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arry Trudeau



Johnny Hart



SPINNING DISCS

By RICK BASTON

Once upon a time, long ago, there was an exciting new band called Chicago. Even though they worked out of L.A. they were still called Chicago. They released an exciting first album that everyone considered to be revolutionary, much better than Blood, Sweat and Tears, some said. Well they released a follow up which wasn't so good, but the dream was still there, along with the hope.

Well, time has elapsed and the dream has faded, like all dreams into nothingness. These guys have turned out to be nothing but a collection of commercial artists, using their own subtle hype to make money off us. Each album has become progressively more commercial, with even less shade of pretense, until finally, on Chicago VI, all the pretense is gone.

An examination of the cover reveals that it was printed by the American Bank Note Company and the disc itself, has the cool fancy design on it that has become associated with these guys. Inside the cover is a picture of them posed, with solemn, serious expressions and trying to look 'heavy'.

The music for the album has very little merit. It contains several attempts at heavy statements, but these only come out as trite and worn out. The Guess Who did the same thing with "Artificial Paradise", but at least they admit what they're doing is garbage. These guys won't. They write one song in which they slam the critics for tearing them apart; it's a shame they can't see beyond their eighth notes.

However, inspite of the heavy handed overproduction on most of the numbers, there are two songs that save the album

from being a complete death. "Jenny", on side one, is a soft song, slow song, with some excellent guitar by Terry Kath and a fine vocal by him. What made it so pleasing was the total lack of horns on the cut. The other song is the first cut on side two, "Something In This City Changes People", featuring good piano and excellent vocals and a beautiful flute solo.

The best thing I can say about this album, if you buy it, is that it'll make an excellent frisby to toss around, but not much else.

"Bachman Turner Overdrive", is the first album effort by a Winnipeg based group consisting of Randy Bachman, formerly of the Guess Who and Brave Belt, a couple of relations, Rob and Tim Bachman and C.F. Turner. The musicianship on this album is excellent, but the music itself is for the most part a pale imitation of the Rolling Stones and to a certain extent several other English Rock bands.

Side two is the stronger of the two sides. I found this out when I placed it by accident first. "Stayed Awake All Night" is an excellent dance number with some fine double tracked lead guitar and the vocal encased in echo chambers. The other songs on this side are cliches except for "Thank You for The Feelin". This is a blatant rip off of the Stones "Sympathy For The Devil" in everything but the vocals and the production, both of which are inferior to the Stones.

When one listens to side one, one swears he's hearing "The Best of the Rolling Stones." One hears Brown Sugar, Honky Tonk Woman, until you realize it's only B.T.O. The best song is "Blue Collar", a fine slow song, about working

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Symphony opens

By RODNEY COATES

The Atlantic Symphony Orchestra opened its 1973-74 concert series last Tuesday night in the Playhouse to a full house. The guest artist for this initial concert was one of Canada's finest pianists, Marek Jablonski.

Mr. Jablonski won the 1961 Jeunesses Musicales National Music Competition and since then

has performed throughout Canada, Europe and the U.S. A regular performer for the CBC, Jablonski begins his series with the ASO, having spent the summer season with the Montreal Symphony. Next month he leaves on a concert tour of Belgium.

The program began with Rossini's Thieving Magpie overture - a fitting choice for an opener considering that Rossini used such

operatic overtures to quiet down his audiences and get them in their seats. The performance could have been more exciting but it was a technical success. Especially effective were the well controlled crescendos so typical of Rossini.

The guest artist was then featured in Liszt's Piano Concerto No. 1, written by Liszt the composer for Liszt the performer, this work is designed to display the virtuosic talents of the soloist and in this Jablonski exhibited his mastery of the keyboard. I felt that the third movement of the concerto had some weak moments, with orchestra and soloist slightly out of stride (although I'd be the last to admit that the orchestra was "lisztling badly"). The Finale brought the concerto to a convincing finish with a fine artistic display on the part of the soloist, who was well applauded for his efforts.

Beethoven's Symphony No. 6 "Pastoral" concluded the evening's performance. One of Beethoven's most popular symphonies, this beautifully lyrical work was, in my opinion, played very well with the whole orchestra combined to create the desired effect. The phrasing of the woodwind section played a prominent role in shaping the pastoral scenes contained in this "program" symphony. All in all, a very satisfying conclusion to the concert.

Several players expressed the feeling that the Playhouse is not acoustically perfect in that much of the sound is absorbed by the stage. In fact, a trumpet player discovered during one of his solos, much to his horror, that he couldn't hear the violins and was consequently out of tune. A simple shell would help to remedy this situation and project the sound.

On the whole this program, though not an intellectual one, was very entertaining. The Atlantic Symphony is our orchestra and is an organization well worth supporting.



Violinist Campoli and associate artist pianist Tryon. Tickets are free for students and subscribers at the SUB Office.

World famous violinist to visit Fredericton

By STEPHEN BISHOP

A man is coming here to play the violin, a man that does not give concerts very often now, and he is making a special trip from England to give this one. Alfredo Campoli is, without doubt, one of the world's greatest living violinists. He has played with many famous orchestras as guest soloist and has recorded most of the major concertos of the violin repertoire.

In 1955 Campoli took part, with several other important British musicians, in a tour of the USSR, the first such tour that had taken place since the 1930's. The playing of Campoli and his partner Gerald Moore, the noted British pianist, was greeted with great enthusiasm by the Soviet public. David Oistrach, the leading Soviet violinist, broadcast a special welcome to them while Shostakovich, Khachatov and others came to their performances, greeting them very warmly at their end. He has recently broadcast a performance of the Mendelssohn concerto with the BBC, Scottish orchestra, as well as having several recordings issued.

The violin concerto of the noted British composer, Sir Arthur Bliss, was written for Campoli of this event Bliss has said "Campoli and I had many rehearsals together. he was tireless in discussing the work,

almost bar by bar, in suggesting how difficult and awkward passages could be made more amenable, and in giving me, by his masterly playing, stimulation to further work. It is with the most sincere gratitude that I place his name on the title page."

Many honours have come Campoli's way including an invitation in Genoa by the RNI to Campoli for him to play Paganini's Guarneri on one of its programmes. Campoli is one of the last great individualists of the violin, individuality being unfortunately lacking in many of the younger concert violinists. He is noted for his rich and beautiful tone as well as a distinctive articulation of the bow. At this concert he will present, along with Valerie Tryon, the associate artist, a distinguished British pianist in her own right, a programme of violin sonata's by Bach, Beethoven, and Busoni representing music of the genre of the 18th, 19th and 20th centuries respectively. Three extremely difficult caprices by the legendary Nicolo Paganini will be included as well.

This concert will be one that any person having an appreciation for this sort of music ought not to miss, and I am convinced that any person, regardless of what sort of music he normally listens to, will enjoy and remember it. Mr. Campoli will be performing at the Playhouse, on October 4, at 8:15.

Correction for Film Society

Dear Sir:

In your issue Friday September 14th on page 24 you state "the price of a subscription to the main series (to members of the Film Society) is \$5.00 or 35 cents at the door." Please correct this error in your next issue as it is illegal for our society to sell tickets at the door. Showings are only to members who have purchased a \$5.00 subscription membership.

Yours sincerely,

James Woodfield
Secretary, The Film Society

