

arts

Sonny & Brownie

Having never been exposed to the music of Sonny Terry and Brownie McGhee prior to their early performance last Saturday at SUB Theatre, it took a couple of numbers to grow accustomed to and start liking their particular brand of music. Sonny and Brownie's music does not automatically please ears which are usually nurtured by melodic and rather commercial sounds.

Earthy is the best word to describe the duo's unique folk-blues and their entire approach to performing. It is not the finesse of a melody line or instrumental extravaganzas which turn a Sonny Terry and Brownie McGhee concert into an experience; rather it is the emotional intensity inherent in their music and performance.

Brownie's concise guitar licks blended with Sonny's harmonica, the stomping of their feet, the dark blues voices and the simple tunes create an atmosphere from which it is hard to escape. If it wasn't for the contemporary lyrics and amplified guitar, the listener might well feel set back in time and place to a cotton plantation in the American South prior to the American civil war. Sonny and Brownie take you right to the roots of the blues.

Having noted the overall simplistic structure of their music one must emphasize the

expertise both artists display on their instruments. Sonny Terry's harmonica solos were delightful and Brownie McGhee proved himself an expert on guitar.

Exception was the way in which the duo established communication with the audience. And this is part of the essence of their music and the grass roots charm of their performance. Becoming more animated as the concert progressed, the exchange of whoops and whistles between audience and performers gave a genuine feeling of participation.

E. Herbert
H. Kuckertz

Edmonton Youth Orchestra

The Edmonton Youth Orchestra will be featured in a Concert under the direction of Conductor, John Barnum, on Sunday, January 26, at 2:30 p.m. in Convocation Hall, Arts Building, University of Alberta campus.

Tickets are available from Orchestra members, at the door, or at the Bay Ticket Office.

Adults \$2.00, Senior Citizens and Students - \$1.00

Jesse Winchester in town



Montreal based folksinger and writer Jesse Winchester will appear at the Hovel Friday, Jan. 24 through Tuesday Jan. 28, doors open at 8:30 p.m.

Winchester has recently put out his third album entitled *Learn to Love it* which has been widely acclaimed. The author of songs like "Yankee Lady", "God's Own Jukebox", "Brand

New Tennessee Waltz" will be appearing solo on this visit.

Jesse has received a tremendous response each time he has come to our town so make sure that you're early to get a seat. Admission is \$2.00 for members and \$3.00 for non-members. Hovel memberships are available for \$5.00.

Stones flick - no Satisfaction

The music is fine. *Ladies & Gentlemen "The Rolling Stones"* is not. The film, that visual complement to over an hour of sound, suffers from a fatal lack of organization and direction.

Beginning with the Stones walking on stage and ending with the Stones walking off stage, the film consists of an almost uninterrupted string of close-ups of Mick Jagger. Jagger waving his pretty parts above the stage. Jagger whipping the stage. Jagger flitting his tongue. Jagger mouthing the microphone. Jagger. Jagger. Aaggh!

Now stop a minute. Why film a Rolling Stones concert in the first place? Well, to profile the Stones - individually and as a group; and to capture the atmosphere of a Stones appearance, so that we provincials who never get a chance to see one can pay to find out what life is all about.

Within the framework of the film this should all be theoretically possible, involving a judicious balance of the inevitable Jagger close-ups with audience shots and shots of the Stones as a whole, from as many different ranges and angles as a coordinated plan dictates. The film, of course, is to give the movie audience something interesting and (is it possible?) engaging to watch while being dazzled by the music.

Ladies & Gentlemen "The Rolling Stones" is simply flawed. The dramatic over-focus on Jagger leads to a dragging monotony, and makes the other deficiencies blatantly obvious. Bill Wyman is ignored completely. Charlie Watts gets only three or four comparatively fleeting shots. Keith Richards

only got into the film at all by singing into the same microphone as Jagger. Only Mick Taylor manages to displace Jagger to get anything like adequate film footage.

And there are absolutely no crowd shots at all until the very end, when, to make the error apparent, a few short crowd pictures are incidentally included in a series of long shots of the stage. The only long stage shots in the film, in fact, are in that closing series.

What the film is left with then is the music - from the 72 North American tour. While not always ecstatically performed, the music is a good representation of the Stones' widely ranging abilities. The songs date from the "Get Yer Ya

Ya's Out", "Exile On Main Street" era, and are well supported by piano, horns and saxophone. The film ends with a standard Jumping Jack Flash/Street Fighting Man combination.

Unfortunately, the sound system at the Garneau is not really outstanding. In view of this and the three dollar admission - no student prices - I would advise anyone thinking of going to spend a few extra dollars and buy a record instead. If you don't have access to a record player, and insist on going, then close your eyes at the theatre so that you can concentrate on the music. You won't miss anything.

