."

Allman did a lot of work as a studio guitarist for Atlantic records before he and brother Greg started doing the Allman Brothers Band as a full time gig. Their 1st LP was a musical landmark of sorts. They were heavy without being heavy-handed. They could play ball crushing blues-rock without reverting to the audio gymnastics that Led Zeppelin did (do). They operated with 2 full-time percussionists, as well as 2 lead-guitarists (Dicky Betts and Allman himself) Betts and All-

man engaged in a practise known as harmonics with their guitars. (For those of you unfamiliar with that term, it's when one instrument plays a certain set of notes, and another instrument plays the same set of

notes at the same time only an octave higher (or lower). I'm still thrown against the wall every time I hear Betts and Allman simultaneously play their asses off during the middle break in "Every Hungry Woman".

The Allman Brothers 2nd LP was a lighter extention of their first LP. Therein we have the best damn version of Willie Dixon's "Hoochie Coochie Man" that a white group has ever done.

The Allman's latest album (and probably the last with Duane Allman unless there are some tapes still in the can) was recorded live March 12th and 13th at the Fillmore East. All members of the band are tight, but Duane Allman is in exceptionally fine form during these two evenings. Duane plays with that choppy, gutsy style that most modern guitarists can't even touch. Like Hendrix before him, Duane Allman was playing in that other realm of consciousness while still on earth. Now he lives there.



## movies:

### Shoes of the Fisherman

by Janet Fraser

STU auditorium last Sunday night was the scene for a modern fairy-tale "Shoes of the Fisherman". Centered around the election of the most extraordinary pope of all time, this story of the innocent versus the corrupted could have had great emotional and political impact. However, any relevance the characters or theme of the story has is lost in a cliché ridden script, boring scenes of pomp and pageantry, and the movie's interminable length. The end product is pure Hollywood, slick and glossy, but with little content.

Anthony Quinn plays a Soviet political prisoner, a Christian martyr, released after twenty years in Siberia, by his enemies. The premier's purpose is to use him as a pawn in Vatican City. What even the Communist leaders cannot predict is that the newly-appointed Cardinal will step into the "Shoes of the Fisherman", achieve papal status, through the sympathies of the Catholic hierarchy with his courage and faith in the face of persecution. Whether expressing the joy of living, in the narrow alleys of Rome, or agonizingly realizing that he, along with all men, is trapped in a lonely and seemingly meaningless role, Quinn does a masterful job in his part. At the climax of the film, this new Pope makes an opening speech in which he defies accepted Church procedure by proclaiming the brotherhood of man: the affluent must be responsible to the starving masses of China. A rousing cheer from the people of Rome brings tears to his eyes—this scene is mere wishful thinking but Quinn's mobile face leaves you spellbound.

The most interesting character in the movie is David Telmott (Oskar Werner). A "Luther like figure, he loved the Church but could not be at peace with it. Werner's powerful portrayal of a man tortured by inner doubts and condemned as a heretic for questioning accepted Church doctrines adds another dimension to the story. To Telmott, existence is unbearable if there is no hope for grasping Truth, for with truth comes the salvation that all Christians dream of.

There are just too many flaws in the movie to make it a good one. The characters are all stereotyped from the poor but proud valet

to the Pope, to the tough but sometimes sentimental reporter of the election to the mechanistic Chinese general (some vague reference to Mao). The audience also has to sit through wearisome scenes of a jealous wife and her equally tense, unfaithful spouse. And seeing views of the Vatican from all angles with majestic music pouring in your ears can get monotonous too.

The message of the story is too simple: follow your conscience. How easy they make it seem in the movie! The preposterous assumption that one man can cure all evils is followed through to the end of this naive idealist's two and one-half hour daydream.

### Tonnancour lectures

The distinguished Canadian painter and art educator, Jacques de Tonnancour, will visit Fredericton and Sackville this month to give a lecture on the development of his own work as an artist illustrated with slides of his paintings.

The lecture, open to the public, will be delivered at the UNB Art Centre in Memorial Hall on Friday evening, November 26th, at 8:00 p.m.

As a painter, Jacques de Tonnancour has been prominent for many years. His work, notably in landscape, figures and still life, has been widely exhibited and illustrated, and no doubt has been a major influence in the development of Canadian art. He studied at the Ecole des Beaux-Arts in Montreal from 1937 to 1940, where he developed an early interest in the work of Murrice, Goodridge Roberts, Matisse and Picasso. Besides exhibiting extensively in Canada and being represented in many Canadian collections his work was seen at the 1958 Venice Biennial, the World's Fair in Brussels, and in many other shows in Europe, South America, Australia and the USA. Among other awards, he received a Canada Council grant in 1958 and also spent a year in Rio-de-Janeiro on a grant from the Brazilian Government.

Jacques de Tonnancour is also well known as an art educator, having taught at the Montreal School of Art and Design, at the influential Ecole des Beaux-Arts in Montreal, and at summer sessions at Mount Allison, University of British Columbia and the University of Alberta. He teaches now at l'Université du Quebec in Montreal. A monograph of Jacques de Tonnancour, written by Jacques Folch-Ribas, was published this year by Les Presses de l'Université du Quebec.

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