

Living in the past with "The Fifth Column"

Milfred Campbell

Yes, Alice, there is a Bub Slug. You can, for the price of a beer, see him quaffing ale with Fierce at the faculty club trading lies about old days at the Gateway. In fact you've probably seen them on one of their numerous Friday night parties, chucking insults and bottles at tenured mushers and retired intellectuals...

Oh, those guys.

Yes, and even better, you can for the price of two half beers buy the best of the collected works of Fierce, Frank Mutton, Lydia Torrance, Lunch and Tehlal Ahmbraghin in one package *The Fifth Column*. How about it?

For two dollars?

And Bub Slug of course, I forgot that. Bug Slug in the brand new production *Battlestar Cactus*. Alone is worth the price of the magazine.

Two dollars?

Look, what do you English professors pay for a hundred twenty five bucks a gram? Ninety for an ounce of Columbian? A hundred fifty for an ounce of Sans Semilla?

Forget me stoned Milfred, how else do you think I handle disco, Paul Soles, Foster Grants, Zarlenga,

spiked boots with spurs, potted palms in ginchy, thirties nostalgia restaurant decor, black holes, *People Magazine*, Margaret Atwood, Neo-marxist liberals, Keith Ashwell, Linda Ronstadt, Paul Rimstead, illiteracy, sound poetry, baggy khaki pants with the nouveau Greta Garbo look, still born Canada Council art, Joe Clark, bean sprouts, Macleans, Doug B-

Wait! Save your money, buy *The Fifth Column*. For the price of one imported joint you can help support a locally grown, domestic product and a no hassles connection with your friendly dealer in SUB or HUB outlets.

What's in it for you Milfred?

Memories, sweet memories. Who can forget the zany adventures of dear old Lydia and her mischief loving roommate; vixen Lucreesh. Or The Prophet's aphorisms concerning the hanging of the 1977-78 Gateway's Dhon Ink-Phingers.

Or the great epic, *The Legend of Egon Pardenhasseler* by Ambrose Fierce's longtime writer friend, Lee Bob Fike who committed suicide by eating drano. The legend is a moving tale tracing Egon's rise and demise in a fictitious English department.

Now I remember. Ambrose Fierce. He's the guy with the flamethrower who did a number in the HUB games arcade. Right? The guy with the sombrero and

the psychotic glint in his eyes. He used to have an office beside mine—kept trying to invite me over to see his snakes.

Yes. That's him, alright. But don't forget, you also get the controversial Frank Mutton (now a burnt-out alkie rumored to be hanging around the Empire Hotel) who just about got shafted by the Big Brick Warehouse.

But why are you plugging this thing, Milfred?

Because this is a domestic product. Local entrepreneur Don Truckey is trying to cut out inflated imports. We grow just as fine stuff in this very city even though our growing season's shorter. Combat inflation, buy homegrown. Bub Slug's right up there with Lorne Greene. What more do you want? Support the Canadian economy. Down with government subsidized pablum, up with free enterprise. Down with liberal bourgeoisie humor — up with local, cynical Albertan...

— Wait! I'll buy, I'll buy.

Good. I've invested fifty bucks in this thing. I'd like to get it back. How about one for your Mother? No? How about some of your cronies in the English department? Just for three bottles of Guinness Stout you can have your own copy of *The Fifth Column*. How about it, huh?

Albums of the Decade: a Gateway series

In keeping with our strict logging of trends and movements in contemporary music, the Arts Department is beginning its series: "TOP ALBUMS OF THE SEVENTIES." Each Tuesday from now until the end of the year, various local experts will offer their opinions on this controversial and important issue. Readers are encouraged to reply, comment, and contribute their own opinions.

This week's contributor is Alan Luyckfassal, former SU Records senior employee and local musicologist.

Wigwam Dark Album 1977

Wigwam are a Finnish band and without doubt the best in the world. Unfortunately, this year they have decided to call it quits. About the best music of the decade is very progressive pop music. The main force in the band is singer/pianist Jimi Pembroke and guitarist Pekko Rechartd who write songs, (musically and lyrically) which are very well arranged by the band and animated by Pembroke in his infectious, lazy vocal delivery. Pekko Rechartd plays beautifully behind Jim Pembroke and when he solos his ideas are completely original and in such good taste. I'd have to say at the moment that Pekko Rechartd, Jim Pembroke, and *Dark Album* are my favorite guitarist, singer, and album respectively.

Richard Pinhas Chronolyse 1976

The second side of this record contains a thirty minute piece that is the best synthesizer work I've ever heard. The potential of synthesizers have for the most part not been tapped but people like Richard Pinhas and Klaus Schulze are forging new directions. It is a masterpiece of composition with layers and layers of sound

3. Gong You 1973

I would have picked Pink Floyd for their early sound explorations but they never progressed from those early experiments as far as space was concerned and they became a more conventional rock band. However their influence laid the groundwork for some truly cosmic music and no one does it better than Gong. The band relies on an extremely tight rhythm section over which Tim Blake plays twisting transparent synthesizer and Didies Malherbe solos on sax and flute drawing much more from Eastern than jazz or Western influences. Steve Hillage on guitar reminds me of Jimi Hendrix with the fluidity and dexterity of his solos. Only Gong and early Pink Floyd have ever given me a sense of galactic space when listening to the music and not only that but Gong are a lot of fun to listen to.