Kirk Lambrecht

The man with the golden gun merely glitters

A car that transforms from four wheeled ground transportation, into high powered jet plane is part of the recipe that goes together to make up the newest "007" feature. Aside from the introduction of a few new twists that are intended to keep that spicy James Bond flavor alive, *Man With the Golden Gun* is surprisingly bland. The movie lacks the innovativeness, and quick, cool timing the Bond character has been noted for.

There is nothing in *Man With the Golden Gun* which makes it different from other Bond movies. The sequence of events is almost entirely repetitive of "Diamonds are Forever", and "Live and Let Die". Scenery is very beautiful, the number of attractive young ladies as high as ever, the grand scale and luxury life style of the super hero are all again magnificently done. The question boils down to, "How many times can you show these things before they become

unattractive to the public?" It seems that the public is ready, willing and able to accept many servings of this flour and water fare.

Man With the Golden Gun deals with the energy issue, a topic which was more newsworthy last year when the screen play was written. The screenplay is very shallow and contrived, yet Bond fans allow this. What the audience wants is the resolution of the problem situation by the superhero. The breakneck escapes, the chase scenes, are all events which people who follow Bond movies have come to expect. Technically the movie is well done. I feel nevertheless, that the Bond series is being overdone and as a result many people argue that the producers should have left enough as enough by completing the series a few movies ago.

Man With the Golden Gun is currently showing at the Rialto 1.

Jay Fitzgerald

Classic guitar concert

The Classic Guitar Society of Edmonton will present an evening of classic guitar and chamber music, Sunday, January 26 in Convocation Hall on the university campus. The program will include solo works for guitar; two trios for flute, viola and guitar; songs for voice, violin and guitar and voice and guitar; and a duet for violin and guitar.

The artists who will take part in the concert are Peter Higham, guitar; Marilyn Verbicky, mezzo soprano, Harlan Green, flute; Nicholas Pulos, viola; David Zweifel, violin. Peter Higham is presently enrolled in the Master of Music program at the University of Alberta; he has studied with such masters as Julian Bream, Alirio Diaz and Hector Quine of the Royal Academy. Harlan Green is principal flutist with the Edmonton Symphony Orchestra, Nicholas Pulos, also a member of the orchestra, is principal violist. Marilyn Verbicky is in her final year of the Bachelor of Music program at the University of Alberta and participated in the Edmonton Opera productions. David Zweifel is presently enrolled in the Master of Music program at this university.

Tickets for the concert are available in advance at The Bay Ticket Office, SUB., and from society members; they may also be obtained at the door, \$3 for adults and \$2 for students and senior citizens.

A Parallax View of the Music Lovers

SU Cinema Wednesday January Special Series feature this week is Ken Russell's *The Music Lovers* starring Richard Chamberlain and Glenda Jackson. Russell both produced and directed this film which deals with the life of composer Peter Tchaikovsky. (Richard Chamberlain), his marriage to Nina (Glenda Jackson) and the turmoil of his career as a composer.

The film delves into Tchaikovsky's relationship with two women - his wife Nina, and his sponsor Madame Van Meck, played by Izabella Telezynka. Tchaikovsky's romantic music is also featured throughout the film with Andre Previn conducting the London Symphony Orchestra.

Also showing this week is Alan J. Pakula's *The Parallax View* starring Warren Beatty and co-starring Hume Cronyn, William Daniels, and Paula Prentiss. Produced and directed by Alan J. Pakula ('Klute', 'The Sterile Cuckoo'), this film was written by David Giler and is based on a novel by Loren Singer.

Warren Beatty (who has had starring roles in 'Bonnie and Clyde', 'McCabe and Mrs. Miller') plays a reporter who

witnesses the assassinations of a presidential aspirant. He begins to investigate the maze of conspiracy surrounding the case as all the witnesses to the murder began to die in rather 'unfortunate' circumstances. 'The Parallax' is showing this Thursday and Friday January 23rd and 24th. Features at 6:30 and 9:30 p.m.

Sesame Symphony

Bob McGrath of "Sesame Street" and his Children will represent a perfect way to introduce children to the Edmonton Symphony at two concerts on January 24 (4:00 p.m. and 7:00 p.m.) at the Jubilee Auditorium.

For several years children all over the world have delighted to the music of Bob McGrath, the Pied Piper of "Sesame Street". The popular educational television program is seen in no less than 48 countries.

Tickets are available at the Bay Box Office only (424-0121). Admission is \$2.00 for children and \$3.00 for adults.