

Hunt enjoys bootleg record

By CHRIS HUNT

PINK FLOYD "Raving and Drooling" (It's all over here except for the shouting)

First off, I better tell you that this is a bootleg record and therefore if you were a nice person you wouldn't buy it, because then you would be ripping off Columbia records who happen to own Pink Floyd at the moment. But how much do you care about Columbia records?

As I own only one other bootleg record at the moment, I don't have much to compare this one to but I can tell you that the quality of this record is excellent, except that the vocals in the first song are somewhat overshadowed by the music. It consists of three heavy songs recorded during Pink Floyd's tour of Great Britain in 1974 - "Raving and Drooling", "You've Gotta Be Crazy", and "Shine On You Crazy Diamond".

The first two songs were written originally for the "Wish You Were Here" LP but were later dropped although Floyd continued to play them live until the summer of 1975. They are both superb songs and are tied in with the theme of "Shine On You Crazy Diamond," which is basically a tribute to Syd Barrett, founder and former lead guitarist of Pink Floyd. Barrett, however, was very heavily into acid and

eventually had to quit the band. The name "Pink Floyd" itself, given to the group by Barrett was 60's slang for a form of LSD.

"Raving and Drooling" is a long, heavy piece reverting back in a way to the space-rock of the early Floyd but much more subtle. A solid, powerful bass thumps loudly all the way through and the song is highlighted by the brilliant guitar work of Dave Gilmour. Nick Mason and Rick Wright keep the song in order but are not nearly as prominent as Waters and Gilmour.

"You've Gotta Be Crazy" moves in slowly after "Raving and Drooling". The space rock is still there but mixed in heavily with a blues sound. Once again Waters' bass and Gilmour's guitar are the prominent instruments. The vocals in this song are much more audible than in the previous one. The singing is powerful and clear with a sharper, less cluttered sound than the singing on the studio albums. Both the songs on the first side are very exciting and spirited with little of the dead, technical quality that occasionally emanates from Pink Floyd's music.

The second side consists of an excellent version of "Shine On You Crazy Diamond" equivalent technically to that on the "Wish You Were Here" LP but performed with more emotion and vibrancy. The only real difference is that Gilmour does a guitar solo in place

of Dick Parry's sax work.

Personally, I find it difficult to understand why Floyd spend so many months in the studio recording an album. What they take six months to produce on a studio LP, they play easily and efficiently, if not brilliantly, in forty-five minutes on this live record. Pink Floyd, unlike some groups, are able to perform live everything they do in the studio. Probably the result of improvising on the basic instruments instead of messing around with huge assortments of instruments and recording something that cannot be performed efficiently live.

"Raving and Drooling" is an excellent record both musically and in the quality of the sound reproduction. Available at Little Records in the SUB, it is a valuable addition to any Pink Floyd collection. What can I say - it's all a matter of taste. I like it.

To really appreciate Pink Floyd, however, you have to see them live. The music flows through you and around you, charging your whole being with its majestic power. The special effects that are brilliantly employed serve to heighten your appreciation and understanding. This album retains a little of the magic of a live performance but you have to be there to really appreciate it. Seeing Pink Floyd live is an experience one will never forget.



Photo by Steve Patriquen

exhibition

Pre-Raphaelite Brotherhood

An exhibition of the work of members of the Pre-Raphaelite Brotherhood and their associates will be shown at the Beaverbrook Art Gallery from January 12 - February 15, 1976. Paintings, drawings and prints make up this exhibition organized by Owens Art Gallery from Canadian Collections.

The Pre-Raphaelite Brotherhood was launched in 1848, by a group of seven young men who were attempting to counter the influence of the Royal Academy on Victorian England. John Everett Millais, Thomas Woolner, James Collinson, William Holman Hunt, Dante Gabriel Rossetti, Frederic George Stephens and William Michael Rossetti comprised the Brotherhood whose aim was to bring art back to the pre-Raphael period. It was not that they did not recognize

the genius of the great masters - Raphael, Michelangelo, Titian - but merely that they were weary of all the second-rate imitators of these masters among their contemporaries.

Lending to this exhibition are The National Gallery of Canada, the Art Gallery of Ontario and the Beaverbrook Art Gallery. The remainder of the works comes from the permanent collection of the Owens Art Gallery.

The Beaverbrook Art Gallery has loaned from its permanent collection for this exhibition, Dante Gabriel Rossetti's "A Girl Holding a Spray of White Roses" (1862), and two Ford Maddox Brown cartoons, "The Charity of St. Martin of Tours" and "The Reward of St. Martin of Tours", both executed between 1861 and 1862.

exhibition

'Vibes in Colour'

An exhibition of the works of Quebec artist, Rita Letendre, organized by the Extension Services of The Montreal Museum of Fine Arts began yesterday at the Beaverbrook Art Gallery and will run for one month.

