

Records in Review

LIVE RUST-NEIL YOUNG

By W.L. MEYER

Before Christmas I had planned to review Hall and Oates X-static for this week but as usual, something else (in the form of Neil Young's "Live Rust") caught my attention. Hopefully you'll excuse my over indulgence in Young's recent lp's since the music on them is something not to be missed.

While in the record store and looking over the tracks of "Live Rust", I was, at first, not inclined to buy the two record set. Having all the original versions of the songs I figured it would be nearly impossible for Young to improve on a good thing. The deciding factor that enticed me to purchase the lp was the presence of a small Jimi Hendrix pin attached to Young's guitar strap in the back cover photo. I had a feeling upon seeing this, that the live record was no simple rehash of sold songs and this intuition was not proved wrong.

The first side of "Live Rust" is simply Neil Young guitar, harmonica and piano. For just one person to be able to capture an audience's attention during acoustical songs of this disco-punk age has to say something about Young's songs and present character. Unlike the "Time Fades Away-Tonight's the Night" era when audiences provided only bewildered applause for Young's sometimes bizarre performances, the audiences in "Live Rust" give Young their complete backing. The audience clearly appreciates Young classics such as "Sugar Mountain", "I Am a Child", "After the Gold Rush" and a couple of his more recent songs that are presented on side one. Young's use of a twelve string guitar gives a new sound to his compositions not on the original versions.

In a sense, I like the old versions of these songs better due to their more subtle and moody textures. However, the "Live Rust" versions provide a freshness of sound that cannot be ignored and if anything the acoustic first side of the lp updates Young's older competition. The first side also shows us how awesome Young can be without any form of backup.

The piano on "After the Gold Rush" is a bit different from the original and as Young does it on "Live Rust" it truly enhances this anthem of the early 70's. Possibly it's Young's way of saluting a decade he helped usher in. Side one helps you to remember your past but at the same time it keeps you in the present.

On side two, much the same thing happens as on side one - generally old songs done up new with a slightly different feel to them. "When You Dance I Can Really Love" and "The Loner" show that Neil Young and Crazy Horse

knew about electric guitar chords and solos long before the Sex Pistols and the Clash. The closing of the side with "Sedan Delivery" proves that Young and Crazy Horse can still outperform most the current crop of bands.

Sandwiched in between the above mentioned electric songs are two acoustic numbers that surprisingly "Work" on this side. "The Needle and the Damage Done" is stunning with its Woodstock intro and it retains the sense of power it had on "Harvest". "Lotta Love" is the only cut on the lp that "sags" but Young soon

fixes that, finishing the song quickly with "Let's play some rock and roll" and bursting with "Sedan Delivery" with Crazy Horse. Like side one, side two presents us with a feeling of newness and one of intensity of the electric numbers.

As you slap on the third (and fourth) sides of "Live Rust" turn up the volume as these sides provide the real heart of the lp in terms of intensity and immense power. Young and Crazy Horse chord and solo their way through "Powderfinger" for all they are worth. Young has provided us with another "electric-folk classic" with this relatively new song that is a pleasure to listen to. This feeling is passed along to "Cortez the Killer" (He plenty bad man) one of my all time Young favourites although the mystic mood of Zuma is lost on "Live Rust". However, Young's improvisation at the end of Cortez provides some substitute for this loss. The new version of "Cortez" seems a bit fast and more metallic but I'm not going to complain about this. Similarly "Cinnamon Girl" has Young and Crazy Horse speedily thrashing out guitar chords and solos that the original did not have. The ending is in typical "Cinnamon Girl" style and closes side three perfectly.

It is side four that provides the lp's climax. "Like a Hurricane" just sends chills up and down your spine" as the near mystical opening electric guitar notes permeate the air. This version will carry the listener aloft for seven minutes of one of the best rock music highs imaginable. You get so involved that you wish it would go on for

hours and it seems even Young and Crazy Horse have difficulty in applying the brakes at the end. As good as "The American Stars and Bars" version of this song is the live recording of it adds a sense of so much more power for lack of a better word.

