

## The Who in Seattle: Gateway hits the road

Gateway music reviewer Dave Garrett went to Seattle for the Who concert last week but discovered that cameras were not allowed in the Coliseum, which is why no photos accompany his review.

by Dave Garrett

It seems that rock and roll is not dead after all, it has merely been sleeping inside Pete Dinklage's guitar. And it re-emerged in full force last Thursday in the Seattle Coliseum. The legendary Who were in town to put on the show of a lifetime.

The massive audience, that had been S.R.O. (sold right out) for well over a month, was made up mostly of older Who fans. The Who seemed to anticipate this for the bulk of the material played came from earlier albums (mostly *Tommy* and *Who's Next*, with a fine selection of older classics). Only two selections were played from their most recent album, *By Numbers*.

Beginning with an old favorite, "I Can't Explain," the Who set a high standard for themselves from which they rarely slipped. Finishing the song to a response the likes of which I have never experienced for an opening song before, they quickly thundered through "Substitute." Only then did they pause to breathe, greet their audience, and introduce Keith Moon as Keith Emerson.

They then played a John Entwistle composition, "My Wife," which allowed Daltry a chance to step to the side and let Entwistle take over vocals. Extending the instrumental section of the piece, Townshend let loose some of his assorted leaps and bounds (he seems to have something against playing with both feet on the ground).

On their last tour, the Who featured *Quadrophenia*. For that tour they used tapes to recreate onstage the massive amount of keyboards, horns, etc. that were used in the studio.

Unfortunately this forced them to play like a record, not allowing any improvisation at all. Needless to say it failed miserably, with the Who onstage playing as much as fifteen seconds off the Who on tape. For this reason I was extremely surprised when they announced that they were going to play "Baba O'Reilly," for this song includes extensive use of synthesizer. Even though the keyboard is largely in the background they seemed to have trouble with the song, often looking very uncomfortable with the restrictions of tape. They very wisely chose to replace the violin on the album with harmonica played by Daltry. Still the piece worked despite the obvious difficulties it presented.

One of the most exciting parts of the show was a selection of songs from *Tommy*. Beginning with "Amazing Journey" they played through a combination of "Sparks" and

"Underture" (which provided an absolutely brilliant musical climax on its own) and other favorites like "Uncle Ernie" and "Pinball Wizard."

The moment that stole the whole show was "We're Not Gonna Take It." Aside from the fact that it was basically an incredible performance, the visual effects utilized had to be seen to be believed. Just as the band moved into the final "See Me..." chorus nearly all of the stage lights went out, and over Daltry's head shot a green beam of light, straight and narrow to the back of the arena. It turned out to be a laser. Three other beams quickly followed, in three different colors. These three beams were fed through a device that split them into half a dozen pencil thin lines of light. These beams were then moved about over our heads creating a vast array of patterns in the air. The effect was, to say the least, startling. Then as the band began the finale of the song a bank of lights were turned on the audience revealing a sea of people on their feet clapping, stomping and singing along. The Who received a standing ovation long before the song was ever finished.

After all that it hardly seemed more was possible, but with a cry of "Do you want to rock and

roll!?" Townshend broke into the opening of "Summertime Blues." Then followed "Magic Bus," (I find myself running out of superlatives). "Magic Bus" was followed by the most well-known Who song in history, "My Generation." As on the *Live at Leeds* album, they did an extended jam with the piece, which featured a verse of the song being played in slow blues fashion.

A couple of technical observations are in order here. For fans of concert lighting, the Who toured with the most amazing lighting equipment I have ever seen. I counted between 150 and 200 light instruments, not to mention nearly ten spotlights. The whole stage lighting was done with the aid of a computer, allowing them to pull off miracles normally impossible. As for the sound, it was immaculate. Such good concert sound is extremely rare.

As a final comment I would like to suggest that an old rock tradition be changed. You see the Rolling Stones have long held the unofficial post of the "greatest rock and roll band in the world." Well, this is my official motion to have the title moved to the Who, they earned it.



Heavy-duty rock group Supertramp played to a full house last Thursday evening at the Jubilee. The group played songs from their two latest albums "Crime of the Century" and "Crisis". The song "Lady" from the "Crisis" brought the enthusiastic crowd to a roaring cheer. The warm-up group, Gallagher and Lyle, also made a guest appearance during a Supertramp number to add a pleasing variety to the show. The light show was excellent; producing these effects for example by silhouetting the drummer against a colorful background. The highlight of the show was the encore number, which featured a movie being shown behind the band. The film showed a pair of hands grasping a set of cell bars in outer space. This strange object moved ever so slowly towards the audience as the band wound up for its final number and a dynamic finish. Photo Brian Gavriloff.