4. Van Der Graff Generator Pawn Hearts 1971

This is one record I've played more than just about any other. The side long "Plague of Lighthouse Keepers" is an intense image-evoking piece of music featuring Peter Hamills doomy prophetic vocals and Hugh Banton's keyboards; getting more sounds out of a Farfisa organ that most bands today with their arsenal of equipment. This was the best record they did and this band broke up after this record, then resurfacing later in 1975, but they weren't as original as before.

5. Caravan Waterloo Lily 1972

This was Caravan's fourth album and the personnel in the band remained the same up until this record when Dave Sinclair on keyboards was replaced by Steve Miller. It had a more jazzy feel than their

previous records with soprano sax, flute, tenor sax, and trumpet. I understand they lost many old fans with this one but they got a lot of new fans, myself one of them. There were two long instrumentals on the record and the standout was Richard Sinclairs fat bass sound and Steve Miller's Keyboard playing. It's beautifully recorded as well.

6. Malicorne Malicorne 1976

Malicorne is the most accomplished folk group from France where they are very popular. They intersperse traditional and modern instruments and influences and though I listen to very little folk music I really enjoy their music. I think that French is a beautiful language for singing and harmonies and they do it well.

7. Sun Ra Live at Montreux 1976

Su Ra is the Duke Ellington of the seventies and he has been leading his Intergalactic Cosmic Arkestra through the galaxies for a few decades now. Like all things ahead of their time we are only now catching up to Sun Ra but his time is coming. There are so many facets to Sun Ra's music that they could never be contained on two records but this is an excellent introduction. This double live set captures the band in superb form and Sun Ra's Ellingtonian influence is paid tribute in his interpretation of the Dukes "Take the A Train."

8. Miles Davis Agharta 1975

Look Out Rolling Stones! This here's the greatest rock n' roll band in the world! Miles Davis has always been an innovator and he has continued to explore new avenues of expression despite general critical and public apathy. He has taken the traditional instrumentation of rock; electric guitars, bass, organ, synthesizer, wah wah pedal, but he has not sacrificed the creative improvisational nature of jazz. This makes for the most exciting jazz-rock-jazz music you're ever likely to hear. I can't help thinking that if Jimi Hendrix were alive today that this would be the band he'd be in. Recorded live in Japan another two lp set, *Panagea*, only released in Japan, is every bit as good, if not better.

9. Steve Lacy 1976

This record is a modern jazz classic. Steve Lacy is the soprano saxophone player and the only major innovator on the instrument. Few musicians have mastered the soprano and fewer play it exclusively. His tone is devastatingly clear and pure but he is also a prolific composer and though he has made many records in the last few years they are always different and refreshing. This one is exceptional. Steve is reunited with Roswell Rudd on trombone with whom he led a group in the 60s, and Rudd sounds more inspired than he has of late.

10. Art Ensemble of Chicago People in Socrow 1970

During the sixties the jazz avant garde were blowing their brains out and while that has resulted in some very aggressive mature music in the seventies there has also been a reversal towards a much quieter, chamber like quality music. Art Ensemble have certainly had their moments of high energy blowing but this record is a quiet subdued piece. I'm killing two birds with one stone because Art Ensemble is one of my favorite groups and I wanted an example of this direction in modern free jazz which represents many new avenues of expression.



No top Canuck bands to appear

Edmonton will have the opportunity to see two of the top rock bands for the price of one on March 6. Cano and FM appear in SUB Theatre.

The headliner act, Cano, has made a big name for themselves last year. Their appearance in Edmonton was wildly successful and followed on the heels of their excellent second album, *Au Nord de l'Equateur*. Since that time the group has released a third album, *Eclipse*, and it is this album that will act as the centre of their upcoming concert.

Cano is a seven member group from Sudbury, Ontario that focuses on blending folk, jazz, and rock into highly-stylized and well-developed songs. In the course of its three albums, Cano has moved from folksy ballads to extended jazz/rock instrumentals, led by vocalist Rachel Paiement and supported by complementary violin and guitar leads. The success of its last two albums, and encouraged

by the reception the band has received in Canada, Cano should appear as a confident and mature group of musicians; a feature found none too frequently in contemporary Canadian music.

The second group, FM is a three piece band consisting of Cameron Hawkins (keyboards, synthesizers, bass guitar), Ben Mink (violin, mandolin) and Martin Deller (drums, percussion). The group has recorded one general-release album as well as a limited edition direct-to-disc record.

FM's music is also a blend of different styles and motifs and often they sound like England's Caravan or Camel. Though it seems strange that they use very little guitar, Mink's mandolin and Hawkins' encompassing synthesizer work provide FM with a full, complete sound.

The March 6 SUB Theatre concert is a presentation of Perryscope Productions.