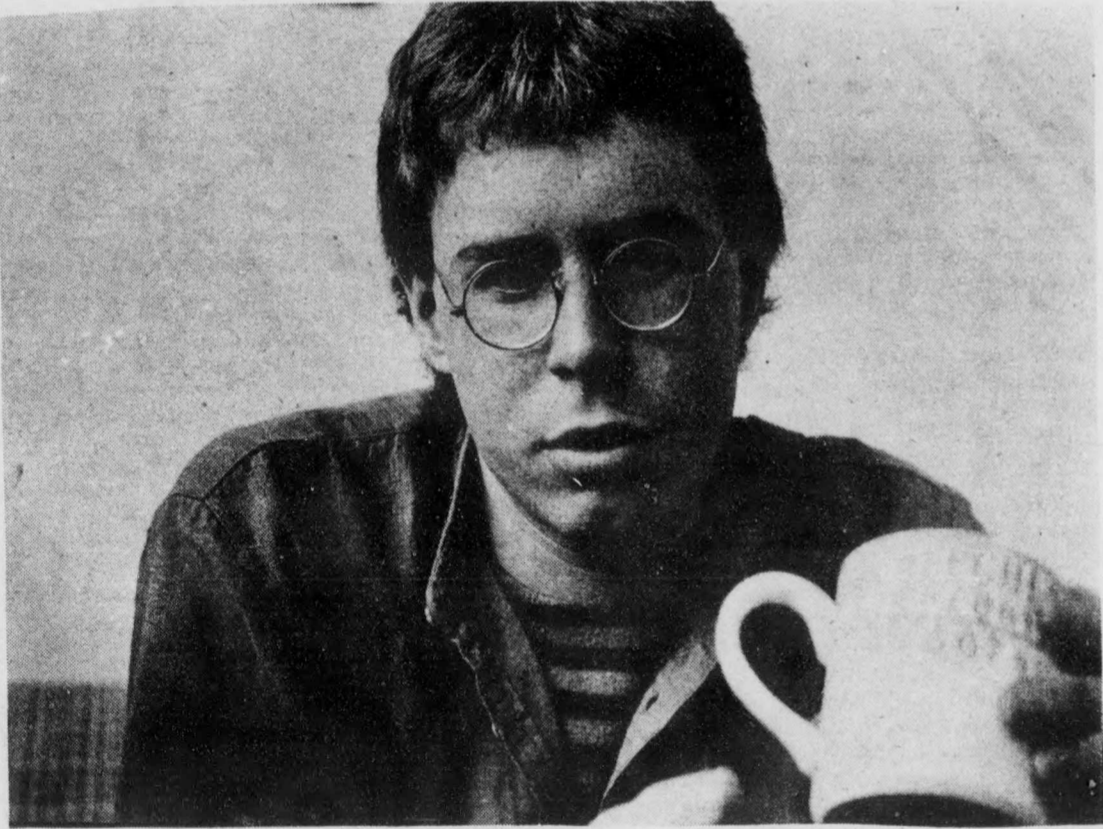
"Vibes in Colour" offers a chronological presentation of fourteen paintings and five serigraphs by this largely self-taught artist who was born in Drummondville, Quebec in 1928.

After a brief period of study at the Ecole des Beaux-Arts in Montreal, Letendre showed her work in the Automatiste exhibition of 1952. Since that time her canvases have been exhibited at Le Centre Culturel Canadien in Paris in 1973, Spoleto, Italy in 1962, and Osaka, Japan in 1970. She has had

other exhibitions in Montreal, Toronto, New York, San Francisco, Los Angeles and Detroit.

Her bold, highly movemented canvases created by vigorous applications of impasto with palette knife, have evolved into carefully composed hard edge compositions of epic proportions, most of which conform to the wedge configuration creating a latent kinetic quality.

Her "jet-propelled" paintings have in recent years been emblazoned upon the horizon of many major cities in North America through the eleven wall mural commissions she has received. Of note, are "Sunrise" in Toronto and "Sunforce" in Long Beach, California.



Cockburn to perform

Fredericton will be playing host to one of North America's most talented folk musicians, Bruce Cockburn. The Ottawa-raised artist brings low-keyed, natural, peace-instilling music to delight the audiences wherever he performs, his sweet ballads, reflective in mood, tranquilizing in effect.

According to Free Press writer, Noel Gallagher, Cockburn's lyrics "remain natural, far simpler than the phrasings of a Gordon Lightfoot. His performing style contrasts the aggressive approach of a Murray MacLaughlin while his

mood persists in hope, a far cry from Leonard Cohen's pessimism."

Cockburn is a modest man who does not run after fame and public acclaim. Wilder Penfield III of the Toronto Sun recounts an example of Cockburn's lack of interest in

popular success. When offered the chance to do a network television special (most artists would leap at the chance) Cockburn declined, saying that it would have been too good for his career.

The 28-year old musician likes to establish an intimate feeling

between himself and his audience, and for this reason he prefers playing in smaller houses. As he says himself, performing in a huge hall is too much like playing to a mass personality rather than to a group of personalities.

Cockburn's new album, "Joy Will Find A Way", illustrates the instrumental virtuosity of the man, recorded with incredible clarity and dynamic range.

Fredericton fans will be able to see this talented artist at the Playhouse, Sunday, January 18, at 8 p.m. Tickets are on sale at the Playhouse.