

Wrack 'n Roll

by Alex Narty

Lou Reed; Rock 'n Roll Animal; RCA APL1-0472

The Mahavishnu Orchestra; Between Nothingness and Eternity; Columbia KC32766

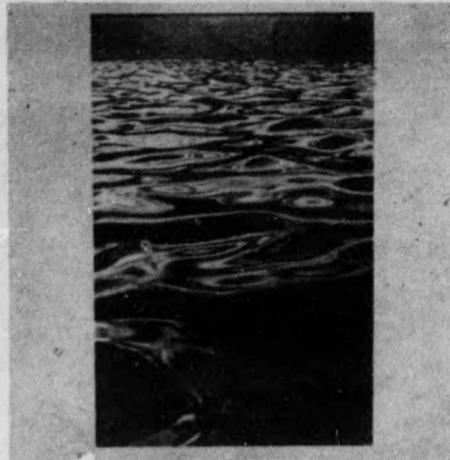
I suppose that everyone out there in that vast wasteland known as the University of New Brunswick thinks that the life of a Wrack 'n Roll writer is easy. I also suppose that y'all envision me sitting back listening to my free records on a shiny new stereo donated by a grateful record store, right? Exactly. No, seriously now, the payola biz hasn't been very lucrative this year, so I'm happy to report that most of the new music that I've come across so far in '74 has been pretty fine, perhaps in compensation. A lot of good records haven't found their way into this column, and a lot have, but few have been as tasty as these two vinyl sandwiches under consideration today.

On the one hand we have a new live record by Lou Reed, one of rock's few real folk-heroes and the purveyor of some of the most cosmic sleaze ever to be available for public consumption. There's no consumption evident on this album, though, as Lou is at peak form, babbling wonderful insanity in front of a hard-core rock band that alternately soars and grinds. Guitarists Steve Hunter and Richard Wagner have perfected their tonal controls and at times display some Layla-like intermeshing leads, othertimes fingerpick delicately, but most often show their expertise at driving rock. Ray Colcord's soundwash organ fills in all the gaps without cluttering the sound, and the rhythm section performs well, and although they suffer in comparison to the Jacke Bruce-Aynsley Dunbar combination that powered Berlin, who wouldn't? Lou himself still can't sing, but his songs are good, he's an effective performer, and he is New York personified. A lot of his best material ["Sweet Jane", "Heroin", "White light-White Heat", etc] is on this record and I'm glad that this stuff is available for those who can't find all those great old Velvet Underground LP's. I could quibble at the inclusion of "Lady Day" in an oldies set, but it's performed excellently by both Reed and the band. Even though this lacks the atmosphere of live at max's the record is more pleasant to listen to and more fun at the same time. In fact, it's the only interesting hard rock record that I've heard in months. If you like Reed I'm sure that you'll buy this no matter what I may say; if you're not already in the cult, pick up rock 'n Roll Animal and get converted.

On the other hand we have... a manicure? Nope, try a Mahavishnu. Thanks, don't mind if I do. Actually, I never mind listening to these five fingerlings, because as I've said before, the Mahavishnu Orchestra puts out a sound which is only describable as amazing. I've noticed that both of the major rock papers have been criticizing the band [now disbanded] for the sameness of their albums, but really, anyone who can carp at having forty-five minutes of sheer ecstasy served up on disk every six months must be more than a little cynical and jaded. I'm not going to criticize John McLaughlin until I can play guitar like him [give me time; ten years or so, please]; and the other members of the Orchestra are almost equally talented artistically and technically. Sure I'd recommend Birds of Fire before this, but Between Nothingness and Eternity is still an A-plus record and a cerebral sledge-hammer anyway.

Oh yes, as I was saying, it's not easy to be a critic; it's not hard either, just that when you're funny everyone thinks you're only strange. If S.J. thinks he's a frustrated decadent rockstar he should talk to any rockritic. Enough bitching already, now for the credits: my thanks to everyone who brought records from the four corners of the earth; to Bruce Ward, graphicist par excellence, for the logo; and to everyone else. Chances are I'll resurface in these pages in Septemeber so look out.

p.s., quote of the year: "Rock 'n Roll's a loser's game, It mesmerises and I can't explain The reasons for the sights And for the sounds." — Ian Hunter



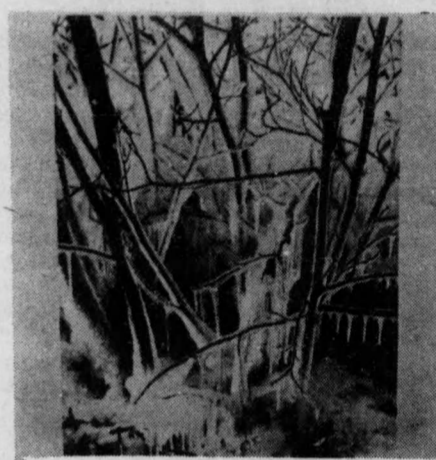
"The Cosmic Sea" by D. Lawton



"Dance No. 2" by Laszlo Szabo



"Liz" by R. T. Waibel



"Winter Maze" by R. Mawhinney

UNB Photo exhibit

By R. T. WAIBEL

The 1974 UNB Photographic Exhibition opens Sunday, March 17th at the Memorial Hall Art Centre. The exhibition will be on display through Sunday, March 24th with a public reception from 2 to 5 p.m. on the 24th.