## African drums roll our way

Mike Seeger and the Country Music Caravan will appear in SUB Theatre this Thursday evening. The Caravan is composed of four veteran country groups; Lonnie Young and Sons, Lily May Ledford, John Jackson, and the Balfa Brothers.

Lonnie Young and Sons will perform their Afro-American cane fife and drum music despite the fact that Mr. Young died just over a week ago. The Young sons will appear to play their style of fife and drum music that is extremely close to the instrumental sounds of West Africa. One reason this music is rare today is that drums were outlawed during slavery because they were a means of communication for the slaves. The music now survives among a handful of musicians in the deep south, from Georgia to Mississippi. Lonnie Young and Sons were first recorded in the 50s and their appearances include Newport, Mariposa and Smithsonian Folk Festivals.

Fifty years ago women banjo players and singers were not uncommon among the back-porch musicians of the rural south of the USA. Lily May Ledford, of Kentucky, stands out as one of the few women to establish herself in the early commercial country music scene. From the late 1920s to the early 40s Ms. Ledford was one of the leaders in the development of a distinctive women's style of "banjo rapping" which can be heard in the string band music of that era.

She will be backed up by Vivian Williams and Mike Seeger on a variety of instruments including fiddle, guitar and bass.

Virginian John Jackson is an exemplary rural songster and storyteller. In keeping with the songster tradition, Mr. Jackson is eclectic and inventive. His extensive repertoire includes the blues and ballads of his Afro-American heritage, songs from early hillbilly records, and some contemporary selections. He is a proficient guitarist and banjo player.

The French-American, or

"Cajun" tradition will be represented by the Balfa Brothers. Cajun (Acadian) music is a French language music of the Louisiana Acadians who originally were French settlers in eastern Canada. Over 200 years ago, they were forced by the British to leave Canada and eventually settled near other French communities in the flat farming country of southern Louisiana.

The concert is at 8 p.m. and tickets are available at \$5 each from Mikes, the SU Box Office and at the door.

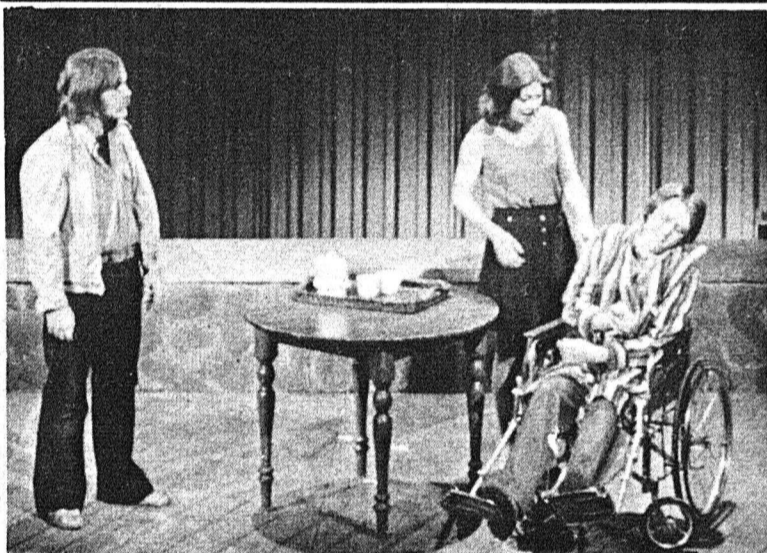
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STUDIO THEATRE'S current and final offering *Tom Jones Slept Here* was only politely applauded Thursday (opening) night. The audience, plainly disappointed, was reacting to a combination of poor script selection, weak "multi-media" presentation and inadequate set design and lighting. Without some fine acting on the (many) parts of the cast and a single captivating scene *Tom Jones* has little to recommend it. Billed as having a "no-nonsense approach in depicting life in an industrial area" the plot was too often garbled and difficult to comprehend. Also blatant sexual, political and racial material unfortunately missed the mark of social commentary. The whole thing was, in the words of a disgruntled patron afterward, "half-baked." L. Lennon

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