The closing song "Tonight's the Night" (preceded by a near exact take of Hey, Hey, My, My (Into the Black) finishes the lp perfectly with its interesting guitar solos and vocals by Young. Easily discernable in this song is Young's personal revitalization and though he still remembers the past he seems to have finally exorcised the demon (creative that it was) that plagued him so long after Berry's and Whitten's death in the early 70's.

In my opinion, Neil Young and Crazy Horse's "Rust" lp's of last year are easily the best lp's made during 1979. Together they proved once and for all that Neil Young was probably the most important original single rock performer of the total of the 1970's. (Springsteen hasn't been around long enough-but give him time) and Dylan at times became trendy for me.) Young has been with us throughout the past ten years offering us company through good and bad times even though some of us thought Young had gone off the deep end during the "Time Fades Away-Tonight's the Night" era. (Given a few years to digest these two lp's are two of my favourites now)

"Live Rust" (despite partial repetition of "Rust Never Sleeps, as a small flaw) is the perfect capstone for the 1970's.

Beatles better with age?

This latest Beatles endeavor documents their recording rehearsals and provides a climatic impromptu concert the quartet gives atop their building headquarters in London. It stops traffic and clogs the neighborhood with fans and the curious.

The film is arresting, some of the tunes are beautiful, such as the title number, one lovely waltz (whose name is cloudily spoken) and "Get Back".

The very nature of the picture provides a revealing close-up of the world's most famous quartet, playing, relaxing and chatting. Their faces have changed, natur-

ally and all of them now show more assurance and ease, especially the spectacled John Lennon with his ascetic features enshrouded in flowing hair. Paul McCartney's is a kind face with more character, lighting up when he fondles a little blonde cherub (his wife's daughter). Ringo Starr leans back more soulfully than ever on the drums, while George Harrison remains the quiet enigma of the four. The film is at local houses.

Howard Thompson
From the New York Times
May, 1970

EXHIBITIONS IN JANUARY

JAN. 2-22
Joyce Barrett Quilts, including 4 new ones

Jan. 2-Feb. 3
Intaglio Prints by Gustl Stark
German printmaker
Organized by Mt. St. Vincent University
Circulated by Art Gallery of Nova Scotia

Have you got the
JANUARY BLUES?
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CHSR 700

During this past week, CHSR has been preparing for another term of broadcasting; we've been busy training personnel and upgrading our broadcasting facilities, thus our broadcasting schedule has been rather restricted so that we could carry on these operations. On Monday, January 14, CHSR will begin regular broadcasting once again; we will be on-air from 7 until 9 in the morning; from 9 until 12 will be an off-air for a mid morning break; at 12 noon, we sign back on until midnight.

For all old members who have not yet been trained and tested and for any non-members who are interested in becoming CHSR operator/announcers or news personnel, there will be more training and testing sessions this weekend. As well as these training sessions, the News Dept is holding a mini-workshop in conjunction with the programming oriented ones; and on January 26 there will be a more in-depth workshop, with some emphasis placed on Sports Broadcasting and reporting as well.

Both the Programming and News departments as well as the Technical department are in need of some new personnel to bolster our present staff. Also, if you aren't particularly interested in those aspects of radio, we still have a place for you. We can use people in our Business Dept. selling ads and writing copy; or, you could help out in the public relations or music department. There's a lot of work to do and we can always find room for you at CHSR.

Nitecap

Ross A. Libbey

Well, here we are, back at the hum-drum of the academic routine once again. Here's wishing tht one and all had a Merry Xmas and that the New Year is treating you right.

For those of you that have had to go through the hectic return kicking and scratching like myself - fighting with course change forms etc - This ones for you.

WARD EIGHT

1 oz Rye
1 oz Lemon Juice
1 dash grenadine

Shake (in a glass shaker over ice) strain into a champagne glass. Top with club soda and garnish with a cherry.

UNB FILM SOCIETY

announces its Winter Season

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SERIES TICKETS ONLY \$8.00 FOR 12 FILMS

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SEE POSTERS FOR PROGRAMME DETAILS

Season opens on Jan 11th / 12th with
John Huston's THE AFRICAN QUEEN

Starring Humphrey Bogart & Katherine Hepburn