The three judges, Dean Thomas J. Condon, Joe Stone, Sr. and Reg Balch chose 58 top slides from 226 entries and 77 top paintings from 110

entries.

The judges awarded Tim Humes two major prizes: Best Colour Slide and Second Colour Slide in the show. His slides were also chosen as the top action, portrait and scenic entries among the slides.

Ingo Doetsch won a major prize for the second consecutive year, this time receiving the Best Colour Print award for "Cellar Door". R.

T. Waibel received the top two prizes for Monochrome portraits with "Liz" receiving a major award as the Best Monochrome in the show. The Second Best Monochrome award went to "The Cosmic Sea" by D. Lawton.

The exhibition is open to the public and will be on display at Memorial Hall from 10 to 5 p.m. daily except Saturday and from 2 to 5 p.m. on Sundays.

music afore the 18th century

ARS ANTIQUA DE PARIS

The Creative Arts Committee of the Universities of New Brunswick and Saint Thomas presents ARS ANTIQUA DE PARIS at the Playhouse, March 20.

The ARS ANTIQUA OF PARIS, composed of a singer and four instrumentalists, performs music antedating the 18th century. With a counter-tenor voice and ancient instruments, the ARS ANTIQUA is reviving numerous early works composed for such an ensemble.

Among the old instruments employed, the two viola da gambas attract particular attention: Mireille Recular's is Spanish and dates from 1750; Jean Recular's is a bass viola da gamba dating from 1685. Also to be mentioned are the following antique instruments used by the five members of the

ensemble: Lute, Vihuela, Regal, Recorders, Krummhorns, Bagpipes, Bombardes, Bass Viol, set of Bells, percussion instruments and others.

In addition to their activities within the group, the musicians of the ARS ANTIQUA DE PARIS have numerous outside interests. Michel Sanvoisin is not only one of the best recorder players in Europe, he is also an eminent musicologist. Guy Robert, lutanist, gives concerts and recitals all over the world. In the U.S. and Canada he has been compared by critics to the famous English lutanist, Julian Bream. Mireille and Jean Recular, violist and cellist, regularly perform the entire collection of sonatas by Bach, including a Parisian performance of these

works in conjunction with Nadia Boulanger. Jean and Mireille Recular are also specialists in Martinu, Hindemith, Ballif, Arrigo Jolivet, Milhaud, and others. Joseph Sage, counter-tenor, is one of the few Frenchmen capable of singing in the original three-octave range of the counter-tenor. He is presently preparing the role of

Cherubino in Mozart's Marriage of Figaro for German television. This is the first time this role will have been sung in its actual register by a male voice. Joseph Sage has produced the opera *Orden* at the Avignon Festival, and with the assistance of other members of the ensemble with present Addio Garibaldi by Girolamo Arrigo at the Opera Comique in Paris.

Art: Continuum Series

By ALAN ANNAND

Eleven large canvases by English-born artist Jim Tiley are now on exhibit at the Beaverbrook Art Gallery for the month of March. Tiley, who received a formal art education in England and worked for three years as a designer for a major London ad agency, came to Canada in 1961 to take up a teaching appointment at the Ontario College of Art, Toronto. Prior to 1972 Tiley had exhibited only in Ontario and Quebec, but the Memorial University Art Gallery has now increased his exposure by placing his works on the Atlantic Provinces Art Circuit.

In 1967, Tiley attended the Emma Lake Summer Workshop under the direction of Frank Stella, the American hard-edge painter, from whom Tiley appears to have derived considerable inspiration for the "Continuum Series". Tiley says: "The Continuum Series" of paintings is about colour, shape, precision, clarity and simplicity. These formal entities have been dominating my thinking about painting since the mid-60's and have set the parameters of my style. More specifically, colour and shape are the two primary formal concerns: precision, clarity and simplicity are secondary."

The structure of Tiley's works

are meticulously planned before he begins actual execution of a painting, but often the particular nuances of colour do not become defined until the painting is near completion. Deploying bands of colour in simple Euclidean geometries, the Continuum Series offers softer, more lyrical forms than the more famous Stella style. With reference to form, Tiley says: "The curve has offered me a way of holding the directional energies of the parallel bands inside the painting's frame of reference to produce a permanently unbroken rhythmic pulse — which explains my reason for calling these paintings the Continuum Series."

WH

By DANIELLE T

Wheels (Arthur H Books 1973, 451 pp)

Well, Arthur Hail writing tricks once the scrutinizing renowned author of Airport, a humanist another microcosm the American Autom

Wheels reveals burning ambitions, conflicts through th of men and women is bound by chrome characters are fles their lives threaten pool of their ambition fears frightening in depth. People, like caught in a merry-g ever-increasing spe individuals involve about the MAN and the MACHINE: a stress, strokes, hea violent deaths are to of everyday life.

As the observer, chooses his seat out of the Big Three CHRYSLER) with a manufacturer and in

SHOW

SHOW ME! may things, but bashful i are any bushes, SHG be seen beating arc total honesty may little, but you won't

Billed as "an exc and concern musical SHOW ME! has-the some very pointed sanctimonious hypo establishment churc time, however, it de ly the changes conversion and uns ing can bring to a "Our purpose wa plan of salvation," Jimmy Owens. "