

Reggae rocks coliseum

Jimmy Cliff/Peter Tosh
by Dave Cox

The Northlands Coliseum rocked last Wednesday to two of the best "roots reggae" singers living today.

Jimmy Cliff and Peter Tosh delivered two hours of the best reggae going in their concert here September first.

Cliff performed a dynamic set that had the crowd roaring for an encore, and almost overshadowed the headline act, Peter Tosh, who displayed incredible musical virtuosity himself, as did his backup band.

Cliff opened with "Originator", and then said (tongue-in-cheek) "We don't talk about politics because poly is the people and tics is a parasite. Politicians are the people's tics". With this, he launched into "Give the People What they Want—Lots of Reggae Music".

The crowd chanted along with Jimmy on "Let's Turn the Table", and cheered "Roots Radical", with its refrain "I'm a True-born Jamaican".

He then performed a version of "Wild World" by (as he put it) "my friend and brother Cat Stevens".

After "Treat the Youth Right", he said: "In Jamaica we have our own language we speak when we're happy we say 'ai-rya!'. So when I ask you all how you feelin', what you say?" The crowd delightedly howled back "Ai-rya!".

There was ample reason to shout and chant, as he performed such classics as "Many Rivers to Cross", and such new album material as "Special For You".

A totally sympathetic audience greeted his "Peace Officer, Are You a Warrior?". Jimmy played to his fans, strutting and jumping, dancing and leaping.

Following "Love is All", the crowd cheered long and heartily until he came on to do his fabulous encore, the theme song from the quintessential reggae film, "The Harder They Come". He wowed them with this finale, doing the splits madly, and left the crowd frenetic for more.

After a break, they were ready to "Start All Over Again" with Peter Tosh. He rocked through "You Are an African", then strolled with his cane into "Hot, Hot, Hot".

"Rock With Me" and "Walk On By" led up to Tosh's well-known personal anthem "Mystic Man". The listeners were dazzled by the talent of both Tosh and his backup band.

This led smoothly to a funky reggae version of "Johnny B. Goode". "Mama says son, you got to be a man, and you will be the leader of a reggae band ... with an incredible guitar lead and solo.

"Stand up for your rights" got the crowd heated up and moving, but just at this point, Tosh left the stage. The crowd clapped and shouted for an encore. Finally the announcer came on: "Are you ready for round two?" The people were ready, and Peter Tosh reappeared to play "Not Going To Give it Up".

Some virtuoso work on the hand drums and congas by Tosh himself and his percussionist highlighted "Jah's Our Lord and Saviour".

Finally, the audience joined in on a rousing rendition of "Legalize It" (the "it" in question being freely smoked in large quantities).

This was a very satisfying show indeed by two of the best reggae artists alive (the late Bob Marley, of course, was unparalleled). The city was fortunate indeed to see them.



by Geoffrey Jackson

My Lord, the summer hath ended and my editor pleadeth for yet another column to fill the ever widening expanse of his arts' page. For the weak of memory or the previously uninitiated, this column's mandate is books. That's all, just books; be they old, new, borrowed, or stolen. I believe in plenty of elbow room.

Since I had a job this summer which made virtually no demands on my time, I got a great deal of reading done. I chewed

their special delights for a less auspicious occasion. The first column of the year deserves a book of special merit, a book such as D.M. Thomas's *The White Hotel*.

This work, D.M. Thomas's latest, arrived last year to considerable critical acclaim. Being in my usual time warp, I finally got around to it when I found it in a nice cheap paperback. Its purchase was one of my better impulses.

The White Hotel, despite its slender dimensions and apparent simplicity, defies easy description. To say it is the story of Lisa Erdman's life as an opera singer would be an accurate but totally inadequate description of the plot. This is the story of a soul's journey through life! It is as exciting as a mystery novel and as enchanting as a fairy tale.

D.M. Thomas has used the case studies of Sigmund Freud as the model for this novel. If that sounds all very dull, technical, and positively dripping with Viennese accented tones then you are labouring under one of those popular misconceptions about the dear Doctor's work.

Freud was many things but dull wasn't one of them. Thomas's novel captures all the mystery and excitement of psychoanalysis, creating an emphatic rebuttal to such a libelous view.

The work concerns itself with Lisa Erdman. She is an aspiring opera singer suffering from intense anxiety. Her condition has ruined her marriage and racked her body with physical pain. She turns to Sigmund Freud in the hope of curing herself.

Freud begins by examining two pieces of writing she has composed, one a poem, the other a prose exposition of the poem's theme. These two works make up the first two chapters of the work.

These two chapters relate a glorious fantasy in which Lisa runs off to a Swiss forest (the White Hotel) with a man she meets on a train.

The following chapter gives us Doctor Freud searching for the method in Lisa's madness. His clear reasoning will give you a new respect for a man too often misrepresented as a foreign charlatan.

Once cured, Lisa sets out to continue her career as a singer. She also continues the process towards self-awareness begun by Freud, maintaining a correspondence with the doctor. Her life leads her to a new marriage and a certain degree of happiness.

It also brings her face to face with the horrors of the Second World War. I will not discuss the exact nature of the second to last chapter except to say that I have rarely been so disturbed by the written word as I was reading these pages.

The final chapter comes as an answer to the horror, bringing reason and balance to the reader.

Thomas is able to make such a fantastical ending plausible as an illustration of his great abilities as a writer.

Thomas's craft is considerable. The writing is always concise. Yet, with the simplicity is a great deal of subtlety. The prose reads easily and the characters appear as ordinary mortals.

Still the work is mystical in intent. D.M. Thomas has written here a near magical prescription for the madness we find at the front of any newspaper. Borrowing a few key ingredients from Freud, he has added a vital sense of a better world ahead that would certainly have surprised the doctor. This prescription makes for a strong, heady tonic that I can happily recommend to anyone.

The White Hotel is available in a very nice Penguin edition for the reasonable price of \$4.95.

CRITICS OF THE FUTURE: THE ARTS WORLD NEEDS YOU!

Arts Quiz Answers

Answers: 1. a, 2. b, 3. a, 4. a, 5. a, 6. b, 7. b, 8. b, 9. a, 10. a, 11. b, 12. a, 13. a, 14. b, 15. b, 16. a, 17. b, 18. a, 19. a, 20. b, 21. a, 22. b, 23. a, 24. b, 25. a, 26. b, 27. a, 28. b, 29. a, 30. b, 31. a, 32. b, 33. a, 34. b, 35. a, 36. b, 37. a, 38. b, 39. a, 40. b, 41. a, 42. b, 43. a, 44. b, 45. a, 46. b, 47. a, 48. b, 49. a, 50. b, 51. a, 52. b, 53. a, 54. b, 55. a, 56. b, 57. a, 58. b, 59. a, 60. b, 61. a, 62. b, 63. a, 64. b, 65. a, 66. b, 67. a, 68. b, 69. a, 70. b, 71. a, 72. b, 73. a, 74. b, 75. a, 76. b, 77. a, 78. b, 79. a, 80. b, 81. a, 82. b, 83. a, 84. b, 85. a, 86. b, 87. a, 88. b, 89. a, 90. b, 91. a, 92. b, 93. a, 94. b, 95. a, 96. b, 97. a, 98. b, 99. a, 100. b.

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